



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

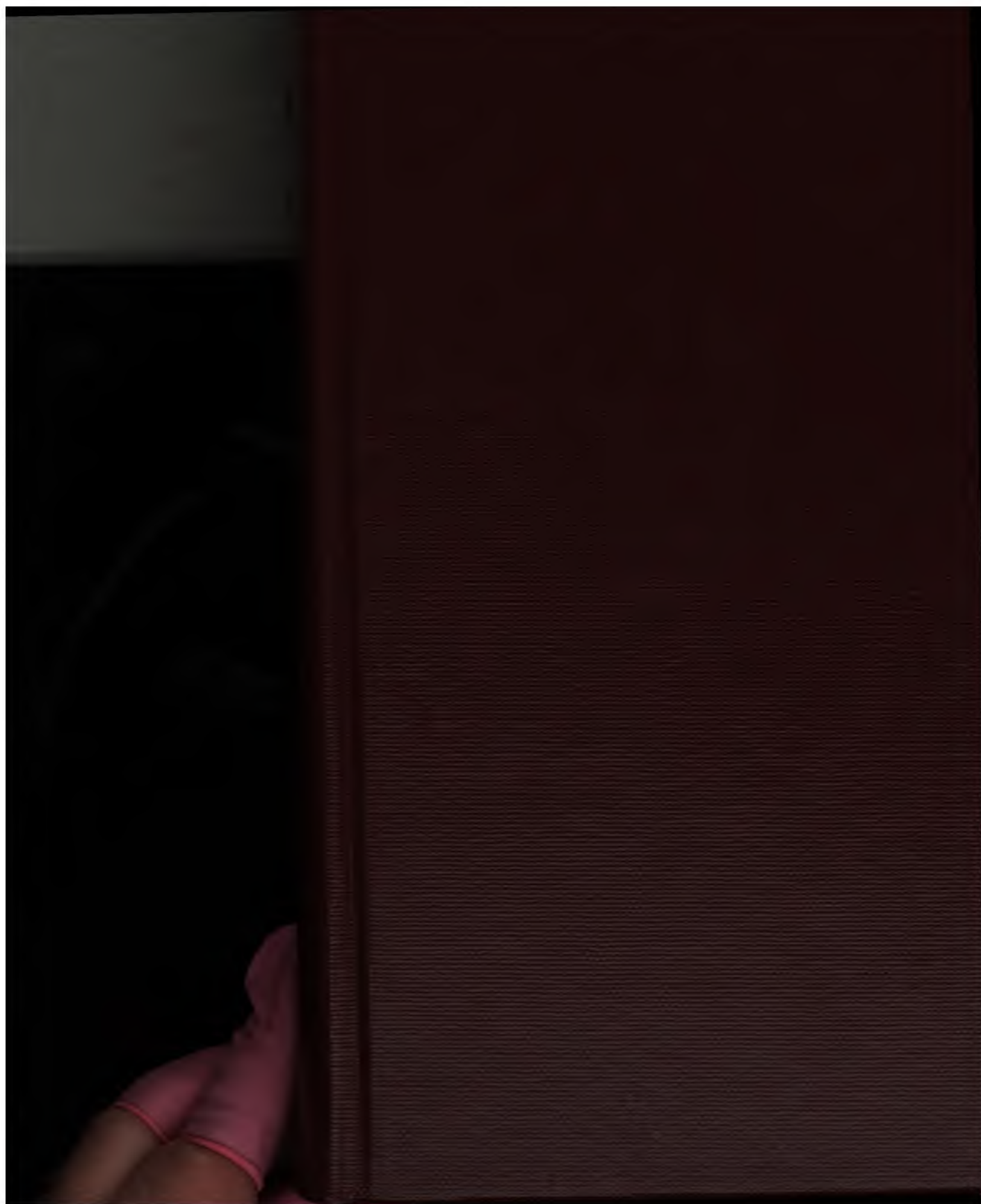
Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

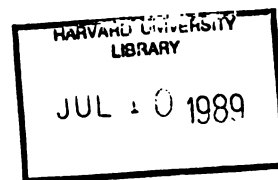
Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>





HARVARD
COLLEGE
LIBRARY

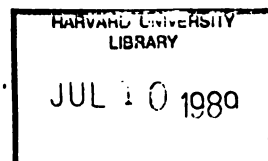
51



A
CYCLOPEDIA
OF THE
BEST THOUGHTS
OF
CHARLES DICKENS

COMPILED AND ALPHABETICALLY ARRANGED
BY
F. G. DE FONTAINE.

"We should manage our thoughts as shepherds do their flowers in making a garland; first select the choicest, and then dispose them in the most proper places, that every one may reflect a part of its color and brightness on the next."—S. T. COLERIDGE.



NEW YORK:
E. J. HALE & SON, PUBLISHERS,
MURRAY STREET.
1873.

~~21467.23.35~~

21467.23.35



Radcliffe College Library

Entered according to act of Congress, in the year 1873, by
E. J. HALE & SON,
In the Office of the Librarian of Congress, at Washington.

LADON, LITTLE & HELMAN,
PRINTERS, ELECTROTYPERS AND STEREOTYPERS,
108 to 114 WOOSTER ST., NEW YORK.

INTRODUCTION.

AT the New York Press Dinner to Charles Dickens, the late Hon. Henry J. Raymond, expressed himself as follows :

"All that he has written—I say it without the exception of a single word that has proceeded from his pen—has been calculated to infuse into every human heart the feeling that every man was his brother, and that the highest duty he could do to the world, and the highest pleasure he could confer upon himself, and the greatest service he could render to humanity, was to bring that other heart, whether high or low, as close to his own as possible. * * * I believe there is not a man here who knows anything of his writings, who has not been made thereby a better, as well as a wiser, kinder, and nobler man."

The object of this volume is to present in a compact form—alphabetically arranged for ready reference—a selection of the Best Thoughts of CHARLES DICKENS. It is only a great genius—one which has identified itself with the reading millions—that will bear such a test. But when an author has become a fountain of phrases and characters, and for more than thirty-five years tinged our current literature with his personages and phraseology—when Pickwick and the Wellers; Pecksniff and Mark Tapley; Dick Swiveller and the Marchioness; Peggotty and Barkis; Susan Nipper and Dot; Captain Cuttle and Wal'r; Sairey Gamp and Mrs. Harris; Micawber and Mr. Turveydrop; Little Nell, "Jo," and Paul; nay, the entire roll of fourteen hundred and twenty-five creations of his fancy, have become "as household words"—a collection of the "Best Thoughts" of such an author will be neither unwelcome nor useless to those who admire the existing monuments of his literary labors.

A compilation of this kind, indeed, has long been a want, for Charles Dickens has so forcibly impressed his strong individualities upon all he has written, that there is scarcely a profession, or trade, or stratum of society, or subject, which, touched by his artistic pen, has not received some new light or shadow that makes the picture more vivid than before. Hence, he who reads simply to converse well or quote aptly, or he who would

"Steal a thought and clip it round its edge,
And challenge him whose 'twas, to swear to it,"

will find within these pages that which concerns every theme in life.

The Lawyer, Minister, Physician, Journalist, Artist, Actor, Author, Orator, Inventor, Musician, Architect, School-master, Philanthropist, Life Insurance Agent, Broker, Auctioneer, Collector, Short-hand Writer, Undertaker, Jailor, Executioner, Stage Driver, House-keeper, Nurse,—all these and more have their place in the intellectual phantasmagoria—all are the objects of unmistakable satire, humor, or pathos—all will find something within these pages which concerns their various callings. Critics may quarrel with the art of Dickens, but the people will always admire his genius. Regarded from any point of view, his works constitute a unique gallery of portraits, wherein one may enjoy sympathy with all that is tender and true in humanity, or, on the other hand, find not extravagant illustrations of that which is false and forbidding.

The author dwells among powerful contrasts. Oliver Wendell Holmes has described him as "a kind of Shakespeare, working in terra cotta, instead of marble;" while M. Taine, in his *History of English Literature*, alleges that he "contains an English painter," who, with passionate art, gives a voice to matter, and makes imaginary objects equivalent to realities.

Whatever Dickens has described, is impressed upon the imagination with all the detail and truth of a living presence. Is it the massive machinery of a "Dock Yard"—you hear the "scrunch" of the power-press. Is it the wind—you witness the "small tyranny with which it wreaks its vengeance on the fallen leaves, and then goes whirling among the crazy timbers of a steeple to mingle its moans with the Voices of the Bells." Is it an English home, at Christmas—you are sitting at the same board with Tiny Tim and Bob Cratchit, and there is

HARVARD UNIVERSITY
LIBRARY

JUL 10 1989

not a detail of the feast missing, from the aroma of the annual pudding to the brewing of the punch. Does he paint a portrait—his masterly touches fasten upon memory the hypocrisy of Pecksniff, Chadband, and Stiggins; the rude devotion of Captain Cuttle, Sam Weller, and Mark Tapley; the sturdy strength of Boythorn; the villainy of Carker, Jonas Chuzzlewit, Fagin, and Sikes; the noble generosity of the Cheeryble Brothers; the selfish obstinacy of Dombey and Gradgrind; the imperiousness of Bounderby; the dying face of Stephen Blackpool, turned to the star that "ha' shined upon me in my pain and trouble down below;" the simplicity of Tom Pinch, and the sweet child-life of Paul Dombey, Florence, and Little Nell!

As the diamond-cutter chips from the rough stone an angle here and an angle there to give perfection to the brilliant, so did Dickens develop thought until it became prismatic and picturesque, each character standing out as the incarnation of some virtue, vice, or absurdity.

Nor was the satire of Dickens without a healthful purpose. His descriptions of Debtor's Prisons, the Court of Chancery, the Yorkshire schools and school-masters, the Circumlocution Office, the spurious philanthropists, hypocritical pretenders to goodness, organized business swindlers, stony-hearted capitalists, and brutal hospital nurses, illustrate the power with which he thrust his victim through and through until life was extinct. His irony and ridicule thus concentrated upon all the classes of institutions which he exposed, directed public attention to the existing evils, and resulted in reform.

In the language of Thackeray, "As for the charities of Mr. Dickens, the multiplied kindnesses which he has conferred upon us all, upon our children, upon people educated and uneducated, upon the myriads who speak our common tongue, have not you, have not I, all of us, reason to be thankful to this kind friend, who soothed and charmed so many hours; brought pleasure and sweet laughter to so many homes; made such multitudes of children happy; endowed us with such a sweet store of gracious thoughts, fair fancies, soft sympathies, hearty enjoyments? There are creations of Mr. Dickens which seem to me to rank as personal benefits; figures so delightful that one feels happier and better for knowing them, as one does for being brought into the society of very good men and women. . . . Thankfully I take my share of the feast of love and kindness which this gentle, and generous, and charitable soul has contributed to the happiness of the world. I take and enjoy my share, and say a benediction for the meal."

F. G. de F.

THE

BEST THOUGHTS OF CHARLES DICKENS.

"So live thy better—let thy worst thoughts die."

SIR WALTER RALPH.

ABBEY—Well in the old.

Already impressed, beyond all telling, by the silent building and the peaceful beauty of the spot in which it stood—majestic age surrounded by perpetual youth—it seemed to her, when she heard these things, sacred to all goodness and virtue. It was another world, where sin and sorrow never came; a tranquil place of rest, where nothing evil entered.

When the bachelor had given her in connection with almost every tomb and flat gravestone some history of its own, he took her down into the old crypt, now a mere dull vault, and showed her how it had been lighted up in the time of the monks, and how, amid lamps depending from the roof, and swinging censers exhaling scented odors, and habits glittering with gold and silver, and pictures, and precious stuffs, and jewels all flashing and glistening through the low arches, the chaunt of aged voices had been many a time heard there, at midnight, in old days, while hooded figures knelt and prayed around, and told their rosaries of beads. Thence, he took her above ground again, and showed her, high up in the old walls, small galleries, where the nuns had been wont to glide along—dimly seen in their dark dresses so far off—or to pause, like gloomy shadows, listening to the prayers. He showed her, too, how the warriors, whose figures rested on the tombs, had worn those rotting scraps of armor up above—how this had been a helmet and that a shield, and that a gauntlet—and how they had wielded the great two-handed swords, and beaten men down with yonder iron mace.

Old Curiosity Shop, Chap. 54.

The very light coming through sunken windows, seemed old and gray, and the air, redolent of earth and mould, seemed laden with decay, purified by time of all its grosser particles, and sighing through arch, and aisle, and clustered pillars, like the breath of ages gone! Here was the broken pavement, worn so long ago by pious feet that Time, stealing on the pilgrims' steps, had trodden out their track, and left but crumbling stones. Here were the rotten beam, the sinking arch, the sapped and mouldering wall, the lowly trench of earth, the stately tomb on which no epitaph remained—all, marble, stone, iron, wood, and dust, one common monument of ruin. The best work and the worst, the plainest and the richest, the stateliest and the least imposing—both of Heaven's work and man's—all found one common level here, and told one common tale.

Some part of the edifice had been a baronial

chapel, and here were effigies of warriors stretched upon their beds of stone with folded hands—crost-legged, those who had fought in the Holy Wars—girded with their swords, and cased in armor as they had lived. Some of these knights had their own weapons, helmets, coats of mail, hanging upon the walls hard by, and dangling from rusty hooks. Broken and dilapidated as they were, they yet retained their ancient form, and something of their ancient aspect. Thus violent deeds live after men upon the earth, and traces of war and bloodshed will survive in mournful shapes long after those who worked the desolation are but atoms of earth themselves.

The child sat down, in this old silent place, among the stark figures on the tombs—they made it more quiet there than elsewhere, to her fancy—and gazing round with a feeling of awe, tempered with a calm delight, felt that now she was happy, and at rest. She took a Bible from the shelf, and read; then, laying it down, thought of the summer days and the bright springtime that would come—of the rays of sun that would fall in aslant upon the sleeping forms—of the leaves that would flutter at the window, and play in glistening shadows on the pavement—of the songs of birds, and growth of buds and blossoms out of doors—of the sweet air that would steal in and gently wave the tattered banners overhead. What if the spot awakened thoughts of death! Die who would, it would still remain the same; these sights and sounds would still go on as happily as ever. It would be no pain to sleep amidst them.

Old Curiosity Shop, Chap. 53.

ABILITY—Misdirected. (Stryver.)

When his host followed him out on the staircase with a candle, to light him down the stairs, the day was coldly looking in through its grimy windows. When he got out of the house, the air was cold and sad, the dull sky overcast, the river dark and dim, the whole scene like a lifeless desert. And wreaths of dust were spinning round and round before the morning blast, as if the desert-sand had risen far away, and the first spray of it, in its advance, had begun the overwhelming of the city.

Waste forces within him, and a desert all around, this man stood still on his way across a silent terrace, and saw for a moment, lying in the wilderness before him, a mirage of honorable ambition, self-denial, and perseverance. In the fair city of this vision there were airy gal-

leries from which the loves and graces looked upon him, gardens in which the fruits of life hung ripening, waters of hope that sparkled in his sight. A moment, and it was gone. Climbing to a high chamber in a well of houses, he threw himself down in his clothes on a neglected bed, and its pillow was wet with wasted tears.

Sadly, sadly, the sun rose; it rose upon no sadder sight than the man of good abilities and good emotions, incapable of their directed exercise, incapable of his own help and his own happiness, sensible of the blight on him, and resigning himself to let it eat him away.

Tale of Two Cities, Chap. 5.

ACTOR—The Dying.

"I kept my promise. The last four-and-twenty hours had produced a frightful alteration. The eyes, though deeply sunk and heavy, shone with a lustre frightful to behold. The lips were parched, and cracked in many places; the dry hard skin glowed with a burning heat, and there was an almost unearthly air of wild anxiety in the man's face, indicating even more strongly the ravages of the disease. The fever was at its height.

"I took the seat I had occupied the night before, and there I sat for hours, listening to sounds which must strike deep to the heart of the most callous among human beings—the awful ravings of a dying man. From what I had heard of the medical attendant's opinion, I knew there was no hope for him: I was sitting by his death-bed. I saw the wasted limbs, which, a few hours before, had been distorted for the amusement of a boisterous gallery, writhing under the tortures of a burning fever—I heard the clown's shrill laugh, blending with the low murmurings of the dying man.

"It is a touching thing to hear the mind reverting to the ordinary occupations and pursuits of health, when the body lies before you weak and helpless; but when those occupations are of a character the most strongly opposed to anything we associate with grave or solemn ideas, the impression produced is infinitely more powerful. The theatre, and the public-house, were the chief themes of the wretched man's wanderings. It was evening, he fancied; he had a part to play that night; it was late, and he must leave home instantly. Why did they hold him, and prevent his going?—he should lose the money—he must go. No! they would not let him. He hid his face in his burning hands, and feebly bemoaned his own weakness, and the cruelty of his persecutors. A short pause, and he shouted out a few doggerel rhymes—the last he had ever learnt. He rose in bed, drew up his withered limbs, and rolled about in uncouth positions—he was acting—he was at the theatre. A minute's silence, and he murmured the burden of some roaring song. He had reached the old house at last: how hot the room was. He had been ill, very ill, but he was well now, and happy. Fill up his glass. Who was that, that dashed it from his lips? It was the same persecutor that had followed him before. He fell back upon his pillow and moaned aloud. A short period of oblivion, and he was wandering through a tedious maze of low-arched rooms—so low, sometimes, that he must creep upon his hands and knees to make his way along; it was close and dark, and

every way he turned, some obstacle impeded his progress. There were insects too, hideous, crawling things, with eyes that stared upon him, and filled the very air around—glistening horribly amidst the thick darkness of the place. The walls and ceiling were alive with reptiles—the vault expanded to an enormous size—frightful figures fitted to and fro—and the faces of men he knew, rendered hideous by gibing and mouthing, peered out from among them—they were searing him with heated irons, and binding his head with cords till the blood started—and he struggled madly for life.

"At the close of one of these paroxysms, when I had with great difficulty held him down in his bed, he sank into what appeared to be a slumber. Overpowered with watching and exertion, I had closed my eyes for a few minutes, when I felt a violent clutch on my shoulder. I awoke instantly. He had raised himself up, so as to seat himself in bed—a dreadful change had come over his face, but consciousness had returned, for he evidently knew me. The child, who had been long since disturbed by his ravings, rose from his little bed, and ran towards its father, screaming with fright—the mother hastily caught it in her arms, lest he should injure it in the violence of his insanity; but, terrified by the alteration of his features, stood transfixed by the bedside. He grasped my shoulder convulsively, and, striking his breast with the other hand, made a desperate attempt to articulate. It was unavailing—he extended his arm towards them, and made another violent effort. There was a rattling noise in the throat—a glare of the eye—a short stifled groan, and he fell back—dead!"—*Pick., Chap. 3.*

ACTOR—His Reading of Hamlet.

"How did you like my reading of the character, gentlemen?" said Mr. Waldengarver, almost, if not quite, with patronage.

Herbert said from behind (again poking me), "massive and concrete." So I said boldly, as if I had originated it, and must beg to insist upon it, "massive and concrete."

"I am glad to have your approbation, gentlemen," said Mr. Waldengarver, with an air of dignity, in spite of his being ground against the wall at the time, and holding on by the seat of the chair.

"But I'll tell you one thing, Mr. Waldengarver," said the man who was on his knees, "in which you're out in your reading. Now mind! I don't care who says contrary; I tell you so. You're out in your reading of Hamlet when you get your legs in profile. The last Hamlet as I dressed made the same mistakes in his reading at rehearsal, till I got him to put a large red wafer on each of his shins, and then at that rehearsal (which was the last) I went in front, sir, to the back of the pit, and whenever his reading brought him into profile, I called out, 'I don't see no wafers!' And at night his reading was lovely."

* * * * *

When we were in a side alley, he turned and asked, "How do you think he looked?—I dressed him."

I don't know what he had looked like, except a funeral; with the addition of a large Danish sun or star hanging round his neck by a blue ribbon, that had given him the appearance

of being insured in some extraordinary Fire Office. But I said he had looked very nice.

"When he came to the grave," said our conductor, "he showed his cloak beautiful. But, judging from the wing, it looked to me that when he see the ghost in the queen's apartment, he might have made more of his stockings."

Great Expectations, Chap. 31.

ACTOR—"Feeling a part."

"We had a first-tragedy man in our company once, who, when he played Othello, used to black himself all over. But that's feeling a part and going into it as if you meant it; it isn't usual—more's the pity."

Nicholas Nickleby, Chap. 48.

ACTORS—A gathering of.

A pretty general muster of the company had by this time taken place; for besides Mr. Len-ville and his friend Tommy, there were present, a slim young gentleman with weak eyes, who played the low-spirited lovers and sang tenor songs, and who had come arm-in-arm with the comic countryman—a man with a turned-up nose, large mouth, broad face, and staring eyes. Making himself very amiable to the Infant Phenomenon, was an inebriated elderly gentleman in the last depths of shabbiness, who played the calm and virtuous old men; and paying especial court to Mrs. Crummles was another elderly gentleman, a shade more respectable, who played the irascible old men—those funny fellows who have nephews in the army, and perpetually run about with thick sticks to compel them to marry heiresses. Besides these, there was a roving-looking person in a rough great-coat, who strode up and down in front of the lamps, flourishing a dress-cane, and rattling away, in an undertone, with great vivacity, for the amusement of an ideal audience. He was not quite so young as he had been, and his figure was rather running to seed; but there was an air of exaggerated gentility about him, which bespoke the hero of swaggering comedy.

Nicholas Nickleby, Chap. 23.

ACQUAINTANCE—The art of extending.

Sir Barnet's object in life was constantly to extend the range of his acquaintance. Like a heavy body dropped into water—not to disparage so worthy a gentleman by the comparison—it was in the nature of things that Sir Barnet must spread an ever-widening circle about him, until there was no room left. Or, like a sound in air, the vibration of which, according to the speculation of an ingenious modern philosopher, may go on travelling for ever through the interminable fields of space, nothing but coming to the end of his mortal tether could stop Sir Barnet Skettles in his voyage of discovery through the social system.

Sir Barnet was proud of making people acquainted with people. He liked the thing for its own sake, and it advanced his favorite object too. For example, if Sir Barnet had the good fortune to get hold of a raw recruit, or a country gentleman, and ensnared him to his hospitable villa, Sir Barnet would say to him on the morning after his arrival, "Now, my dear Sir, is there anybody you would like to know? Who is there you would wish to meet? Do you take any interest in writing people, or in paint-

ing or sculpturing people, or in acting people, or in anything of that sort?" Possibly the patient answered yes, and mentioned somebody of whom Sir Barnet had no more personal knowledge than of Ptolemy the Great. Sir Barnet replied, that nothing on earth was easier, as he knew him very well: immediately called on the aforesaid somebody, left his card, wrote a short note:—"My dear Sir—penalty of your eminent position—friend at my house naturally desirous—Lady Skettles and myself participate—trust that genius being superior to ceremonies, you will do us the distinguished favor of giving us the pleasure," etc., etc.—and so killed a brace of birds with one stone, dead as door-nails.—*Dombey and Son, Chap. 24.*

ACQUAINTANCE—A Charity to Mr. Toots.

"Captain Gills," blurted out Mr. Toots, one day all at once, as his manner was, "do you think you could think favorably of that proposition of mine, and give me the pleasure of your acquaintance?"

"Why, I tell you what it is, my lad," replied the Captain, who had at length concluded on a course of action; "I've been turning that there over."

"Captain Gills, it's very kind of you," retorted Mr. Toots. "I'm much obliged to you. Upon my word and honor, Captain Gills, it would be a charity to give me the pleasure of your acquaintance. It really would."

"You see, Brother," argued the Captain slowly, "I don't know you."

"But you never *can* know me, Captain Gills," replied Mr. Toots, steadfast to his point, "if you don't give me the pleasure of your acquaintance."—*Dombey and Son, Chap. 39.*

ADAPTABILITY—

Gentlemen of the free and easy sort, who plume themselves on being acquainted with a move or two, and being usually equal to the time-of-day, express the wide range of their capacity for adventure by observing that they are good for anything from pitch-and-toss to manslaughter; between which opposite extremes, no doubt, there lies a tolerably wide and comprehensive range of subjects. Without venturing for Scrooge quite as hardily as this, I don't mind calling on you to believe that he was ready for a good broad field of strange appearances, and that nothing between a baby and rhinoceros would have astonished him very much.—*Chris. Carol, Slave 3.*

ADDRESSES—Public.

Mayors have been knighted for "going up" with addresses: explosive machines intrepidly discharging shot and shell into the English Grammar.—*Ed. Drrod, Chap. 12.*

ADJECTIVES—Bark's use of profane.

We enter, and Bark flies out of bed. Bark is a red villain and a wrathful, with a sanguine throat that looks very much as if it were expressly made for hanging, as he stretches it out, in pale defiance, over the half-door of his hutch. Bark's parts of speech are of an awful sort—principally adjectives. I won't, says Bark, have no adjective police and adjective strangers in my adjective premises! I won't, by adjective and substantive! Give me my trousers, and I'll

send the whole adjective police to adjective and substantive! Give me, says Bark, my adjective trousers! I'll put an adjective knife in the whole bileing of 'em. I'll punch their adjective heads. I'll rip up their adjective substantives. Give me my adjective trousers! says Bark, and I'll spile the bileing of 'em!—*On Duty with Inspector Field. Reprinted Pieces.*

ADMIRER—Quale as an indiscriminate.

While we were in London, Mr. Jarndyce was constantly beset by the crowd of excitable ladies and gentlemen whose proceedings had so much astonished us. Mr. Quale, who presented himself soon after our arrival, was in all such excitements. He seemed to project those two shining knobs of temples of his into everything that went on, and to brush his hair farther and farther back, until the very roots were almost ready to fly out of his head in inappeasable philanthropy. All objects were alike to him, but he was always particularly ready for anything in the way of a testimonial to any one. His great power seemed to be his power of indiscriminate admiration. He would sit for any length of time, with the utmost enjoyment, bathing his temples in the light of any order of luminary. Having first seen him perfectly swallowed up in admiration of Mrs. Jellyby, I had supposed her to be the absorbing object of his devotion. I soon discovered my mistake, and found him to be train-bearer and organ-blower to a whole procession of people.

Black House, Chap. 15.

ADVERTISEMENTS—Peculiarities of.

"Dreaming, Tom?"

"No," said Mr. Pinch, "No. I have been looking over the advertising sheet, thinking there might be something in it which would be likely to suit me. But, as I often think, the strange thing seems to be that nobody is suited. Here are all kinds of employers wanting all sorts of servants, and all sorts of servants wanting all kinds of employers, and they never seem to come together. Here is a gentleman in a public office in a position of temporary difficulty, who wants to borrow five hundred pounds; and in the very next advertisement here is another gentleman who has got exactly that sum to lend. But he'll never lend it to him, John, you'll find! Here is a lady possessing a moderate independence, who wants to board and lodge with a quiet, cheerful family: and here is a family describing themselves in those very words, 'a quiet, cheerful family,' who want exactly such a lady to come and live with them. But she'll never go, John! Neither do any of these single gentlemen who want an airy bed-room, with the occasional use of a parlor, ever appear to come to terms with these other people who live in a rural situation, remarkable for its bracing atmosphere, within five minutes' walk of the Royal Exchange. Even those letters of the alphabet, who are always running away from their friends and being entreated at the tops of columns to come back, never *do* come back, if we may judge from the number of times they are asked to do it, and don't. It really seems," said Tom, relinquishing the paper, with a thoughtful sigh, "as if people had the same gratification in printing their complaints as in making them known by

word of mouth; as if they found it a comfort and consolation to proclaim, 'I want such and such a thing, and I can't get it, and I don't expect I ever shall!'"—*Martin Chuzzlewit, Ch. 36.*

ADVERTISING—As a means of revenge.

If I had an enemy whom I hated—which Heaven forbid!—and if I knew of something that sat heavy on his conscience, I think I would introduce that something into a Posting-Bill, and place a large impression in the hands of an active sticker. I can scarcely imagine a more terrible revenge. I should haunt him, by this means, night and day. I do not mean to say that I would publish his secret, in red letters two feet high, for all the town to read: I would darkly refer to it. It should be between him, and me, and the Posting-Bill. Say, for example, that, at a certain period of his life, my enemy had surreptitiously possessed himself of a key. I would then embark my capital in the lock business, and conduct that business on the advertising principle. In all my placards and advertisements, I would throw up the line SECRET KEYS. Thus, if my enemy passed an uninhabited house, he would see his conscience glaring down on him from the parapets, and peeping up at him from the cellars. If he took a dead-wall in his walk, it would be alive with reproaches. If he sought refuge in an omnibus, the panels thereof would become Belshazzar's palace to him. If he took a boat, in a wild endeavor to escape, he would see the fatal words lurking under the arches of the bridges over the Thames. If he walked the streets with downcast eyes, he would recoil from the very stones of the pavement, made eloquent by lampblack lithograph. If he drove or rode, his way would be blocked up by enormous vans, each proclaiming the same words over and over again from its whole extent of surface. Until, having gradually grown thinner and paler, and having at last totally rejected food, he would miserably perish, and I should be revenged. This conclusion I should, no doubt, celebrate by laughing a hoarse laugh in three syllables, and folding my arms tight upon my chest, agreeably to most of the examples of gluttoned animosity that I have had an opportunity of observing in connexion with the Drama—which, by-the-by, as involving a good deal of noise, appears to me to be occasionally confounded with the Drummer.—*Bill-Sticking. Reprinted Pieces.*

ADVERTISING—A building "billed."

The foregoing reflections presented themselves to my mind, the other day, as I contemplated an old warehouse which rotting paste and rotting paper had brought down to the condition of an old cheese. It would have been impossible to say, on the most conscientious survey, how much of its front was brick and mortar, and how much decaying and decayed plaster. It was so thickly encrusted with fragments of bills, that no ship's keel after a long voyage could be half so foul. All traces of the broken windows were billed out, the doors were billed across, the waterspout was billed over. The building was shored up to prevent its tumbling into the street; and the very beams erected against it, were less wood than paste and paper, they had been so continually posted and reposted. The forlorn dregs

of old posters so encumbered this wreck, that there was no hold for new posters, and the stickers had abandoned the place in despair, except one enterprising man who had hoisted the last masquerade to a clear spot near the level of the stack of chimneys, where it waved and drooped like a shattered flag. Below the rusty cellar-grating, crumpled remnants of old bills torn down rotted away in wasting heaps of fallen leaves. Here and there, some of the thick rind of the house had peeled off in strips, and fluttered heavily down, littering the street; but still, below these rents and gashes, layers of decomposing posters showed themselves, as if they were interminable. I thought the building could never even be pulled down, but in one adhesive heap of rottenness and poster. As to getting in—I don't believe that if the Sleeping Beauty and her Court had been so billed up, the young prince could have done it.

Reprinted Pieces.

Robbery, fire, murder, and the ruin of the United Kingdom—each discharged in a line by itself, like a separate broadside of red-hot shot—were among the least of the warnings addressed to an unthinking people.

Reprinted Pieces. "Bill-sticking."

ADVERTISING—Show-bills.

Next day the posters appeared in due course, and the public were informed, in all the colors of the rainbow, and in letters afflicted with every possible variation of spinal deformity, how that Mr. Johnson would have the honor of making his last appearance that evening, and how that an early application for places was requested, in consequence of the extraordinary overflow attendant on his performances. It being a remarkable fact in theatrical history, but one long since established beyond dispute, that it is a hopeless endeavor to attract people to a theatre unless they can be first brought to believe that they will never get into it.

Nicholas Nickleby, Chap. 30.

ADVERTISEMENTS—Alphabetical answers to.

Answers out of number were received, with all sorts of initials; all the letters of the alphabet seemed to be seized with a sudden wish to go out boarding and lodging; voluminous was the correspondence between Mrs. Tibbs and the applicants; and most profound was the secrecy observed. "E." didn't like this; "I." couldn't think of putting up with that; "I. O. U." didn't think the terms would suit him; and "G. R." had never slept in a French bed.—*Tales. The Boarding House, Chap. 1.*

ADVERTISEMENT—A walking.

So, he stopped the unstamped advertisement—an animated sandwich, composed of a boy between two boards.

Characters (Sketches), Chap. 9.

ADVICE OF MRS. BAGNET—On conduct.

"Old girl," says Mr. Bagnet, "give him my opinion. You know it. Tell him what it is."

"It is, that he cannot have too little to do with people who are too deep for him, and cannot be too careful of interference with matters he does not understand; that the plain rule is, to

do nothing in the dark, to be a party to nothing underhanded or mysterious, and never to put his foot where he cannot see the ground."

Bleak House, Chap. 27.

ADVICE OF MR. MICAWBER—On procrastination and money.

"My dear young friend," said Mr. Micawber, "I am older than you; a man of some experience in life, and—of some experience—in short, in difficulties, generally speaking. At present, and until something turns up (which I am, I may say, hourly expecting), I have nothing to bestow but advice. Still, my advice is so far worth taking that—in short, that I have never taken it myself, and am the"—here Mr. Micawber, who had been beaming and smiling, all over his head and face, up to the present moment, checked himself and frowned—"the miserable wretch you behold."

"My dear Micawber!" urged his wife.

"I say," returned Mr. Micawber, quite forgetting himself, and smiling again, "the miserable wretch you behold. My advice is, never do to-morrow what you can do to-day. Procrastination is the thief of time. Collar him."

"My poor papa's maxim," Mrs. Micawber observed.

"My dear," said Mr. Micawber, "your papa was very well in his way, and heaven forbid that I should disparage him. Take him for all in all, we ne'er shall—in short, make the acquaintance, probably, of anybody else possessing, at his time of life, the same legs for gaiters, and able to read the same description of print without spectacles. But he applied that maxim to our marriage, my dear; and that was so far prematurely entered into, in consequence, that I never recovered the expense."

Mr. Micawber looked aside at Mrs. Micawber, and added: "Not that I am sorry for it. Quite the contrary, my love." After which he was grave for a minute or so.

"My other piece of advice, Copperfield," said Mr. Micawber, "you know. Annual income twenty pounds, annual expenditure nineteen nineteen six, result, happiness. Annual income twenty pounds, annual expenditure twenty pounds ought and six, result, misery. The blossom is blighted, the leaf is withered, the god of day goes down upon the dreary scene and—and, in short, you are for ever floored. As I am!"—*David Copperfield, Chap. 12.*

AFFECTION—The expression of.

"Mature affection, homage, devotion, does not easily express itself. Its voice is low. It is modest and retiring; it lies in ambush, waits and waits. Such is the mature fruit. Sometimes a life glides away, and finds it still ripening in the shade."—*David Copperfield, Chap. 41.*

AFFECTION—The subtlety of.

There is a subtlety of perception in real attachment, even when it is borne towards man by one of the lower animals, which leaves the highest intellect behind. To this mind of the heart, if I may call it so, in Mr. Dick, some bright ray of the truth shot straight.

When I think of him, with his impenetrably wise face, walking up and down with the Doctor, delighted to be battered by the hard

words in the Dictionary; when I think of him, carrying huge watering-pots after Annie; kneeling down, in very paws of gloves, at patient microscopic work among the little leaves; expressing as no philosopher could have expressed, in everything he did, a delicate desire to be her friend; showering sympathy, trustfulness, and affection, out of every hole in the watering-pot; when I think of him, never wandering in that better mind of his to which unhappiness addressed itself, never bringing the unfortunate King Charles into the garden, never wavering in his grateful service, never diverted from his knowledge that there was something wrong, or from his wish to set it right—I really feel almost ashamed of having known that he was not quite in his wits, taking account of the utmost I have done with mine.

David Copperfield, Chap. 42.

AFFECTION—Of the idiot (Barnaby Rudge).

Heaven alone can tell with what vague thoughts of duty and affection; with what strange promptings of nature, intelligible to him as to a man of radiant mind and most enlarged capacity; with what dim memories of children he had played with when a child himself, who had prattled of their fathers, and of loving them, and being loved; with how many half-remembered, dreamy associations of his mother's grief and tears and widowhood, he watched and tended this man. But that a vague and shadowy crowd of such ideas came slowly on him; that they taught him to be sorry when he looked upon his haggard face, that they overflowed his eyes when he stooped to kiss him, that they kept him waking in a tearful gladness, shading him from the sun, fanning him with leaves, soothing him when he started in his sleep—ah! what a troubled sleep it was—and wondering when *she* would come to join them and be happy, is the truth. He sat beside him all that day; listening for her footsteps in every breath of air, looking for her shadow on the gently waving grass, twining the hedge-flowers for her pleasure when she came, and his when he awoke; and stooping down from time to time to listen to his mutterings, and wonder why he was so restless in that quiet place. The sun went down, and night came on, and he was still quite tranquil; busied with these thoughts, as if there were no other people in the world, and the dull cloud of smoke hanging on the immense city in the distance, hid no vices, no crimes, no life or death, or causes of disquiet—nothing but clear air.

Barnaby Rudge, Chap. 68.

AFFECTIONS—Wounded.

Agitation and anxiety of mind scatter wrinkles and grey hairs with no unsparing hand; but deeper traces follow on the silent uprooting of old habits, and severing of dear, familiar ties. The affections may not be so easily wounded as the passions, but their hurts are deeper, and more lasting.—*Barnaby Rudge, Chap. 81.*

AFFECTIONS—The natural.

"Natural affections and instincts, my dear sir, are the most beautiful of the Almighty's works, but like other beautiful works of His, they must be reared and fostered, or it is as natural that they should be wholly obscured, and that

new feelings should usurp their place, as it is that the sweetest productions of the earth, left untended, should be choked with weeds and briars."—*Nicholas Nickleby, Chap. 46.*

AFFECTIONS—Of childhood.

"Shall we make a man of him?" repeated the Doctor.

"I had rather be a child," replied Paul.

"Indeed!" said the Doctor. "Why?"

The child sat on the table looking at him, with a curious expression of suppressed emotion in his face, and beating one hand proudly on his knee, as if he had the rising tears beneath it, and crushed them. But his other hand strayed a little way the while, a little farther—farther from him yet—until it lighted on the neck of Florence. "This is why," it seemed to say, and then the steady look was broken up and gone; the working lip was loosened; and the tears came streaming forth.

Dombey and Son, Chap. 11.

AFFLICTION—The agony of.

"They little know, who coldly talk of the poor man's bereavements, as a happy release from pain to the departed, and a merciful relief from expense to the survivor—they little know, I say, what the agony of those bereavements is. A silent look of affection and regard when all other eyes are turned coldly away—the consciousness that we possess the sympathy and affection of one being when all others have deserted us—is a hold, a stay, a comfort, in the deepest affliction, which no wealth could purchase, or power bestow."—*Pick. Chap. 21.*

AFFLICTION—Assuaged by Memory.

"If anything could soothe the first sharp pain of a heavy loss, it would be—with me—the reflection that those I mourned, by being innocently happy here, and loving all about them, had prepared themselves for a purer and happier world. The sun does not shine upon this fair earth to meet frowning eyes, depend upon it."

"I believe you are right," said the gentleman who had told the story.

"Believe!" retorted the other, "can anybody doubt it? Take any subject of sorrowful regret, and see with how much pleasure it is associated. The recollection of past pleasure may become pain—"

"It does," interposed the other.

"Well; it does. To remember happiness which cannot be restored, is pain, but of a softened kind. Our recollections are unfortunately mingled with much that we deplore, and with many actions which we bitterly repent; still, in the most chequered life I firmly think there are so many little rays of sunshine to look back upon, that I do not believe any mortal (unless he had put himself without the pale of hope) would deliberately drain a goblet of the waters of Lethe, if he had it in his power."

"Possibly you are correct in that belief," said the grey-haired gentleman, after a short reflection. "I am inclined to think you are."

"Why, then," replied the other, "the good in this state of existence preponderates over the bad, let mis-called philosophers tell us what they will. If our affections be tried, our affections are our consolation and comfort; and

memory, however sad, is the best and purest link between this world and a better."

Nicholas Nickleby, Chap. 6.

AFFLICTION—Comfort in.

In the exhaustless catalogue of Heaven's mercies to mankind, the power we have of finding some germs of comfort in the hardest trials must ever occupy the foremost place; not only because it supports and upholds us when we most require to be sustained, but because in this source of consolation there is something, we have reason to believe, of the divine spirit; something of that goodness which detects, amidst our own evil doings, a redeeming quality; something which, even in our fallen nature, we possess in common with the angels; which had its being in the old time when they trod the earth, and lingers on it yet, in pity.

Barnaby Rudge, Chap. 47.

AFFRONT—Mr. Pickwick's.

"Sir," said Mr. Tupman, "you're a fellow!"

"Sir," said Mr. Pickwick, "you're another!"

Mr. Tupman advanced a step or two, and glared at Mr. Pickwick. Mr. Pickwick returned the glare, concentrated into a focus by means of his spectacles, and breathed a bold defiance. Mr. Snodgrass and Mr. Winkle looked on, petrified at beholding such a scene between two such men.

"Sir," said Mr. Tupman, after a short pause, speaking in a low, deep voice, "you have called me old."

"I have," said Mr. Pickwick.

"And fat."

"I reiterate the charge."

"And a fellow."

"So you are!"

There was a fearful pause.

"My attachment to your person, sir," said Mr. Tupman, speaking in a voice tremulous with emotion, and tucking up his wristbands meanwhile, "is great—very great—but upon that person I must take summary vengeance."

"Come on, sir!" replied Mr. Pickwick. Stimulated by the exciting nature of the dialogue, the heroic man actually threw himself into a paralytic attitude, confidently supposed by the two bystanders to have been intended as a posture of defence.

"What!" exclaimed Mr. Snodgrass, suddenly recovering the power of speech, of which intense astonishment had previously bereft him, and rushing between the two, at the imminent hazard of receiving an application on the temple from each, "What! Mr. Pickwick, with the eyes of the world upon you! Mr. Tupman, who, in common with us all, derives a lustre from his undying name! For shame, gentlemen; for shame."

The unwonted lines which momentary passion had ruled in Mr. Pickwick's clear and open brow, gradually melted away as his young friend spoke, like the marks of a black-lead pencil beneath the softening influence of India rubber. His countenance had resumed its usual benign expression ere he concluded.

Pickwick, Chap. 15.

AGE—A youthful old.

"Brother Ned, my dear boy," returned the other old fellow, "I believe that Tim Linkin-

water was born a hundred-and-fifty years old, and is gradually coming down to five-and-twenty; for he's younger every birthday than he was the year before."

Nicholas Nickleby, Chap. 37.

AGE—The duties of old.

"Dear me!" said Mr. Omer, "when a man is drawing on to a time of life where the two ends of life meet; when he finds himself, however hearty he is, being wheeled about for the second time in a species of go-cart; he should be over-rejoiced to do a kindness if he can. He wants plenty. And I don't speak of myself, particular," said Mr. Omer, "because, sir, the way I look at it is, that we are all drawing on to the bottom of the hill, whatever age we are, on account of time never standing still for a single moment. So let us always do a kindness, and be over-rejoiced. To be sure!"

David Copperfield, Chap. 51.

AGE—Revered by the poor.

Age, especially when it strives to be self-reliant and cheerful, finds much consideration among the poor.

Hard Times, Book II., Chap. 6.

ALIBI—The Elder Weller's idea of an.

"The first matter relates to your governor, Sammy," said Mr. Weller. "He's a goin' to be tried to-morrow, ain't he?"

"The trial's a comin' on," replied Sam.

"Vell," said Mr. Weller, "Now I s'pose he'll want to call some witnesses to speak to his character, or p'haps to prove a alleybi. I've been a turnin' the bisness over in my mind, and he may make his-self easy, Sammy. I've got some friends as'll do either for him, but my advice 'ud be this here—never mind the character, and stick to the alleybi. Nothing like a alleybi, Sammy, nothing." Mr. Weller looked very profound as he delivered this legal opinion; and burying his nose in his tumbler, winked over the top thereof at his astonished son.

"Why, what do you mean?" said Sam; "you don't think he's a-goin' to be tried at the Old Bailey, do you?"

"That ain't no part of the present consideration, Sammy," replied Mr. Weller. "Verever he's a-goin' to be tried, my boy, a alleybi's the thing to get him off. Ve got Tom Vildspark off that 'ere manslaughter, with a alleybi, ven all the big vigs to a man said as nothing couldn't save him. And my 'pinion is, Sammy, that if your governor don't prove a alleybi, he'll be what the Italians call reg'larly flummoxed, and that's all about it."

Pickwick, Chap. 33.

Sam had put up the steps, and was preparing to jump upon the box, when he felt himself gently touched on the shoulder; and looking round, his father stood before him. The old gentleman's countenance wore a mournful expression, as he shook his head gravely, and said, in warning accents:

"I know'd what 'ud come o' this here mode o' doing bisness. Oh, Sammy, Sammy, vy worn't there a alleybi!"—*Pickwick, Chap. 34.*

ALPHABET—Learning the.

To this day, when I look upon the fat black

letters in the primer, the puzzling novelty of their shapes, and the easy good nature of O and Q and S, seem to present themselves again before me as they used to do. But they recall no feeling of disgust or reluctance. On the contrary, I seem to have walked along a path of flowers as far as the crocodile-book, and to have been cheered by the gentleness of my mother's voice and manner all the way.

David Copperfield, Chap. 4.

ALPHABET—Reminiscences of its study.

We never see any very large, staring, black, Roman capitals, in a book, or shop-window, or placarded on a wall, without their immediately recalling to our mind an indistinct and confused recollection of the time when we were first initiated in the mysteries of the alphabet. We almost fancy we see the pin's point following the letter, to impress its form more strongly on our bewildered imagination; and wince involuntarily, as we remember the hard knuckles with which the reverend old lady who instilled into our mind the first principles of education for ninepence per week, or ten and sixpence per quarter, was wont to poke our juvenile head occasionally, by way of adjusting the confusion of ideas in which we were generally involved.—*Scenes, Chap. II.*

ALPS—Among the.

* * * * * We began rapidly to descend; passing under everlasting glaciers, by means of arched galleries, hung with clusters of dripping icicles; under and over foaming waterfalls; near places of refuge, and galleries of shelter against sudden danger; through caverns, over whose arched roofs the avalanches slide, in spring, and bury themselves in the unknown gulf beneath. Down, over lofty bridges, and through horrible ravines: a little shifting speck in the vast desolation of ice and snow, and monstrous granite rocks: down through the deep Gorge of the Saltine, and deafened by the torrent plunging madly down, among the riven blocks of rock, into the level country, far below. Gradually down, by zig-zag roads, lying between an upward and a downward precipice, into warmer weather, calmer air, and softer scenery, until there lay before us, glittering like gold or silver in the thaw and sunshine, the metal-covered, red, green, yellow, domes and church-spires of a Swiss town.—*Pictures from Italy.*

AMERICANS—Their Characteristics.

They are by nature frank, brave, cordial, hospitable, and affectionate. Cultivation and refinement seem but to enhance their warmth of heart and ardent enthusiasm; and it is the possession of these latter qualities in a most remarkable degree which renders an educated American one of the most endearing and most generous of friends. I never was so won upon as by this class; never yielded up my full confidence and esteem so readily and pleasurably as to them; never can make again in half a year so many friends for whom I seem to entertain the regard of half a life.

These qualities are natural, I implicitly believe, to the whole people. That they are, however, sadly sapped and blighted in their growth among the mass, and that there are influences at work which endanger them still more, and give

but little present promise of their healthy restoration, is a truth that ought to be told.

It is an essential part of every national character to pique itself mightily upon its faults, and to deduce tokens of its virtue or its wisdom from their very exaggeration. One great blemish in the popular mind of America, and the prolific parent of an innumerable brood of evils, is Universal Distrust. Yet the American citizen plumes himself upon this spirit, even when he is sufficiently dispassionate to perceive the ruin it works, and will often adduce it, in spite of his own reason, as an instance of the great sagacity and acuteness of the people, and their superior shrewdness and independence.

"You carry," says the stranger, "this jealousy and distrust into every transaction of public life. By repelling worthy men from your legislative assemblies, it has bred up a class of candidates for the suffrage, who, in their every act, disgrace your Institutions and your people's choice. It has rendered you so fickle and so given to change that your inconstancy has passed into a proverb; for you no sooner set up an idol firmly, than you are sure to pull it down and dash it into fragments; and this because directly you reward a benefactor or a public servant you distrust him, merely because he is rewarded; and immediately apply yourself to find out, either that you have been too bountiful in your acknowledgments, or he remiss in his deserts. Any man who attains a high place among you, from the President downwards, may date his downfall from that moment; for any printed lie that any notorious villain pens, although it militate directly against the character and conduct of a life, appeals at once to your distrust, and is believed. You will strain at a gnat in the way of trustfulness and confidence, however fairly won and well deserved; but you will swallow a whole caravan of camels, if they be laden with unworthy doubts and mean suspicions. Is this well, think you, or likely to elevate the character of the governors or the governed among you?"

The answer is invariably the same: "There's freedom of opinion here, you know. Every man thinks for himself, and we are not to be easily overreached. That's how our people come to be suspicious."

Another prominent feature is the love of "smart" dealing, which gilds over many a swindle and gross breach of trust, many a defalcation, public and private, and enables many a knave to hold his head up with the best, who well deserves a halter; though it has not been without its retributive operation, for this smartness has done more, in a few years, to impair the public credit, and to cripple the public resources, than dull honesty, however rash, could have effected in a century. The merits of a broken speculation, or a bankruptcy, or of a successful scoundrel, are not gauged by its or his observance of the golden rule, "Do as you would be done by," but are considered with reference to their smartness. I recollect, on both occasions of our passing that ill-fated Cairo on the Mississippi, remarking on the bad effects such gross deceits must have when they exploded, in generating a want of confidence abroad, and discouraging foreign investment; but I was given to understand that

this was a very smart scheme, by which a deal of money had been made, and that its smartest feature was that they forgot these things abroad in a very short time, and speculated again as freely as ever. The following dialogue I have held a hundred times: "Is it not a very disgraceful circumstance that such a man as So-and-so should be acquiring a large property by the most infamous and odious means, and, notwithstanding all the crimes of which he has been guilty, should be tolerated and abetted by your citizens? He is a public nuisance, is he not?" "Yes, sir." "A convicted liar?" "Yes, sir." "He has been kicked, and cuffed, and caned?" "Yes, sir." "And he is utterly dishonorable, debased, and profligate?" "Yes, sir." "In the name of wonder, then, what is his merit?" "Well, sir, he is a smart man."

Am. Notes, Chap. 18.

* * * * *

They certainly are not a humorous people, and their temperament always impressed me as being of a dull and gloomy character. In shrewdness of remark, and a certain cast-iron quaintness, the Yankees, or people of New England, unquestionably take the lead, as they do in most other evidences of intelligence. But in travelling about out of the large cities—as I have remarked in former parts of these volumes—I was quite oppressed by the prevailing seriousness and melancholy air of business, which was so general and unvarying, that at every new town I came to I seemed to meet the very same people whom I had left behind me at the last. Such defects as are perceptible in the national manners seem to me to be referable, in a great degree, to this cause; which has generated a dull, sullen persistence in coarse usages, and rejected the graces of life as undeserving of attention. There is no doubt that Washington, who was always most scrupulous and exact on points of ceremony, perceived the tendency towards this mistake, even in his time, and did his utmost to correct it.—*Chap. 18.*

AMERICANS—Their Devotion to Dollars.

All their cares, hopes, joys, affections, virtues, and associations, seemed to be melted down into dollars. Whatever the chance contributions that fell into the slow cauldron of their talk, they made the gruel thick and slab with dollars. Men were weighed by their dollars, measures gauged by their dollars; life was auctioneered, appraised, put up, and knocked down for its dollars. The next respectable thing to dollars was any venture having their attainment for its end. The more of that worthless ballast, honor and fair-dealing, which any man cast overboard from the ship of his Good Name and Good Intent, the more ample stowage-room he had for dollars. Make commerce one huge lie and mighty theft. Deface the banner of the nation for an idle rag; pollute it star by star, and cut out stripe by stripe, as from the arm of a degraded soldier. Do anything for dollars! What is a flag to them! One who rides at all hazards of limb and life in the chase of a fox, will prefer to ride recklessly at most times. So it was with these gentlemen. He was the greatest patriot, in their eyes, who brawled the loudest, and who cared the least for decency. He was their champion, who, in the brutal fury of his own

pursuit, could cast no stigma upon them, for the hot knavery of theirs. Thus, Martin learned in the five minutes' straggling talk about the stove, that to carry pistols into legislative assemblies, and swords in sticks, and other such peaceful toys; to seize opponents by the throat, as dogs or rats might do; to bluster, bully, and overbear by personal assaillment, were glowing deeds. Not thrusts and stabs at Freedom, striking far deeper into her House of Life than any sultan's scimitar could reach; but rare incense on her altars, having a grateful scent in patriotic nostrils, and curling upward to the seventh heaven of Fame.

Martin Chuzzlewit, Chap. 16.

AMERICAN EAGLE—The.

"What are you thinking of so steadily?" said Martin.

"Why, I was a thinking, sir," returned Mark, "that if I was a painter and was called upon to paint the American Eagle, how should I do it?"

"Paint it as like an Eagle as you could, I suppose."

"No," said Mark, "that wouldn't do for me, sir. I should want to draw it like a Bat, for its short-sightedness; like a Bantam, for its bragging; like a Magpie, for its honesty; like a Peacock, for its vanity; like an Ostrich, for its putting its head in the mud, and thinking nobody sees it—"

"And like a Phoenix, for its power of springing from the ashes of its faults and vices, and soaring up anew into the sky!" said Martin. "Well, Mark, let us hope so."

Martin Chuzzlewit, Chap. 34.

AMERICAN HABITS — Salivatory Phenomena.

The journey from New York to Philadelphia is made by railroad and two ferries, and usually occupies between five and six hours. It was a fine evening when we were passengers in the train; and, watching the bright sunset from a little window near the door by which we sat, my attention was attracted to a remarkable appearance issuing from the windows of the gentlemen's car immediately in front of us, which I supposed for some time was occasioned by a number of industrious persons inside ripping open feather-beds, and giving the feathers to the wind. At length it occurred to me that they were only spitting, which was indeed the case; though how any number of passengers which it was possible for that car to contain could have maintained such a playful and incessant shower of expectoration, I am still at a loss to understand, notwithstanding the experience in all salivatory phenomena which I afterwards acquired.

I made acquaintance, on this journey, with a mild and modest young Quaker, who opened the discourse by informing me, in a grave whisper, that his grandfather was the inventor of cold-drawn castor-oil. I mention the circumstance here, thinking it probable that this is the first occasion on which the valuable medicine in question was ever used as a conversational apéritif.—*American Notes, Chap. 7.*

AMERICANS—In Washington.

There were some fifteen or twenty persons

in the room. One, a tall, wiry, muscular old man, from the West, sunburnt and swarthy, with a brown-white hat on his knees and a giant umbrella resting between his legs, who sat bolt upright in his chair, frowning steadily at the carpet, and twitching the hard lines about his mouth, as if he had made up his mind "to fix" the President on what he had to say, and wouldn't bate him a grain. Another, a Kentucky farmer, six feet in height, with his hat on, and his hands under his coat-tails, who leaned against the wall and kicked the floor with his heel, as though he had Time's head under his shoe, and were literally "killing" him. A third, an oval-faced, bilious-looking man, with sleek black hair cropped close, and whiskers and beard shaved down to blue dots, who sucked the head of a thick stick, and from time to time took it out of his mouth to see how it was getting on. A fourth did nothing but whistle. A fifth did nothing but spit. And indeed all these gentlemen were so very persevering and energetic in this latter particular, and bestowed their favors so abundantly upon the carpet, that I take it for granted the Presidential housemaids have high wages, or, to speak more genteelly, an ample amount of "compensation."

American Notes, Chap. 8.

AMERICAN PUBLICISTS.

It is no great matter what Mrs. Hominy said, save that she had learnt it from the cant of a class, and a large class, of her fellow-countrymen, who, in their every word, avow themselves to be as senseless to the high principles on which America sprang, a nation, into life, as any Orson in her legislative halls. Who are no more capable of feeling, or of caring, if they did feel, that by reducing their own country to the ebb of honest men's contempt, they put in hazard the rights of nations yet unborn, and very progress of the human race, than are the swine who wallow in their streets. Who think that crying out to other nations, old in their iniquity, "We are no worse than you!" (No worse!) is high defence, and 'vantage-ground enough for that Republic, but yesterday let loose upon her noble course, and but to-day so maimed and lame, so full of sores and ulcers, foul to the eye, and almost hopeless to the sense, that her best friends turn from the loathsome creature with disgust. Who, having by their ancestors declared and won their Independence, because they would not bend the knee to certain public vices and corruptions, and would not abrogate the truth, run riot in the Bad, and turn their backs upon the Good; and lying down contented with the wretched boast that other Temples also are of glass, and stones which batter theirs may be flung back; show themselves, in that alone, as immeasurably behind the import of the trust they hold, and as unworthy to possess it, as if the sordid hucksterings of all their little governments—each one a kingdom in its small depravity—were brought into a heap for evidence against them.

Martin Chuzzlewit, Chap. 22.

AMERICAN WOMEN—Fashionable.

In order that their talk might fall again into its former pleasant channel, Martin addressed himself to the young ladies, who were very gorgeously attired in very beautiful colors, and had

every article of dress on the same extensive scale as the little shoes and the thin silk stockings. This suggested to him that they were great proficient in the French fashions, which soon turned out to be the case, for though their information appeared to be none of the newest, it was very extensive: and the eldest sister, in particular, who was distinguished by a talent for metaphysics, the laws of hydraulic pressure, and the rights of human kind, had a novel way of combining these acquirements and bringing them to bear on any subject from Millinery to the Millennium, both inclusive, which was at once improving and remarkable; so much so, in short, that it was usually observed to reduce foreigners to a state of temporary insanity in five minutes.

Martin felt his reason going; and as a means of saving himself, besought the other sister (seeing a piano in the room) to sing. With this request she willingly complied; and a bravura concert, solely sustained by the Misses Norris, presently began. They sang in all languages—except their own. German, French, Italian, Spanish, Portuguese, Swiss; but nothing native; nothing so low as native. For, in this respect, languages are like many other travellers: ordinary and commonplace enough at home, but 'specially genteel abroad.

Martin Chuzzlewit, Chap. 17.

AMERICANS—The social observances of.

The Honorable Elijah Pogram looked at Martin as if he thought "You don't mean that, I know!" and he was soon confirmed in this opinion.

Sitting opposite to them was a gentleman in a high state of tobacco, who wore quite a little beard, composed of the overflowings of that weed, as they had dried about his mouth and chin: so common an ornament that it would scarcely have attracted Martin's observation, but that this good citizen, burning to assert his equality against all comers, sucked his knife for some moments, and made a cut with it at the butter just as Martin was in the act of taking some. There was a juiciness about the deed that might have sickened a scavenger.

When Elijah Pogram (to whom this was an every-day incident) saw that Martin put the plate away, and took no butter, he was quite delighted, and said:

"Well! The morbid hatred of you British to the institutions of our country, is as-*TON*-ish-ing!"

"Upon my life!" cried Martin, in his turn, "this is the most wonderful community that ever existed. A man deliberately makes a hog of himself, and *that's* an institution!"

"We have no time to acquire forms, sir," said Elijah Pogram.

"Acquire!" cried Martin. "But it's not a question of acquiring anything. It's a question of losing the natural politeness of a savage, and that instinctive good breeding which admonishes one man not to offend and disgust another. Don't you think that man over the way, for instance, naturally knows better, but considers it a very fine and independent thing to be a brute in small matters?"

"He is a native of our country, and is naturally bright and spry, of course," said Mr. Pogram.

"Now, observe what this comes to, Mr. Pogram," pursued Martin. "The mass of your countrymen begin by stubbornly neglecting little social observances, which have nothing to do with gentility, custom, usage, government, or country, but are acts of common, decent, natural, human politeness. You abet them in this, by resenting all attacks upon their social offences as if they were a beautiful national feature. From disregarding small obligations they come in regular course to disregard great ones; and so refuse to pay their debts. What they may do, or what they may refuse to do next, I don't know; but any man may see if he will, that it will be something following in natural succession, and a part of one great growth, which is rotten at the root."

The mind of Mr. Pogram was too philosophical to see this; so they went on deck again, where, resuming his former post, he chewed until he was in a lethargic state, amounting to insensibility.—*Martin Chuzzlewit, Chap. 34.*

AMERICANS—Mark Tapley's opinion of.

"Take notice of my words, sir. If ever the defaulting part of this here country pays its debts—along of finding that not paying 'em won't do in a commercial point of view, you see, and is inconvenient in its consequences—they'll take such a shine out of it, and make such bragging speeches, that a man might suppose no borrowed money had ever been paid afore, since the world was first begun. That's the way they gammon each other, sir. Bless you, I know 'em. Take notice of my words, now!"—*Martin Chuzzlewit, Chap. 23.*

ANATOMICAL SUBJECT—Wegg as an.

"Now, look here, what did you give for me?"

"Well," replies Venus, blowing his tea, his head and face peering out of the darkness, over the smoke of it, as if he were modernizing the old original rise in his family: "you were one of a warious lot, and I don't know."

Silas puts his point in the improved form of "What will you take for me?"

"Well," replies Venus, still blowing his tea, "I'm not prepared, at a moment's notice, to tell you, Mr. Wegg."

"Come! According to your own account, I'm not worth much," Wegg reasons persuasively.

"Not for miscellaneous working in, I grant you, Mr. Wegg; but you might turn out valuable yet, as a——," here Mr. Venus takes a gulp of tea, so hot that it makes him choke, and sets his weak eyes watering; "as a Monstrosity, if you'll excuse me."

* * * * *

"I have a prospect of getting on in life and elevating myself by my own independent exertions," says Wegg, feelingly, "and I shouldn't like—I tell you openly I should *not* like—under such circumstances, to be what I may call dispersed, a part of me here, and a part of me there, but should wish to collect myself like a genteel person."

* * * * *

"Mr. Wegg, not to name myself as a workman without an equal, I've gone on improving myself in my knowledge of anatomy, till both by sight and by name I'm perfect. Mr. Wegg,

if you was brought here loose in a bag to be articulated, I'd name your smallest bones blind-fold equally with your largest, as fast as I could pick 'em out, and I'd sort 'em all, and sort your vertebrae in a manner that would equally surprise and charm you."

Our Mutual Friend, Book I., Chap. 7.

ANCESTRY—A satire on the pride of.

As no lady or gentleman, with any claims to polite breeding, can possibly sympathize with the Chuzzlewit family without being first assured of the extreme antiquity of the race, it is a great satisfaction to know that it undoubtedly descended in a direct line from Adam and Eve; and was, in the very earliest times, closely connected with the agricultural interest. If it should ever be urged by grudging and malicious persons that a Chuzzlewit, in any period of the family history, displayed an overweening amount of family pride, surely the weakness will be considered not only pardonable but laudable, when the immense superiority of the house to the rest of mankind, in respect of this, its ancient origin, is taken into account.

It is remarkable that as there was, in the oldest family of which we have any record, a murderer and a vagabond, so we never fail to meet, in the records of all old families, with innumerable repetitions of the same phase of character. Indeed, it may be laid down as a general principle, that the more extended the ancestry, the greater the amount of violence and vagabondism; for in ancient days, those two amusements, combining a wholesome excitement with a promising means of repairing shattered fortunes, were at once the ennobling pursuit and the healthful recreation of the Quality of this land.

Consequently, it is a source of inexpressible comfort and happiness to find, that in various periods of our history, the Chuzzlewits were actively connected with divers slaughterous conspiracies and bloody frays. It is further recorded of them, that being clad from head to heel in steel of proof, they did on many occasions lead their leather-jerkined soldiers to the death, with invincible courage, and afterwards return home gracefully to their relations and friends.

There can be no doubt that at least one Chuzzlewit came over with William the Conqueror. It does not appear that this illustrious ancestor "came over" that monarch, to employ the vulgar phrase, at any subsequent period: inasmuch as the Family do not seem to have been ever greatly distinguished by the possession of landed estate. And it is well known that for the bestowal of that kind of property upon his favorites, the liberality and gratitude of the Norman were as remarkable as those virtues are usually found to be in great men when they give away what belongs to other people.

Perhaps in this place the history may pause to congratulate itself upon the enormous amount of bravery, wisdom, eloquence, virtue, gentle birth, and true nobility, that appears to have come into England with the Norman Invasion: an amount which the genealogy of every ancient family lends its aid to swell, and which would, beyond all question, have been found to be just as great, and to the full as prolific in

giving birth to long lines of chivalrous descendants, boastful of their origin, even though William the Conqueror had been William the Conquered: a change of circumstances which, it is quite certain, would have made no manner of difference in this respect.

* * * * *

It is also clearly proved by the oral traditions of the Family, that there existed, at some one period of its history which is not distinctly stated, a matron of such destructive principles, and so familiarized to the use and composition of inflammatory and combustible engines, that she was called "The Match Maker:" by which nickname and byword she is recognized in the Family legends to this day. Surely there can be no reasonable doubt that this was the Spanish lady, the mother of Chuzzlewit Fawkes.

* * * * *

It has been rumored, and it is needless to say the rumor originated in the same base quarters, that a certain male Chuzzlewit, whose birth must be admitted to be involved in some obscurity, was of very mean and low descent. How stands the proof? When the son of that individual, to whom the secret of his father's birth was supposed to have been communicated by his father in his lifetime, lay upon his death-bed, this question was put to him in a distinct, solemn, and formal way: "Toby Chuzzlewit, who was your grandfather?" To which he, with his last breath, no less distinctly, solemnly, and formally replied: and his words were taken down at the time, and signed by six witnesses, each with his name and address in full: "The Lord No Zoo." It may be said—it *has* been said, for human wickedness has no limits—that there is no Lord of that name, and that among the titles which have become extinct, none at all resembling this, in sound even, is to be discovered. But what is the irresistible inference?—Rejecting a theory broached by some well-meaning but mistaken persons, that this Mr. Toby Chuzzlewit's grandfather, to judge from his name, must surely have been a Mandarin (which is wholly insupportable, for there is no pretence of his grandmother ever having been out of this country, or of any Mandarin having been in it within some years of his father's birth; except those in the tea-shops, which cannot for a moment be regarded as having any bearing on the question, one way or other), rejecting this hypothesis, is it not manifest that Mr. Toby Chuzzlewit had either received the name imperfectly from his father, or that he had forgotten it, or that he had mispronounced it? and that even at the recent period in question, the Chuzzlewits were connected by a bend sinister, or kind of heraldic over-the-left, with some unknown noble and illustrious House?

Martin Chuzzlewit, Chap. 1.

ANCESTRY—Its Personal Importance.

It is needless to multiply instances of the high and lofty station, and the vast importance of the Chuzzlewits, at different periods. If it came within the scope of reasonable probability that further proofs were required, they might be heaped upon each other until they formed an Alps of testimony, beneath which the boldest scepticism should be crushed and beaten flat. As a goodly tumulus is already collected,

and decently batted up above the Family grave, the present chapter is content to leave it as it is; merely adding, by way of a final spade-ful, that many Chuzzlewits, both male and female, are proved to demonstration, on the faith of letters written by their own mothers, to have had chiselled noses, undeniable chins, forms that might have served the sculptor for a model, exquisitely-turned limbs, and polished foreheads of so transparent a texture that the blue veins might be seen branching off in various directions, like so many roads on an ethereal map. This fact in itself, though it had been a solitary one, would have utterly settled and clenched the business in hand; for it is well known, on the authority of all the books which treat of such matters, that every one of these phenomena, but especially that of the chiselling, are invariably peculiar to, and only make themselves apparent in, persons of the very best condition.

This history, having, to its own perfect satisfaction (and, consequently, to the full contentment of all its readers), proved the Chuzzlewits to have had an origin, and to have been at one time or other of an importance which cannot fail to render them highly improving and acceptable acquaintance to all right-minded individuals, may now proceed in earnest with its task. And having shown that they must have had, by reason of their ancient birth, a pretty large share in the foundation and increase of the human family, it will one day become its province to submit, that such of its members as shall be introduced in these pages, have still many counterparts and prototypes in the Great World about us. At present it contents itself with remarking, in a general way, on this head: Firstly, that it may be safely asserted, and yet without implying any direct participation in the Monboddoo doctrine touching the probability of the human race having once been monkeys, that men do play very strange and extraordinary tricks. Secondly, and yet without trenching on the Blumenbach theory as to the descendants of Adam having a vast number of qualities which belong more particularly to swine than to any other class of animals in the creation, that some men certainly are remarkable for taking uncommonly good care of themselves.—*Martin Chuzzlewit, Chap. 1.*

ANCESTORS—Remote and Doubtful.

The better class of minds did not need to be informed that the Powlers were an ancient stock, who could trace themselves so exceedingly far back that it was not surprising if they sometimes lost themselves—which they had rather frequently done, as respected horse-flesh, blind-hookey, Hebrew monetary transactions, and the Insolvent Debtors' Court.

Hard Times, Chap. 7.

ANIMALS—Their Weather Instincts.

There may be some motions of fancy among the lower animals at Chesney Wold. The horses in the stables—the long stables in a barren, red brick court-yard, where there is a great bell in a turret, and a clock with a large face, which the pigeons who live near it, and who love to perch upon its shoulders, seem to be always consulting—they may contemplate some mental pictures of fine weather on occasions,

and may be better artists at them than the grooms. The old roan, so famous for cross-country work, turning his large eyeball to the grated window near his rack, may remember the fresh leaves that glisten there at other times, and the scents that stream in; and may have a fine run with the hounds, while the human helper, clearing out the next stall, never stirs beyond his pitchfork and birch-broom. The grey, whose place is opposite the door, and who, with an impatient rattle of his halter, pricks his ears and turns his head so wistfully when it is opened, and to whom the opener says, "Woa grey, then, steady! Nobody wants you to-day!" may know it quite as well as the man. The whole seemingly monotonous and uncompanionable half-dozen, stabled together, may pass the long wet hours, when the door is shut, in livelier communication than is held in the servants' hall, or at the Dedlock Arms—or may even beguile the time by improving (perhaps corrupting) the pony in the loose-box in the corner.

So the mastiff, dozing in his kennel, in the courtyard, with his large head on his paws, may think of the hot sunshine, when the shadows of the stable buildings tire his patience out by changing, and leave him, at one time of the day, no broader refuge than the shadow of his own house, where he sits on end, panting and growling short, and very much wanting something to worry, besides himself and his chain. So, now, half-waking, and all-winking, he may recall the house full of company, the coach-houses full of vehicles, the stables full of horses, and the out-buildings full of attendants upon horses, until he is undecided about the present, and comes forth to see how it is. Then, with that impatient shake of himself, he may growl in the spirit, "Rain, rain, rain! Nothing but rain—and no family here!" as he goes in again, and lies down with a gloomy yawn.

So with the dogs in the kennel-buildings across the park, who have their restless fits, and whose doleful voices, when the wind has been very obstinate, have even made it known in the house itself: up-stairs, down-stairs, and in my lady's chamber. They may hunt the whole country-side, while the raindrops are pattering round their inactivity. So the rabbits, with their self-betraying tails, frisking in and out of holes at roots of trees, may be lively with ideas of the breezy days when their ears are blown about, or of those seasons of interest when there are sweet young plants to gnaw. The turkey in the poultry-yard, always troubled with a class-grievance (probably Christmas), may be reminiscent of that summer morning wrongfully taken from him, when he got into the lane among the felled trees, where there was a barn and barley. The discontented goose, who stoops to pass under the old gateway, twenty feet high, may gabble out, if we only knew it, a waddling preference for weather when the gateway casts its shadow on the ground.

Be this as it may, there is not much fancy otherwise stirring at Chesney Wold. If there be a little at any odd moment, it goes, like a little noise in that old, echoing place, a long way, and usually leads off to ghosts and mystery.

Black House, Chap. 7.

ANNO DOMINI.

Mr. Cruncher always spoke of the year of our Lord as Anna Dominoes: apparently under the impression that the Christian era dated from the invention of a popular game, by a lady who had bestowed her name upon it.

Tale of Two Cities, Book II., Chap. 1.

APARTMENTS—Of Mr. Tartar.

Mr. Tartar's chambers were the neatest, the cleanest, and the best-ordered chambers ever seen under the sun, moon, and stars. The floors were scrubbed to that extent that you might have supposed the London blacks emancipated forever and gone out of the land for good. Every inch of brass work in Mr. Tartar's possession was polished and burnished till it shone like a brazen mirror. No speck, nor spot, nor spatter soiled the purity of any of Mr. Tartar's household gods, large, small, or middle-sized. His sitting-room was like the admiral's cabin; his bath-room was like a dairy, his sleeping-chamber, fitted all about with lockers and drawers, was like a seedsman's shop; and his nicely-balanced cot just stirred in the midst as if it breathed. Everything belonging to Mr. Tartar had quarters of its own assigned to it; his maps and charts had their quarters; his books had theirs; his brushes had theirs; his boots had theirs; his clothes had theirs; his case-bottles had theirs; his telescopes and other instruments had theirs. Everything was readily accessible. Shelf, bracket, locker, hook, and drawer were equally within reach, and were equally contrived with a view to avoiding waste of room, and providing some snug inches of stowage for something that would have exactly fitted nowhere else. His gleaming little service of plate was so arranged upon his sideboard as that a slack salt-spoon would have instantly betrayed itself; his toilet implements were so arranged upon his dressing-table as that a tooth-pick of slovenly deportment could have been reported at a glance. So with the curiosities he had brought home from various voyages. Stuffed, dried, re-polished, or otherwise preserved, according to their kind; birds, fishes, reptiles, arms, articles of dress, shells, sea-weeds, grasses, or memorials of coral reef; each was displayed in its especial place, and each could have been displayed in no better place. Paint and varnish seemed to be kept somewhere out of sight, in constant readiness to obliterate stray finger-marks wherever any might become perceptible in Mr. Tartar's chambers. No man-of-war was ever kept more spick and span from careless touch. On this bright summer day a neat awning was rigged over Mr. Tartar's flower-garden as only a sailor could rig it; and there was a sea-going air upon the whole effect, so delightfully complete that the flower-garden might have appertained to stern-windows afloat, and the whole concern might have bowled away gallantly with all on board, if Mr. Tartar had only clapped to his lips the speaking-trumpet that was slung in a corner, and given hoarse orders to have the anchor up, look alive there, men, and get all sail upon her!

Edwin Drood, Chap. 22.

APARTMENT—A grim.

They mounted up and up, through the musty smell of an old, close house, little used, to a

large garret bed-room. Meagre and spare, like all the other rooms, it was even uglier and grimmer than the rest, by being the place of banishment for the worn-out furniture. Its movables were ugly old chairs with worn-out seats, and ugly old chairs without any seats; a threadbare, patternless carpet, a maimed table, a crippled wardrobe, a lean set of fire-irons, like the skeleton of a set deceased, a washing-stand that looked as if it had stood for ages in a hail of dirty soap-suds, and a bedstead with four bare atomies of posts, each terminating in a spike, as if for the dismal accommodation of lodgers who might prefer to impale themselves.—*Little Dorrit, Chap. 3.*

APARTMENTS—Old and abandoned.

The gaunt rooms, deserted for years upon years, seemed to have settled down into a gloomy lethargy from which nothing could rouse them again. The furniture, at once spare and lumbering, hid in the rooms rather than furnished them, and there was no color in all the house; such color as had ever been there, had long ago started away on lost sunbeams—got itself absorbed, perhaps, into flowers, butterflies, plumage of birds, precious stones, what not. There was not one straight floor, from the foundation to the roof; the ceilings were so fantastically clouded by smoke and dust, that old women might have told fortunes in them, better than in grouts of tea; the dead-cold hearths showed no traces of having ever been warmed, but in heaps of soot that had tumbled down the chimneys, and eddied about in little dusky whirlwinds when the doors were opened. In what had once been a drawing-room, there were a pair of meagre mirrors, with dismal processions of black figures carrying black garlands, walking round the frames; but even these were short of heads and legs, and one undertaker-like Cupid had swung round on his own axis and got upside down, and another had fallen off altogether.

Little Dorrit, Chap. 5.

APARTMENT—A spacious.

With these words, the stranger put a thick square card into Kate's hand, and, turning to his friend, remarked, with an easy air, "that the rooms was a good high pitch;" to which the friend assented, adding, by way of illustration, "that there was lots of room for a little boy to grow up a man in either on 'em, without much fear of his ever bringing his head into contract with the ceiling."

Nicholas Nickleby, Chap. 21.

APARTMENT—A small.

Mrs. Crupp had indignantly assured him that there wasn't room to swing a cat there; but, as Mr. Dick justly observed to me, sitting down on the foot of the bed, nursing his leg, "You know, Trotwood, I don't want to swing a cat. I never do swing a cat. Therefore, what does that signify to me!"

David Copperfield, Chap. 35.

APARTMENT—of Dick Swiveller.

"Fred," said Mr. Swiveller, "remember the once popular melody of 'Begone, dull care: fan the sinking flame of hilarity with the wing of friendship; and pass the rosy wine!'"

Mr. Richard Swiveller's apartments were in the neighborhood of Drury Lane, and, in addition to this convenience of situation, had the advantage of being over a tobacconist's shop, so that he was enabled to procure a refreshing sneeze at any time by merely stepping out on the staircase, and was saved the trouble and expense of maintaining a snuff-box. It was in these apartments that Mr. Swiveller made use of the expressions above recorded, for the consolation and encouragement of his desponding friend; and it may not be uninteresting or improper to remark that even these brief observations partook in a double sense of the figurative and poetical character of Mr. Swiveller's mind, as the rosy wine was in fact represented by one glass of cold gin-and-water, which was replenished, as occasion required, from a bottle and jug upon the table, and was passed from one to another, in a scarcity of tumblers which, as Mr. Swiveller's was a bachelor's establishment, may be acknowledged without a blush. By a like pleasant fiction his single chamber was always mentioned in the plural number. In its disengaged times, the tobacconist had announced as "apartments" for a single gentleman, and Mr. Swiveller, following up the hint, never failed to speak of it as his rooms, his lodgings, or his chambers: conveying to his hearers a notion of indefinite space, and leaving their imaginations to wander through long suites of lofty halls, at pleasure.

In this flight of fancy, Mr. Swiveller was assisted by a deceptive piece of furniture, in reality a bedstead, but in semblance a bookcase, which occupied a prominent situation in his chamber, and seemed to defy suspicion and challenge inquiry. There is no doubt that, by day, Mr. Swiveller firmly believed this secret convenience to be a bookcase and nothing more; that he closed his eyes to the bed, resolutely denied the existence of the blankets, and spurned the bolster from his thoughts. No word of its real use, no hint of its nightly service, no allusion to its peculiar properties, had ever passed between him and his most intimate friends. Implicit faith in the deception was the first article of his creed. To be the friend of Swiveller you must reject all circumstantial evidence, all reason, observation, and experience, and repose a blind belief in the bookcase. It was his pet weakness, and he cherished it.—*Old Curiosity Shop, Chap. 7.*

APARTMENT—An ancient.

The room into which they entered was a vaulted chamber, once nobly ornamented by cunning architects, and still retaining, in its beautiful groined roof and rich stone tracery, choice remnants of its ancient splendor. Foliage carved in the stone, and emulating the mastery of Nature's hand, yet remained to tell how many times the leaves outside had come and gone, while it lived on unchanged. The broken figures supporting the burden of the chimney-piece, though mutilated, were still distinguishable for what they had been—far different from the dust without—and showed sadly by the empty hearth, like creatures who had outlived their kind, and mourned their own too slow decay.

An open door leading to a small room or cell, dim with the light that came through leaves of

ivy, completed the interior of this portion of the ruin. It was not quite destitute of furniture. A few strange chairs, whose arms and legs looked as though they had dwindled away with age; a table, the very spectre of its race; a great old chest that had once held records in the church, with other quaintly-fashioned domestic necessities, and store of fire-wood for the winter, were scattered around, and gave evident tokens of its occupation as a dwelling-place at no very distant time.

Old Curiosity Shop, Chap. 52.

APARTMENTS—Dirty.

This, however, was not the most curious feature of those chambers; that consisted in the profound conviction entertained by my esteemed friend Parkle (their tenant) that they were clean. Whether it was an inborn hallucination, or whether it was imparted to him by Mrs. Miggot, the laundress, I never could ascertain. But I believe he would have gone to the stake upon the question. Now they were so dirty that I could take off the distinctest impression of my figure on any article of furniture by merely lounging upon it for a few moments; and it used to be a private amusement of mine to print myself off—if I may use the expression—all over the rooms. It was the first large circulation I had. At other times I have accidentally shaken a window curtain while in animated conversation with Parkle, and struggling insects, which were certainly red, and were certainly not ladybirds, have dropped on the back of my hand. Yet Parkle lived in that top set years, bound body and soul to the superstition that they were clean.

Uncommercial Traveller, Chap. 14.

APARTMENTS—Dusty.

There was so much dust in his own faded chambers, certainly, that they reminded me of a sepulchre, furnished in prophetic anticipation of the present time, which had newly been brought to light, after having remained buried a few thousand years.

Uncommercial Traveller, Chap. 14.

APARTMENT—Mark Tapley's idea of a jolly.

"Jolly sort of lodgings," said Mark, rubbing his nose with the knob at the end of the fire-shovel, and looking round the poor chamber: "that's a comfort. The rain's come through the roof too. That ain't bad. A lively old bedstead, I'll be bound; popilated by lots of vampires, no doubt. Come! my spirits is a getting up again. An uncommon ragged night-cap this. A very good sign. We shall do yet!"

Martin Chuzzlewit, Chap. 13.

APARTMENT—And gloomy furniture.

It was a large, dark room, furnished in a funereal manner with black horsehair, and loaded with heavy dark tables. These had been oiled and oiled, until the two tall candles on the table in the middle of the room were gloomily reflected on every leaf; as if they were buried in deep graves of black mahogany, and no light to speak of could be expected from them until they were dug out.

* * * * *

As his eyes rested on these things, a sudden

vivid likeness passed before him, of a child whom he had held in his arms on the passage across that very Channel, one cold time, when the hail drifted heavily and the sea ran high. The likeness passed away, say, like a breath along the surface of the gaunt pier-glass behind her, on the frame of which a hospital procession of negro Cupids, several headless, and all cripples, were offering black baskets of Dead Sea fruit to black divinities of the feminine gender—and he made his formal bow to Miss Matette.—*Tale of Two Cities, Chap. 4.*

APARTMENT—A cosy.

It was a prettily furnished room, with a piano, and some lively furniture in red and green, and some flowers. It seemed to be all old nooks and corners; and in every nook and corner there was some queer little table, or cupboard, or book-case, or seat, or something or other, that made me think there was not such another good corner in the room; until I looked at the next one, and found it equal to it, if not better.

David Copperfield, Chap. 15.

APARTMENT—Its grandeur in decay.

It was spacious enough in all conscience, occupying the whole depth of the house, and having at either end a great bay-window, as large as many modern rooms; in which some few panes of stained glass, emblazoned with fragments of armorial bearings, though cracked, and patched, and shattered, yet remained attesting, by their presence, that the former owner had made the very light subservient to his state, and pressed the sun itself into his list of flatterers; bidding it, when it shone into his chamber, reflect the badges of his ancient family, and take new hues and colors from their pride.

But those were old days, and now every little ray came and went as it would; telling the plain, bare, searching truth. Although the best room of the inn, it had the melancholy aspect of grandeur in decay, and was much too vast for comfort. Rich, rustling hangings, waving on the walls; and, better far, the rustling of youth and beauty's dress; the light of women's eyes, outshining the tapers and their own rich jewels; the sound of gentle tongues, and music, and the tread of maiden feet, had once been there, and filled it with delight. But they were gone, and with them all its gladness. It was no longer a home; children were never born and bred there; the fireside had become mercenary—a something to be bought and sold—a very courtesan: let who would die, or sit beside, or leave it, it was still the same—it missed nobody, cared for nobody, had equal warmth and smiles for all. God help the man whose heart ever changes with the world, as an old mansion when it becomes an inn.

No effort had been made to furnish this chilly waste, but before the broad chimney a colony of chairs and tables had been planted on a square of carpet, flanked by a ghostly screen, enriched with figures, grinning and grotesque.—*Barnaby Rudge, Chap. 10.*

APARTMENT—And furniture.

I thought I had never seen such a large room as that into which they showed me. It had five windows, with dark-red curtains that

would have absorbed the light of a general illumination; and there were complications of drapery at the top of the curtains, that went wandering about the wall in a most extraordinary manner. I asked for a smaller room, and they told me there was no smaller room. They could screen me in, however, the landlord said. They brought a great old japanned screen, with natives (Japanese, I suppose), engaged in a variety of idiotic pursuits, all over it; and left me roasting whole before an immense fire.

My bedroom was some quarter of a mile off, up a great staircase, at the end of a long gallery; and nobody knows what a misery this is to a bashful man who would rather not meet people on the stairs. It was the grimmest room I have ever had the nightmare in; and all the furniture, from the four posts of the bed to the two old silver candlesticks, was tall, high-shouldered, and spindle-waisted. Below, in my sitting-room, if I looked round my screen, the wind rushed at me like a mad bull; if I stuck to my arm-chair, the fire scorched me to the color of a new brick. The chimney-piece was very high, and there was a bad glass—what I may call a wavy glass—above it, which, when I stood up, just showed me my anterior phrenological developments—and these never look well, in any subject, cut short off at the eyebrow. If I stood with my back to the fire, a gloomy vault of darkness above and beyond the screen insisted on being looked at; and, in its dim remoteness, the drapery of the ten curtains of the five windows went twisting and creeping about, like a nest of gigantic worms.

I suppose that what I observe in myself must be observed by some other men of similar character in *themselves*: therefore I am emboldened to mention, that, when I travel, I never arrive at a place but I immediately want to go away from it.—*The Holly Tree*.

APARTMENT—The hangings of an.

A mouldering reception-room, where the faded hangings, of a sad sea-green, had worn and withered until they looked as if they might have claimed kindred with the waifs of seaweed drifting under the windows, or clinging to the walls, and weeping for their imprisoned relations.—*Little Dorrit, Book II., Chap. 6.*

APARTMENT.

The lady whom they had come to see, if she were the present occupant of the house, appeared to have taken up her quarters there, as she might have established herself in an Eastern caravanserai. A small square of carpet in the middle of the room, a few articles of furniture that evidently did not belong to the room, and a disorder of trunks and travelling articles, formed the whole of her surroundings. Under some former regular inhabitant, the stifling little apartment had broken out into a pier-glass and a gilt table; but the gilding was as faded as last year's flowers, and the glass was so clouded that it seemed to hold in magic preservation all the fogs and bad weather it had ever reflected.

Little Dorrit, Book I., Chap. 27.

APARTMENTS—The ghostly air of.

There was a ghostly air about these uninhabited chambers in the Temple. and attending

every circumstance of Tom's employment there, which had a strange charm in it. Every morning, when he shut his door at Islington, he turned his face towards an atmosphere of unaccountable fascination, as surely as he turned it to the London smoke; and from that moment, it thickened round and round him all day long, until the time arrived for going home again, and leaving it, like a motionless cloud, behind.

It seemed to Tom, every morning, that he approached this ghostly mist, and became enveloped in it, by the easiest succession of degrees imaginable. Passing from the roar and rattle of the streets into the quiet court-yards of the Temple, was the first preparation. Every echo of his footsteps sounded to him like a sound from the old walls and pavements, wanting language to relate the histories of the dim, dismal rooms; to tell him what lost documents were decaying in forgotten corners of the shut-up cellars, from whose lattices such mouldy sighs came breathing forth as he went past; to whisper of dark bins of rare old wine, bricked up in vaults among the old foundations of the Halls; or mutter in a lower tone yet darker legends of the cross-legged knights, whose marble effigies were in the church. With the first planting of his foot upon the staircase of his dusty office, all these mysteries increased; until, ascending step by step, as Tom ascended, they attained their full growth in the solitary labors of the day.

Martin Chuzzlewit, Chap. 40.

APARTMENT—A mouldy.

Certain wintry branches of candles on the high chimney-piece faintly lighted the chamber; or, it would be more expressive to say, faintly troubled its darkness. It was spacious, and I dare say had once been handsome, but every discernible thing in it was covered with dust and mould, and dropping to pieces. The most prominent object was a long table with a tablecloth spread on it, as if a feast had been in preparation when the house and the clocks all stopped together. An epergne or centre-piece of some kind was in the middle of this cloth; it was so heavily overhung with cobwebs that its form was quite undistinguishable; and, as I looked along the yellow expanse out of which I remember its seeming to grow, like a black fungus, I saw speckled-legged spiders with blotchy bodies running home to it, and running out from it, as if some circumstance of the greatest public importance had just transpired in the spider community.

Great Expectations, Chap. II.

APARTMENT—To let; its advantages.

"I believe, sir," said Richard Swiveller, taking his pen out of his mouth, "that you desire to look at these apartments. They are very charming apartments, sir. They command an uninterrupted view of—of over the way, and they are within one minute's walk of—of the corner of the street. There is exceedingly mild porter, sir, in the immediate vicinity, and the contingent advantages are extraordinary."

Old Curiosity Shop, Chap. 34.

APARTMENT—A snug.

"An uncommon snug little box, this," said Mr. Lenville, stepping into the front room, and

taking his hat off before he could get in at all. "Pernicious snug."

"For a man at all particular in such matters, it might be a trifle too snug," said Nicholas; "for, although it is, undoubtedly, a great convenience to be able to reach anything you want from the ceiling or the floor, or either side of the room, without having to move from your chair, still these advantages can only be had in an apartment of the most limited size."

Nicholas Nickleby, Chap. 24.

APARTMENT—Of a Suicide.

The air of the room is almost bad enough to have extinguished it, if he had not. It is a small room, nearly black with soot, and grease, and dirt. In the rusty skeleton of a grate, pinched at the middle as if Poverty had gripped it, a red coke fire burns low. In the corner by the chimney, stand a deal table and a broken desk; a wilderness marked with a rain of ink. In another corner, a ragged old port-manteau on one of the two chairs, serves for cabinet or wardrobe; no larger one is needed, for it collapses like the cheeks of a starved man. The floor is bare; except that one old mat, trodden to shreds of rope-yarn, lies perishing upon the hearth. No curtain veils the darkness of the night, but the discolored shutters are drawn together; and through the two gaunt holes pierced in them, famine might be staring in—the Banshee of the man upon the bed.

For, on a low bed opposite the fire—a confusion of dirty patch-work, lean-ribbed ticking, and coarse sacking—the lawyer, hesitating just within the doorway, sees a man. He lies there, dressed in shirt and trousers, with bare feet. He has a yellow look in the spectral darkness of a candle that has guttered down, until the whole length of its wick (still burning) has doubled over, and left a tower of winding-sheet above it. His hair is ragged, mingling with his whiskers and his beard—the latter, ragged too, and grown, like the scum and mist around him, in neglect. Foul and filthy as the room is, foul and filthy as the air is, it is not easy to perceive what fumes those are which most oppress the senses in it; but through the general sickliness and faintness, and the odor of stale tobacco, there comes into the lawyer's mouth the bitter, vapid taste of opium.

"Hallo, my friend!" he cries, and strikes his iron candlestick against the door.

He thinks he has awakened his friend. He lies a little turned away, but his eyes are surely open.

"Hallo, my friend!" he cries again. "Hallo! Hallo!"

As he rattles on the door, the candle which has drooped so long, goes out, and leaves him in the dark; with the gaunt eyes in the shutters staring down upon the bed.

Bleak House, Chap. 10.

APARTMENTS — The associations of empty.

"Rooms get an awful look about them when they are fitted up, like these, for one person you are used to see in them, and that person is away under any shadow; let alone being God knows where."

He is not far out. As all partings foreshadow the great final one—so empty rooms, bereft of

a familiar presence, mournfully whisper what your room and what mine must one day be. My Lady's state has a hollow look, thus gloomy and abandoned; and in the inner apartment, where Mr. Bucket last night made his secret perquisition, the traces of her dresses and her ornaments, even the mirrors accustomed to reflect them when they were a portion of herself, have a desolate and vacant air.

Bleak House, Chap. 58.

APARTMENT—The Growlery of Jarndyce.

"Sit down, my dear," said Mr. Jarndyce. "This, you must know, is the Growlery. When I am out of humor, I come and growl here."

"You must be here very seldom, sir," said I.

"O, you don't know me!" he returned.

"When I am deceived or disappointed in—the wind, and it's Easterly, I take refuge here. The Growlery is the best-used room in the house!"

Bleak House, Chap. 8.

APARTMENT—in a cosy tavern.

It was one of those unaccountable little rooms which are never seen anywhere but in a tavern, and are supposed to have got into taverns by reason of the facilities afforded to the architect for getting drunk while engaged in their construction. It had more corners in it than the brain of an obstinate man; was full of mad closets, into which nothing could be put that was not specially invented and made for that purpose; had mysterious shelvings and bulk-heads, and indications of staircases in the ceiling; and was elaborately provided with a bell that rung in the room itself, about two feet from the handle, and had no connection whatever with any other part of the establishment. It was a little below the pavement, and abutted close upon it; so that passengers grated against the window-panes with their buttons, and scraped it with their baskets; and fearful boys suddenly coming between a thoughtful guest and the light, derided him; or put out their tongues as if he were a physician; or made white knobs on the ends of their noses by flattening the same against the glass, and vanished awfully, like spectres.

Martin Chuzzlewit, Chap. 35.

APARTMENT—Mr. Fips' office.

In a very dark passage on the first floor, oddly situated at the back of a house, they found a little bleary-eyed glass door up in one corner, with MR. FIPS painted on it in characters which were meant to be transparent. There was also a wicked old sideboard hiding in the gloom hard by, meditating designs upon the ribs of visitors; and an old mat worn into lattice work, which, being useless as a mat (even if anybody could have seen it, which was impossible), had for many years directed its industry into another channel, and regularly tripped up every one of Mr. Fips' clients.

Martin Chuzzlewit, Chap. 39.

APARTMENT—A model bedroom.

It was none of your frivolous and preposterously bright bedrooms, where nobody can close an eye with any kind of propriety or decent regard to the associations of ideas; but it was a good, dull, leaden, drowsy place, where every article of furniture reminded you that you came

there to sleep, and that you were expected to go to sleep. There was no wakeful reflection of the fire there, as in your modern chambers, which upon the darkest nights have a watchful consciousness of French polish; the old Spanish mahogany winked at it now and then, as a dozing cat or dog might, nothing more. The very size, and shape, and hopeless immovability of the bedstead and wardrobe, and, in a minor degree, of even the chairs and tables, provoked sleep; they were plainly apoplectic, and disposed to snore.

There were no staring portraits to remonstrate with you for being lazy; no round-eyed birds upon the curtains, disgustingly wide-awake, and insufferably prying. The thick neutral hangings, and the dark blinds, and the heavy heap of bed-clothes, were all designed to hold in sleep, and act as non-conductors to the day and getting up. Even the old stuffed fox upon the top of the wardrobe was devoid of any spark of vigilance, for his glass eye had fallen out, and he slumbered as he stood.

Martin Chuzzlewit, Chap. 3.

APARTMENT—A solitary.

An air of retreat and solitude hung about the rooms, and about their inhabitant. He was much worn, and so were they. Their sloping ceilings, cumbrous rusty locks and grates, and heavy wooden bins and beams, slowly mouldering withal, had a prisonous look, and he had the haggard face of a prisoner. Yet the sunlight shone in at the ugly garret window, which had a penthouse to itself thrust out among the tiles; and on the cracked and smoke-blackened parapet beyond, some of the deluded sparrows of the place rheumatically hopped, like little feathered cripples who had left their crutches in their nests; and there was a play of living leaves at hand that changed the air, and made an imperfect sort of music in it that would have been melody in the country.

Edwin Drood, Chap. 17.

APARTMENTS—The loneliness of Law Inns.

It is to be remarked of chambers in general, that they must have been built for chambers, to have the right kind of loneliness. You may make a great dwelling-house very lonely, by isolating suites of rooms, and calling them chambers, but you cannot make the true kind of loneliness. In dwelling-houses there have been family festivals; children have grown in them, girls have bloomed into women in them, courtships and marriages have taken place in them. True chambers never were young, childish, maidenly; never had dolls in them, or rocking-horses, or christenings, or betrothals, or little coffins. Let Gray's Inn identify the child who first touched hands and hearts with Robinson Crusoe of any one of its many "sets," and that child's little statue, in white marble with a golden inscription, shall be at its service, at my cost and charge, as a drinking-fountain for the spirit, to freshen its thirsty square. Let Lincoln's produce from all its houses a twentieth of the procession derivable from any dwelling-house, one-twentieth of its age, of fair young brides who married for love and hope, not settlements, and all the Vice-Chancellors shall

thenceforward be kept in nosebags for nothing, on application to the writer hereof.

Uncommercial Traveller, Chap. 14.

APPETITES—The advice of Squeers.

"That's right," said Squeers, calmly getting on with his breakfast; "keep ready till I tell you to begin. Subdue your appetites, my dears, and you've conquered human nature. This is the way we inculcate strength of mind, Mr. Nickleby," said the schoolmaster, turning to Nicholas, and speaking with his mouth very full of beef and toast.

Nicholas Nickleby, Chap. 5.

APPRENTICESHIP—of Oliver Twist.

Oliver roused himself, and made his best obeisance. He had been wondering, with his eyes fixed on the magistrates' powder, whether all boards were born with that white stuff on their heads, and were boards from thenceforth on that account.

"Well," said the old gentleman, "I suppose he's fond of chimney-sweeping?"

"He doats on it, your worship," replied Bumble, giving Oliver a sly pinch, to intimate that he had better not say he didn't.

"And he *will* be a sweep, will he?" inquired the old gentleman.

"If we was to bind him to any other trade to-morrow, he'd run away simultaneously, your worship," replied Bumble.

Oliver Twist, Chap. 3.

ARCHITECT—His designs.

Mr. Pecksniff was surrounded by open books, and was glancing from volume to volume, with a black-lead pencil in his mouth, and a pair of compasses in his hand, at a vast number of mathematical diagrams, of such extraordinary shapes that they looked like designs for fireworks.—*Martin Chuzzlewit, Chap. 5.*

ARGUMENT—A gift of Nature.

"—If," said John Willet, turning his eyes from the ceiling to the face of his interrupter, and uttering the monosyllable in capitals, to apprise him that he had put in his oar, as the vulgar say, with unbecoming and irreverent haste: "If, sir, Natur has fixed upon me the gift of argeyment, why should I not own to it, and rather glory in the same? Yes, sir, I *am* a tough customer that way. You are right, sir. My toughness has been proved, sir, in this room many and many a time, as I think you know: and if you don't know," added John, putting his pipe in his mouth again, "so much the better, for I ain't proud, and am not going to tell you."

"For the matter o' that, Phil!" observed Mr. Willet, blowing a long, thin, spiral cloud of smoke out of the corner of his mouth, and staring at it abstractedly as it floated away; "for the matter o' that, Phil, argeyment is a gift of Natur. If Natur has gifted a man with powers of argeyment, a man has the right to make the best of 'em, and has not a right to stand on false delicacy, and deny that he is so gifted; for that is a turning of his back on Natur, a flouting of her, a slighting of her precious caskets, and a proving of one's self to be a swine that isn't worth her scattering pearls before."—*Barnaby Rudge, Chap. 1.*

ARISTOCRACY—A Sign of.

"There's something in his appearance quite—dear, dear, what's that word again?"

"What word?" inquired Mr. Lillyvick.

"Why—dear me, how stupid I am," replied Miss Petowker, hesitating. "What do you call it when Lords break off door-knockers, and beat policemen, and play at coaches with other people's money, and all that sort of thing?"

"Aristocratic?" suggested the collector.

"Ah! aristocratic," replied Miss Petowker; "something very aristocratic about him, isn't there?"—*Nicholas Nickleby*, Chap. 15.

ARITHMETIC.

As figures are catching, a kind of cyphering measles broke out in that locality, under the influence of which the whole Yard was light-headed.—*Little Dorrit*, Book II., Chap. 32.

AROMA.

"A young Simoon of ham."

Little Dorrit, Book II., Chap. 27.

AROMA—Of a punch.

The latter perfume, with the fostering aid of boiling water and lemon-peel, diffused itself throughout the room, and became so highly concentrated around the warm fireside, that the wind passing over the house-roof must have rushed off charged with a delicious whiff of it, after buzzing like a great bee at that particular chimney-pot.—*Our Mutual Friend*, Chap. 4.

AROMA—Of wine.

"Now, Mrs. Gamp, what's *your* news?"

The lady in question was by this time in the doorway, curtseying to Mrs. Mould. At the same moment a peculiar fragrance was borne upon the breeze, as if a passing fairy had hiccuped, and had previously been to a wine-vault.—*Martin Chuzzlewit*, Chap. 25.

ART—Miss La Creevy's difficulties of.

"Ah! The difficulties of Art, my dear, are great."

"They must be, I have no doubt," said Kate, humoring her good-natured little friend.

"They are beyond anything you can form the faintest conception of," replied Miss La Creevy. "What with bringing out eyes with all one's power, and keeping down noses with all one's force, and adding to heads, and taking away teeth altogether, you have no idea of the trouble one little miniature is."

"The remuneration can scarcely repay you," said Kate.

"Why, it does not, and that's the truth," answered Miss La Creevy; "and then people are so dissatisfied and unreasonable, that, nine times out of ten, there's no pleasure in painting them. Sometimes they say, 'Oh, how very serious you have made me look, Miss La Creevy!' and at others, 'La, Miss La Creevy, how very smirking!' when the very essence of a good portrait is, that it must be either serious or smirking, or it's no portrait at all."

"Indeed!" said Kate, laughing.

"Certainly, my dear; because the sitters are always either the one or the other," replied Miss La Creevy. "Look at the Royal Academy! All those beautiful shiny portraits of gentlemen in black velvet waistcoats, with their fists

doubled up on round tables, or marble slabs, are serious, you know; and all the ladies who are playing with little parasols, or little dogs, or little children—it's the same rule in art, only varying the objects—are smirking. In fact," said Miss La Creevy, sinking her voice to a confidential whisper, "there are only two styles of portrait painting, the serious and the smirk; and we always use the serious for professional people (except actors sometimes), and the smirk for private ladies and gentlemen, who don't care so much about looking clever."

Nicholas Nickleby, Chap. 10.

ART—Family Pictures.

"If you have seen the picture-gallery of any one old family, you will remember how the same face and figure—often the fairest and slightest of them all—come upon you in different generations; and how you trace the same sweet girl through a long line of portraits—never growing old or changing—the Good Angel of the race—abiding by them in all reverses—redeeming all their sins."

Old Curiosity Shop, Chap. 69.

ART—A top-heavy portrait.

Little Dorrit glanced at the portrait again. The artist had given it a head that would have been, in an intellectual point of view, top-heavy for Shakespeare.—*Little Dorrit*, Chap. 24.

ART AND NATURE—A criticism.

At the head of the collections in the palaces of Rome, the Vatican, of course, with its treasures of art, its enormous galleries, and staircases, and suites upon suites of immense chambers, ranks highest and stands foremost. Many most noble statues, and wonderful pictures, are there; nor is it heresy to say that there is a considerable amount of rubbish there, too. When any old piece of sculpture dug out of the ground, finds a place in a gallery because it is old, and without any reference to its intrinsic merits; and finds admirers by the hundred, because it is there, and for no other reason on earth—there will be no lack of objects, very indifferent in the plain eyesight of any one who employs so vulgar a property, when he may wear the spectacles of Cant for less than nothing, and establish himself as a man of taste for the mere trouble of putting them on.

I unreservedly confess, for myself, that I cannot leave my natural perception of what is natural and true at a palace-door, in Italy or elsewhere, as I should leave my shoes if I were travelling in the East. I cannot forget that there are certain expressions of face, natural to certain passions, and as unchangeable in their nature as the gait of a lion, or the flight of an eagle. I cannot dismiss from my certain knowledge such common-place facts as the ordinary proportions of men's arms, and legs, and heads; and when I meet with performances that do violence to these experiences and recollections, no matter where they may be, I cannot honestly admire them, and think it best to say so; in spite of high critical advice that we should sometimes feign an admiration, though we have it not.

Therefore, I freely acknowledge that when I see a Jolly Young Waterman representing a cherubim, or a Barclay and Perkins's Drayman

depicted as an Evangelist, I see nothing to commend or admire in the performance, however great its reputed Painter. Neither am I partial to libellous Angels, who play on fiddles and bassoons, for the edification of sprawling monks, apparently in liquor. Nor to those Monsieur Tonsons of galleries, Saint Francis and Saint Sebastian; both of whom I submit should have very uncommon and rare merits, as works of art, to justify their compound multiplication by Italian Painters.

* * * * *

When I observe heads inferior to the subject, in pictures of merit, in Italian galleries, I do not attach that reproach to the Painter, for I have a suspicion that these great men, who were, of necessity, very much in the hands of monks and priests, painted monks and priests a great deal too often. I frequently see, in pictures of real power, heads quite below the story and the painter: and I invariably observe that those heads are of the Convent stamp, and have their counterparts among the Convent inmates of this hour; so, I have settled with myself that, in such cases, the lameness was not with the painter, but with the vanity and ignorance of certain of his employers, who would be apostles—on canvas, at all events.

The exquisite grace and beauty of Canova's statues; the wonderful gravity and repose of many of the ancient works in sculpture, both in the Capitol and the Vatican; and the strength and fire of many others, are, in their different ways, beyond all reach of words. They are especially impressive and delightful, after the works of Bernini and his disciples, in which the churches of Rome, from St. Peter's downward, abound; and which are, I verily believe, the most detestable class of productions in the wide world. I would infinitely rather (as mere works of art) look upon the three deities of the Past, the Present, and the Future, in the Chinese Collection, than upon the best of these breezy maniacs; whose every fold of drapery is blown inside out; whose smallest vein, or artery, is as big as an ordinary forefinger; whose hair is like a nest of lively snakes; and whose attitudes put all other extravagance to shame. Insomuch that I do honestly believe, there can be no place in the world where such intolerable abortions, begotten of the sculptor's chisel, are to be found in such profusion as in Rome.—*Pictures from Italy.*

ART—Italian pictures; Beatrice di Cenci.

In the private palaces, pictures are seen to the best advantage. There are seldom so many in one place that the attention need become distracted, or the eye confused. You see them very leisurely; and are rarely interrupted by a crowd of people. There are portraits innumerable, by Titian, and Rembrandt, and Vandyke: heads by Guido, and Domenichino, and Carlo Dolce: various subjects by Correggio, and Murillo, and Raphael, and Salvator Rosa, and Spagnoletto—many of which it would be difficult, indeed, to praise too highly, or to praise enough; such is their tenderness and grace, their noble elevation, purity, and beauty.

The portrait of Beatrice di Cenci, in the Palazzo Berberini, is a picture almost impossible to be forgotten. Through the transcendent sweetness and beauty of the face, there is a

something shining out, that haunts me. I see it now, as I see this paper, or my pen. The head is loosely draped in white; the light hair falling down below the linen folds. She has turned suddenly towards you; and there is an expression in the eyes—although they are very tender and gentle—as if the wildness of a momentary terror, or distraction, had been struggled with and overcome that instant: and nothing but a celestial hope, and a beautiful sorrow, and a desolate earthly helplessness remained. Some stories say that Guido painted it the night before her execution; some other stories, that he painted it from memory, after having seen her on her way to the scaffold. I am willing to believe that, as you see her on his canvas, so she turned towards him, in the crowd, from the first sight of the axe, and stamped upon his mind a look which he has stamped on mine as though I had stood beside him in the concourse. The guilty palace of the Cenci—blighting a whole quarter of the town, as it stands withering away by grains—had that face, to my fancy, in its dismal porch, and at its black, blind windows, and flitting up and down its dreary stairs, and growing out of the darkness of its ghostly galleries. The History is written in the Painting; written in the dying girl's face, by Nature's own hand. And oh! how in that one touch she puts to flight (instead of making kin) the puny world that claim to be related to her, in right of poor conventional forgeries!—*Pictures from Italy.*

ART—Family pictures—Skimpole's description of.

There was a Sir Somebody Dedlock, with a battle, a sprung-mine, volumes of smoke, flashes of lightning, a town on fire, and a stormed fort, all in full action between his horse's two hind legs; showing, he supposed, how little a Dedlock made of such trifles. The whole race he represented as having evidently been, in life, what he called "stuffed people,"—a large collection, glassy eyed, set up in the most approved manner on their various twigs and perches, very correct, perfectly free from animation, and always in glass cases.

Black House, Chap. 37.

ART—Pictures in Italian churches.

It is miserable to see great works of art—something of the Souls of Painters—perishing and fading away, like human forms. This Cathedral is odorous with the rotting of Correggio's frescoes in the Cupola. Heaven knows how beautiful they may have been at one time. Connoisseurs fall into raptures with them now; but such a labyrinth of arms and legs: such heaps of fore-shortened limbs, entangled and involved and jumbled together, no operative surgeon, gone mad, could imagine in his wildest delirium.—*Pictures from Italy.*

ARTIST—An amateur (Gowan).

He appeared to be an artist by profession, and to have been at Rome some time; yet he had a slight, careless, amateur way with him—a perceptible limp, both in his devotion to art and his attainments.

* * * * *

His genius, during his earlier manhood, was of that exclusively agricultural character which

applies itself to the cultivation of wild oats. At last he had declared that he would become a Painter; partly because he had always had an idle knack that way, and partly to grieve the souls of the Barnacles-in-chief who had not provided for him. So it had come to pass successively, first, that several distinguished ladies had been frightfully shocked; then, that portfolios of his performances had been handed about o' nights, and declared with ecstasy to be perfect Claudes, perfect Cuyyps, perfect phenomena; then, that Lord Decimus had bought his picture, and had asked the President and Council to dinner at a blow, and had said, with his own magnificent gravity, "Do you know, there appears to me to be really immense merit in that work?" and, in short, that people of condition had absolutely taken pains to bring him into fashion. But, somehow, it had all failed. The prejudiced public had stood out against it obstinately. They had determined not to admire Lord Decimus's picture. They had determined to believe that in every service, except their own, a man must qualify himself, by striving, early and late, and by working heart and soul, might and main. So now Mr. Gowan, like that worn-out old coffin which never was Mahomet's nor anybody else's, hung midway between two points; jaundiced and jealous as to the one he had left; jaundiced and jealous as to the other he couldn't reach.

Little Dorrit, Book I., Chap. 17.

ASHES—of a home.

The ashes of the commonest fire are melancholy things, for in them there is an image of death and ruin—of something that has been bright, and is but dull, cold, dreary dust—with which our nature forces us to sympathise. How much more sad the crumbled embers of a home; the casting down of that great altar, where the worst among us sometimes perform the worship of the heart; and where the best have offered up such sacrifices, and done such deeds of heroism, as, chronicled, would put the proudest temples of old Time, with all their vaunting annals, to the blush.—*Barnaby Rudge, Chap. 81.*

ASPERITY—The expression of.

In a hard way, and in an uncertain way that fluctuated between patronage and putting down, the sprinkling from a watering-pot and hydraulic pressure, Mrs. Clennam showed an interest in this dependant. As there are degrees of hardness in the hardest metal, and shades of color in black itself, so, even in the asperity of Mrs. Clennam's demeanor towards all the rest of humanity and towards little Dorrit, there was a fine gradation.—*Little Dorrit, Book I., Chap. 5.*

ASSOCIATION—The influence of.

Whether people, by dint of sitting together in the same place and the same relative positions, and doing exactly the same things for a great many years, acquire a sixth sense, or some unknown power of influencing each other which serves them in its stead, is a question for philosophy to settle. But certain it is that old John Willet, Mr. Parkes, and Mr. Cobb, were one and all firmly of opinion that they were very jolly companions—rather choice spirits than otherwise; that they looked at each other every now and then as if there were a perpetual in-

terchange of ideas going on among them; that no man considered himself or his neighbor by any means silent; and that each of them nodded occasionally when he caught the eye of another, as if he would say, "You have expressed yourself extremely well, sir, in relation to that sentiment, and I quite agree with you."

Barnaby Rudge, Chap. 33.

ASTHMA—The want of breath.

"I smoke on scrub and water myself," said Mr. Omer, taking up his glass, "because it's considered softening to the passages, by which this troublesome breath of mine gets into action. But, Lord bless you," said Mr. Omer, huskily, "it ain't the passages that's out of order! 'Give me breath enough,' says I to my daughter Minnie, 'and I'll find passages, my dear!'"—*David Copperfield, Chap. 30.*

AUCTION SALE—of Dombey's furniture.

After a few days, strange people began to call at the house, and to make appointments with one another in the dining-room, as if they lived there. Especially, there is a gentleman, of a Mosaic Arabian cast of countenance, with a very massive watch-guard, who whistles in the drawing-room, and while he is waiting for the other gentleman, who always has pen and ink in his pocket, asks Mr. Towlinson (by the easy name of "Old Cock,") if he happens to know what the figure of them crimson and gold hangings might have been, when new bought. The callers and appointments in the dining-room become more numerous every day, and every gentleman seems to have pen and ink in his pocket, and to have some occasion to use it. At last it is said that there is going to be a Sale; and then more people arrive, with pen and ink in their pockets, commanding a detachment of men with carpet-caps, who immediately begin to pull up the carpets, and knock the furniture about, and to print off thousands of impressions of their shoes upon the hall and staircase.

* * * * *

The men in the carpet-caps go on tumbling the furniture about; and the gentlemen with the pens and ink make out inventories of it, and sit upon pieces of furniture never made to be sat upon, and eat bread and cheese from the public-house on other pieces of furniture never made to be eaten on, and seem to have a delight in appropriating precious articles to strange uses. Chaotic combinations of furniture also take place. Mattresses and bedding appear in the dining-room; the glass and china get into the conservatory; the great dinner service is set out in heaps on the long divan in the large drawing-room; and the stair-wires, made into fasces, decorate the marble chimney-pieces. Finally, a rug, with a printed bill upon it, is hung out from the balcony; and a similar appendage graces either side of the hall door.

Then, all day long, there is a retinue of mouldy gigs and chaise-carts in the street; and herds of shabby vampires, Jew and Christian, over-run the house, sounding the plate-glass mirrors with their knuckles, striking discordant octaves on the Grand Piano, drawing wet fore-fingers over the pictures, breathing on the blades of the best dinner-knives, punching the squabs

of chairs and sofas with their dirty fists, touting the feather beds, opening and shutting all the drawers, balancing the silver spoons and forks, looking into the very threads of the drapery and linen, and disparaging everything. There is not a secret place in the whole house. Fluffy and snuffy strangers stare into the kitchen-range as curiously as into the attic clothes-press. Stout men with napless hats on, look out of the bedroom windows, and cut jokes with friends in the street. Quiet, calculating spirits withdraw into the dressing-rooms, with catalogues, and make marginal notes thereon, with stumps of pencils. Two brokers invade the very fire-escape, and take a panoramic survey of the neighborhood from the top of the house. The swarm, and buzz, and going up and down, endure for days. The Capital Modern Household Furniture, etc., is on view.

Then there is a palisade of tables made in the best drawing-room; and on the capital, french-polished, extending, telescopic range of Spanish mahogany dining-tables with turned legs, the pulpit of the Auctioneer is erected; and the herds of shabby vampires, Jew and Christian, the strangers fluffy and snuffy, and the stout men with the napless hats, congregate about it and sit upon everything within reach, mantel-pieces included, and begin to bid. Hot, humming, and dusty are the rooms all day; and—high above the heat, hum, and dust—the head and shoulders, voice and hammer, of the Auctioneer, are ever at work. The men in the carpet-caps get flustered and vicious with tumbling the Lots about, and still the Lots are going, going, gone; still coming on. Sometimes there is joking and a general roar. This lasts all day and three days following. The Capital Modern Household Furniture, etc., is on sale.

Then the mouldy gigs and chaise-carts reappear; and with them come spring-vans and wagons, and an army of porters with knots. All day long, the men with carpet-caps are screwing at screw-drivers and bed-winches, or staggering by the dozen together on the staircase under heavy burdens, or upheaving perfect rocks of Spanish mahogany, best rosewood, or plate-glass, into the gigs and chaise-carts, vans and wagons. All sorts of vehicles of burden are in attendance, from a tilted wagon to a wheelbarrow. Poor Paul's little bedstead is carried off in a donkey-tandem. For nearly a whole week, the Capital Modern Household Furniture, etc., is in course of removal.

At last it is all gone. Nothing is left about the house but scattered leaves of catalogues, littered scraps of straw and hay, and a battery of pewter pots behind the hall-door. The men with the carpet-caps gather up their screw-drivers and bed-winches into bags, shoulder them, and walk off. One of the pen and ink gentlemen goes over the house as a last attention; sticking up bills in the windows respecting the lease of this desirable family mansion, and shutting the shutters. At length he follows the men with the carpet-caps. None of the invaders remain. The house is a ruin, and the rats fly from it.—*Dombey & Son, Chap. 59.*

AUGUST—Nature in.

There is no month in the whole year, in which nature wears a more beautiful appearance

than in the month of August. Spring has many beauties, and May is a fresh and blooming month, but the charms of this time of year are enhanced by their contrast with the winter season. August has no such advantage. It comes when we remember nothing but clear skies, green fields, and sweet-smelling flowers—when the recollection of snow, and ice, and bleak winds has faded from our minds as completely as they have disappeared from the earth—and yet what a pleasant time it is! Orchards and corn-fields ring with the hum of labor; trees bend beneath the thick clusters of rich fruit which bow their branches to the ground; and the corn, piled in graceful sheaves, or waving in every light breath that sweeps above it, as if it wooed the sickle, tinges the landscape with a golden hue. A mellow softness appears to hang over the whole earth.—*Pickwick Papers, Chap. 16.*

AUSTERITY—Its chilling influence.

The dignified old gentleman turned out to be Lord Lancaster Stiltstalking, who had been maintained by the Circumlocution Office for many years as a representative of the Britannic Majesty abroad. This noble Refrigerator had iced several European courts in his time, and had done it with such complete success that the very name of Englishman yet struck cold to the stomachs of foreigners who had the distinguished honor of remembering him, at a distance of a quarter of a century.

He was now in retirement, and hence (in a ponderous white cravat, like a stiff snow-drift) was so obliging as to shade the dinner. There was a whisper of the pervading Bohemian character in the nomadic nature of the service, and its curious races of plates and dishes: but the noble Refrigerator, infinitely better than plate or porcelain, made it superb. He shaded the dinner, cooled the wines, chilled the gravy, and blighted the vegetables.

There was only one other person in the room: a microscopically small footboy, who waited on the malevolent man who hadn't got into the Post-Office. Even this youth, if his jacket could have been unbuttoned and his heart laid bare, would have been seen, as a distant adherent of the Barnacle family, already to aspire to a situation under government.

Little Dorrit, Book I., Chap. 26.

In the course of a couple of hours the noble Refrigerator, at no time less than a hundred years behind the period, got about five centuries in arrear, and delivered solemn political oracles appropriate to that epoch. He finished by freezing a cup of tea for his own drinking, and retiring at his lowest temperature.

Chap. 26.

The dinner and dessert being three hours' long, the bashful member cooled in the shadow of Lord Decimus faster than he warmed with food and drink, and had but a chilly time of it. Lord Decimus, like a tall tower in a flat country, seemed to project himself across the tablecloth, hide the light from the honorable member, cool the honorable member's marrow, and give him a woful idea of distance. When he asked this unfortunate traveller to take wine, he encompassed his faltering steps with the gloomiest of shades; and when he said, "Your

health, sir!" all around him was barrenness and desolation.

At length Lord Decimus, with a coffee-cup in his hand, began to hover about among the pictures, and to cause an interesting speculation to arise in all minds as to the probabilities of his ceasing to hover, and enabling the smaller birds to flutter up-stairs; which could not be done until he had urged his noble pinions in that direction. After some delay, and several stretches of his wings, which came to nothing, he soared to the drawing-rooms.

Book II., Chap. 12.

AUSTERITY—of Mr. Dombey.

It happened to be an iron-gray autumnal day, with a shrewd east wind blowing—a day in keeping with the proceedings. Mr. Dombey represented in himself the wind, the shade, and the autumn of the christening. He stood in his library to receive the company, as hard and cold as the weather; and when he looked out through the glass room, at the trees in the little garden, their brown and yellow leaves came fluttering down, as if he blighted them.

Dombey and Son, Chap. 5.

AUSTERITY—in politeness.

"How do you do, sir?" said Chick.

He gave Mr. Dombey his hand, as if he feared it might electrify him. Mr. Dombey took it as if it were a fish, or seaweed, or some such clammy substance, and immediately returned it to him with exalted politeness.

Dombey and Son, Chap. 5.

AUSTERITY—The selfishness of.

In all his life, he had never made a friend. His cold and distant nature had neither sought one, nor found one. And now, when that nature concentrated its whole force so strongly on a partial scheme of parental interest and ambition, it seemed as if its icy current, instead of being released by this influence, and running clear and free, had thawed for but an instant to admit its burden, and then frozen with it into one unyielding block.

Dombey and Son, Chap. 5.

AUSTERITY—Its influence on youth.

"I have no will. That is to say," he colored a little, "next to none that I can put in action now. Trained by main force; broken, not bent; heavily ironed with an object on which I was never consulted and which was never mine; shipped away to the other end of the world before I was of age, and exiled there until my father's death there, a year ago; always grinding in a mill I always hated; what is to be expected from me in middle life? Will, purpose, hope? All those lights were extinguished before I could sound the words."

"Light 'em up again!" said Mr. Meagles.

"Ah! Easily said. I am the son, Mr. Meagles, of a hard father and mother. I am the only child of parents who weighed, measured, and priced everything; for whom what could not be weighed, measured, and priced, had no existence. Strict people, as the phrase is, professors of a stern religion, their very religion was a gloomy sacrifice of tastes and sympathies that were never their own, offered up as a part of a bargain for the security of their

possessions. Austere faces, inexorable discipline, penance in this world and terror in the next—nothing graceful or gentle anywhere, and the void in my cowed heart everywhere—this was my childhood, if I may so misuse the word as to apply it to such a beginning of life."

Little Dorrit, Book I., Chap. 2.

AUSTERITY IN RELIGION—Mrs. Clenham's.

Woe to the suppliant, if such a one there were or ever had been, who had any concession to look for in the inexorable face at the cabinet! Woe to the defaulter whose appeal lay to the tribunal where those severe eyes presided! Great need had the rigid woman of her mystical religion, veiled in gloom and darkness, with lightnings of cursing, vengeance, and destruction, flashing through the sable clouds. Forgive us our debts as we forgive our debtors, was a prayer too poor in spirit for her. Smite thou my debtors, Lord, wither them, crush them; do Thou as I would do, and thou shalt have my worship: this was the impious tower of stone she built up to scale Heaven.

Little Dorrit, Book I., Chap. 5.

AUTHOR—His loss of imaginary friends.

It is the fate of most men who mingle with the world, and attain even the prime of life, to make many real friends, and lose them in the course of nature. It is the fate of all authors or chroniclers to create imaginary friends, and lose them in the course of art. Nor is this the full extent of their misfortunes; for they are required to furnish an account of them besides.

Pickwick, Chap. 57.

AUTHOR—Mr. Dick, the mad.

"I wish you'd go up stairs," said my aunt, as she threaded her needle, "and give my compliments to Mr. Dick, and I'll be glad to know how he gets on with his Memorial."

I went up stairs with my message; thinking, as I went, that if Mr. Dick had been working at his Memorial long, at the same rate as I had seen him working at it, through the open door, when I came down, he was probably getting on very well indeed. I found him still driving at it with a long pen, and his head almost laid upon the paper. He was so intent upon it, that I had ample leisure to observe the large paper kite in a corner, the confusion of bundles of manuscript, the number of pens, and, above all, the quantity of ink (which he seemed to have in, in half-gallon jars, by the dozen), before he observed my being present.

"Ha! Phœbus!" said Mr. Dick, laying down his pen. "How does the world go? I'll tell you what," he added in a lower tone, "I shouldn't wish it to be mentioned, but it's a—" here he beckoned to me, and put his lips close to my ear—"It's a mad world. Mad as Bedlam, boy!" said Mr. Dick, taking snuff from a round box on the table, and laughing heartily.

Without presuming to give my opinion on this question, I delivered my message.

"Well," said Mr. Dick, in answer, "my compliments to her, and I—I believe I have made a start. I think I have made a start," said Mr. Dick, passing his hand among his grey hair, and casting anything but a confident look at his manuscript. "You have been to school?"

"Yes, sir," I answered; "for a short time."
 "Do you recollect the date," said Mr. Dick, looking earnestly at me, and taking up his pen to note it down, "when King Charles the First had his head cut off?"

I said I believed it happened in the year sixteen hundred and forty-nine.

"Well," returned Mr. Dick, scratching his ear with his pen, and looking dubiously at me, "so the books say; but I don't see how that can be. Because, if it was so long ago, how could the people about him have made that mistake of putting some of the trouble out of *his* head, after it was taken off, into *mine*?"

In fact, I found out afterwards that Mr. Dick had been for upwards of ten years endeavoring to keep King Charles the First out of the Memorial; but he had been constantly getting into it, and was there now.

David Copperfield, Chap. 14.

AUTHOR, MAD—Mr. Dick's diffusion of facts.

I was going away, when he directed my attention to the kite.

"What do you think of that for a kite?" he said.

I answered that it was a beautiful one. I should think it must have been as much as seven feet high.

"I made it. We'll go and fly it, you and I," said Mr. Dick. "Do you see this?"

He showed me that it was covered with manuscript, very closely and laboriously written; but so plainly, that as I looked along the lines, I thought I saw some allusion to King Charles the First's head again, in one or two places.

"There's plenty of string," said Mr. Dick, "and when it flies high, it takes the facts a long way. That's my manner of diffusing 'em. I don't know where they may come down. It's according to circumstances, and the wind, and so forth; but I take my chances of that."

David Copperfield, Chap. 14.

AUTHORESS—Mrs. Hominy, an American.

Mrs. Hominy was a philosopher and an authoress, and consequently had a pretty strong digestion; but this coarse, this indecorous phrase, was almost too much for her. For a gentleman sitting alone with a lady—although the door *was* open—to talk about a naked eye!

A long interval elapsed before even she, woman of masculine and towering intellect though she was, could call up fortitude enough to resume the conversation. But Mrs. Hominy was a traveller. Mrs. Hominy was a writer of reviews and analytical disquisitions. Mrs. Hominy had had her letters from abroad, beginning "My ever dearest blank," and signed "The Mother of the Modern Gracchi" (meaning the married Miss Hominy), regularly printed in a public journal, with all the indignation in capitals, and all the sarcasm in italics. Mrs. Hominy had looked on foreign countries with the eye of a perfect republican hot from the model oven; and Mrs. Hominy could talk (or write) about them by the hour together. So Mrs. Hominy at last came down on Martin heavily, and as he was fast asleep, she had it all her own way, and bruised him to her heart's content.

* * * * *

Martin by degrees became so far awake, that he had a sense of a terrible oppression on his mind; an imperfect dream that he had murdered a particular friend, and couldn't get rid of the body. When his eyes opened it was staring him full in the face. There was the horrible Hominy, talking deep truths in a melodious snuffle, and pouring forth her mental endowments to such an extent that the Major's bitterest enemy, hearing her, would have forgiven him from the bottom of his heart. Martin might have done something desperate if the gong had not sounded for supper; but sound it did most opportunely; and having stationed Mrs. Hominy at the upper end of the table, he took refuge at the lower end himself; whence, after a hasty meal, he stole away, while the lady was yet busied with dried beef and a saucer-full of pickled fixings.

It would be difficult to give an adequate idea of Mrs. Hominy's freshness next day, or of the avidity with which she went headlong into moral philosophy, at breakfast. Some little additional degree of asperity, perhaps, was visible in her features, but not more than the pickles would have naturally produced. All that day she clung to Martin. She sat beside him while he received his friends (for there was another Reception yet more numerous than the former), propounded theories and answered imaginary objections, so that Martin really began to think he must be dreaming, and speaking for two; she quoted interminable passages from certain essays on government, written by herself; used the Major's pocket-handkerchief as if the snuffle were a temporary malady, of which she was determined to rid herself by some means or other; and, in short, was such a remarkable companion, that Martin quite settled it between himself and his conscience, that in any new settlement it would be absolutely necessary to have such a person knocked on the head for the general peace of society.

Martin Chuzzlewit, Chap. 22.

AUTUMN SCENERY.

It was a warm autumn afternoon, and there had been heavy rain. The sun burst suddenly from among the clouds; and the old battleground, sparkling brilliantly and cheerfully at sight of it in one green place, flashed a responsive welcome there, which spread along the country side as if a joyful beacon had been lighted up, and answered from a thousand stations.

How beautiful the landscape kindling in the light, and that luxuriant influence passing on like a celestial presence, brightening everything! The wood, a sombre mass before, revealed its varied tints of yellow, green, brown, red; its different forms of trees, with raindrops glittering on their leaves and twinkling as they fell. The verdant meadow-land, bright and glowing, seemed as if it had been blind, a minute since, and now had found a sense of sight wherewith to look up at the shining sky. Cornfields, hedges, fences, homesteads, the clustered roofs, the steeple of the church, the stream, the water-mill, all sprang out of the gloomy darkness smiling. Birds sang sweetly, flowers raised their drooping heads, fresh scents arose from the invigorated ground; the blue expanse above extended and diffused itself; already the sun's

slanting rays pierced mortally the sullen bank of cloud that lingered in its flight; and a rainbow, spirit of all the colors that adorned the earth and sky, spanned the whole arch with its triumphant glory.—*Battle of Life, Chap. 3.*

AUTUMN—Wind at twilight.

Not only is the day waning, but the year. The low sun is fiery and yet cold behind the monastery ruin, and the Virginia creeper on the Cathedral wall has showered half its deep-red leaves down on the pavement. There has been rain this afternoon, and a wintry shudder goes among the little pools on the cracked, uneven flag-stones, and through the giant elm-trees as they shed a gust of tears. Their fallen leaves lie strewn thickly about. Some of these leaves, in a timid rush, seek sanctuary within the low-arched Cathedral door.

Edwin Drood, Chap. 2.

AUTUMN—Nature in.

It was pretty late in the autumn of the year, when the declining sun, struggling through the mist which had obscured it all day, looked brightly down upon a little Wiltshire village, within an easy journey of the fair old town of Salisbury.

Like a sudden flash of memory or spirit kindling up the mind of an old man, it shed a glory upon the scene, in which its departed youth and freshness seemed to live again. The wet grass sparkled in the light; the scanty patches of verdure in the hedges—where a few green twigs yet stood together bravely, resisting to the last the tyranny of nipping winds and early frosts—took heart and brightened up; the stream which had been dull and sullen all day long, broke out into a cheerful smile; the birds began to chirp and twitter on the naked boughs, as though the hopeful creatures half believed that winter had gone by, and spring had come already. The vane upon the tapering spire of the old church glistened from its lofty station in sympathy with the general gladness; and from the ivy-shaded windows such gleams of light shone back upon the glowing sky, that it seemed as if the quiet buildings were the hoarding-place of twenty summers, and all their ruddiness and warmth were stored within.

Even those tokens of the season which emphatically whispered of the coming winter, graced the landscape, and, for the moment, tinged its livelier features with no oppressive air of sadness. The fallen leaves, with which the ground was strewn, gave forth a pleasant fragrance, and subduing all harsh sounds of distant feet and wheels, created a repose in gentle unison with the light scattering of seed hither and thither by the distant husbandman, and with the noiseless passage of the plough as it turned up the rich brown earth, and wrought a graceful pattern in the stubbled fields. On the motionless branches of some trees, autumn berries hung like clusters of coral beads, as in those fabled orchards where the fruits were jewels; others, stripped of all their garniture, stood, each the centre of its little heap of bright red leaves, watching their slow decay; others again, still wearing theirs, had them all crunched and crackled up, as though they had been burnt; about the stems of some were piled, in ruddy mounds, the apples they had borne that year;

while others (hardy evergreens this class) showed somewhat stern and gloomy in their vigor, as charged by nature with the admonition that it is not to her more sensitive and joyous favorites she grants the longest term of life. Still, athwart their darker boughs, the sunbeams struck out paths of deeper gold; and the red light, mantling in among their swarthy branches, used them as foils to set its brightness off, and aid the lustre of the dying day.

Martin Chuzzlewit, Chap. 2.

AUTUMN—The voices of nature.

On a healthy autumn day, the Marshalsea prisoner, weak, but otherwise restored, sat listening to a voice that read to him. On a healthy autumn day; when the golden fields had been reaped and ploughed again, when the summer fruits had ripened and waned, when the green perspectives of hops had been laid low by the busy pickers, when the apples clustering in the orchards were russet, and the berries of the mountain ash were crimson among the yellowing foliage. Already, in the woods, glimpses of the hardy winter that was coming, were to be caught through unaccustomed openings among the boughs, where the prospect shone defined and clear, free from the bloom of the drowsy summer weather, which had rested on it as the bloom lies on the plum. So, from the sea-shore the ocean was no longer to be seen lying asleep in the heat, but its thousand sparkling eyes were open, and its whole breadth was in joyful animation, from the cool sand on the beach to the little sails on the horizon, drifting away like autumn-tinted leaves that had drifted from the trees.

Changeless and barren, looking ignorantly at all the seasons with its fixed, pinched face of poverty and care, the prison had not a touch of any of these beauties on it. Blossom what would, its bricks and bars bore uniformly the same dead crop. Yet Clennam, listening to the voice as it read to him, heard in it all that great Nature was doing, heard in it all the soothing songs she sings to man. At no Mother's knee but hers had he ever dwelt in his youth on hopeful promises, on playful fancies, on the harvests of tenderness and humility that lie hidden in the early-fostered seeds of the imagination; on the oaks of retreat from blighting winds, that have the germs of their strong roots in nursery acorns. But, in the tones of the voice that read to him, there were memories of an old feeling of such things, and echoes of every merciful and loving whisper that had ever stolen to him in his life.

Little Dorrit, Chap. 34.

AVARICE—The miser.

A little further on, a hard-featured old man with a deeply wrinkled face, was intently perusing a lengthy will, with the aid of a pair of horn spectacles; occasionally pausing from his task, and slyly noting down some brief memorandum of the bequests contained in it. Every wrinkle about his toothless mouth, and sharp keen eyes, told of avarice and cunning. His clothes were nearly threadbare, but it was easy to see that he wore them from choice and not from necessity; all his looks and gestures, down to the very small pinches of snuff which he every now and then took from a little tin

canister, told of wealth, and penury, and avarice.—*Scenes, Chap. 8.*

AVARICE—Fledgeby, the young miser.

Whether this young gentleman (for he was but three-and-twenty) combined with the miserly vice of an old man any of the open-handed vices of a young one, was a moot point; so very honorably did he keep his own counsel. He was sensible of the value of appearances as an investment, and liked to dress well; but he drove a bargain for every moveable about him, from the coat on his back to the china on his breakfast-table; and every bargain, by representing somebody's ruin or somebody's loss, acquired a peculiar charm for him. It was a part of his avarice to take, within narrow bounds, long odds at races; if he won, he drove harder bargains; if he lost, he half starved himself until next time. Why money should be so precious to an Ass too dull and mean to exchange it for any other satisfaction, is strange: but there is no animal so sure to get laden with it as the Ass who sees nothing written on the face of the earth and sky but the three letters L. S. D.—not Luxury, Sensuality, Dissoluteness, which they often stand for, but the three dry letters. Your concentrated Fox is seldom comparable to your concentrated Ass in money-breeding.

Our Mutual Friend, Book II., Chap. 5.

AVARICE AND CUNNING.

There is a simplicity of cunning no less than a simplicity of innocence; and in all matters where a lively faith in knavery and meanness was required as the ground-work of belief, Mr. Jonas was one of the most credulous of men. His ignorance, which was stupendous, may be taken into account, if the reader pleases, separately.

This fine young man had all the inclination to be a profligate of the first water, and only lacked the one good trait in the common catalogue of debauched vices—open-handedness—to be a notable vagabond. But there his gripping and penurious habits stepped in; and as one poison will sometimes neutralize another, when wholesome remedies would not avail, so he was restrained by a bad passion from quaffing his full measure of evil, when virtue might have sought to hold him back in vain.

Martin Chuzzlewit, Chap. 11.

AVARICE—And heartlessness.

The education of Mr. Jonas had been conducted from his cradle on the strictest principles of the main chance. The very first word he learnt to spell was "gain," and the second (when he got into two syllables), "money." But for two results, which were not clearly foreseen perhaps by his watchful parent in the beginning, his training may be said to have been unexceptionable. One of these flaws was, that having been long taught by his father to overreach everybody, he had imperceptibly acquired a love of overreaching that venerable monitor himself. The other, that from his early habits of considering everything as a question of property, he had gradually come to look with impatience on his parent, as a certain amount of personal estate, which had no right whatever to be going at large, but ought to be

secured in that particular description of iron safe which is commonly called a coffin, and banked in the grave.

Martin Chuzzlewit, Chap. 8.

AWAKE—Lying.

"MY uncle lay with his eyes half closed, and his nightcap drawn almost down to his nose. His fancy was already wandering, and began to mingle up the present scene with the crater of Vesuvius, the French Opera, the Coliseum at Rome, Dolly's Chop-house in London, and all the farrago of noted places with which the brain of a traveller is crammed; in a word, he was just falling asleep."

Thus, that delightful writer, WASHINGTON IRVING, in his *Tales of a Traveller*. But, it happened to me the other night to be lying, not with my eyes half closed, but with my eyes wide open; not with my nightcap drawn almost down to my nose, for on sanitary principles I never wear a nightcap: but with my hair pitchforked and touzled all over the pillow; not just falling asleep by any means, but glaringly, persistently, and obstinately broad awake. Perhaps, with no scientific intention or invention, I was illustrating the theory of the Duality of the Brain; perhaps one part of my brain, being wakeful, sat up to watch the other part, which was sleepy. Be that as it may, something in me was as desirous to go to sleep as it possibly could be, but something else in me *would not* go to sleep, and was as obstinate as George the Third.

Lying Awake. Reprinted Pieces.

AWE.

That solemn feeling with which we contemplate the work of ages that have become but drops of water in the great ocean of eternity.

Old Curiosity Shop, Chap. 52.

B

BABY—Its martyrdom—Mr. Meeks's protest.

The voice of Nature cries aloud in behalf of Augustus George, my infant son. It is for him that I wish to utter a few plaintive household words. I am not at all angry; I am mild—but miserable.

I wish to know why, when my child, Augustus George, was expected in our circle, a provision of pins was made, as if the little stranger was a criminal who was to be put to the torture immediately on his arrival, instead of a holy babe? I wish to know why haste was made to stick those pins all over his innocent form, in every direction? I wish to be informed why light and air are excluded from Augustus George, like poisons? Why, I ask, is my unoffending infant so hedged into a basket-bedstead, with dimity and calico, with miniature sheets and blankets, that I can only hear him snuffle (and no wonder!) deep down under the pink hood of a little bathing-machine, and can never peruse even so much of his lineaments as his nose.

Was I expected to be the father of a French Roll, that the brushes of All Nations were laid

in, to rasp Augustus George? Am I to be told that his sensitive skin was ever intended by Nature to have rashes brought out upon it, by the premature and incessant use of those formidable little instruments?

Is my son a Nutmeg, that he is to be grated on the stiff edges of sharp frills? Am I the parent of a Muslin boy, that his yielding surface is to be crimped and small-plaited? Or is my child composed of Paper or of Linen, that impressions of the finer getting-up art, practised by the laundress, are to be printed off, all over his soft arms and legs, as I constantly observe them? The starch enters his soul; who can wonder that he cries?

Was Augustus George intended to have limbs, or to be born a Torso? I presume that limbs were the intention, as they are the usual practice. Then, why are my poor child's limbs fettered and tied up? Am I to be told that there is any analogy between Augustus George Meek and Jack Sheppard?

Analyse Castor Oil at any Institution of Chemistry that may be agreed upon, and inform me what resemblance, in taste, it bears to that natural provision which it is at once the pride and duty of Maria Jane to administer to Augustus George! Yet I charge Mrs. Prodigit (aided and abetted by Mrs. Bigby) with systematically forcing Castor Oil on my innocent son, from the first hour of his birth. When that medicine, in its efficient action, causes internal disturbance to Augustus George, I charge Mrs. Prodigit (aided and abetted by Mrs. Bigby) with insanely and inconsistently administering opium to allay the storm she has raised! What is the meaning of this?

If the days of Egyptian Mummies are past, how dare Mrs. Prodigit require, for the use of my son, an amount of flannel and linen that would carpet my humble roof? Do I wonder that she requires it? No! This morning, within an hour, I beheld this agonising sight. I beheld my son—Augustus George—in Mrs. Prodigit's hands, and on Mrs. Prodigit's knee, being dressed. He was at the moment, comparatively speaking, in a state of nature: having nothing on but an extremely short shirt, remarkably disproportionate to the length of his usual outer garments. Trailing from Mrs. Prodigit's lap, on the floor, was a long narrow roller or bandage—I should say of several yards in extent. In this, I saw Mrs. Prodigit tightly roll the body of my unoffending infant, turning him over and over, now presenting his unconscious face upwards, now the back of his bald head, until the unnatural feat was accomplished, and the bandage secured by a pin, which I have every reason to believe entered the body of my only child. In this tourniquet he passes the present phase of his existence. Can I know it and smile?

I fear I have been betrayed into expressing myself warmly, but I feel deeply. Not for myself; for Augustus George. I dare not interfere. Will any one? Will any publication? Any doctor? Any parent? Any body? I do not complain that Mrs. Prodigit (aided and abetted by Mrs. Bigby) entirely alienates Maria Jane's affections from me, and interposes an impassable barrier between us. I do not complain of being made of no account. I do not want to be of any account. But, Augustus

George is a production of Nature (I cannot think otherwise), and I claim that he should be treated with some remote reference to Nature. In my opinion, Mrs. Prodigit is, from first to last, a convention and a superstition.

Births—Mrs. Meek.—Reprinted Pieces.

BABY—Description of a.

One of those little carved representations that one sometimes sees blowing a trumpet on a tombstone!—*Tales, Bloomsbury Christening.*

A weazen little baby, with a heavy head that it couldn't hold up, and two weak, staring eyes, with which it seemed to be always wondering why it had ever been born.

David Copperfield, Chap. 22.

BABY—His welcome of pins.

The fatherless little stranger was welcomed by some grosses of prophetic pins in a drawer upstairs, to a world not at all excited on the subject of his arrival.—*David Copperfield, Chap. 1.*

BABY TALK.

A mechanical power of reproducing scraps of current conversation for the delectation of the baby, with all the sense struck out of them, and all the nouns changed into the plural number.—*Cricket on the Hearth, Chap. 1.*

BABY—The birth of a.

There are certain polite forms and ceremonies which must be observed in civilized life, or mankind relapse into their original barbarism. No genteel lady was ever yet confined—indeed, no genteel confinement can possibly take place—without the accompanying symbol of a muffled knocker. Mrs. Kenwigs was a lady of some pretensions to gentility; Mrs. Kenwigs was confined. And, therefore, Mr. Kenwigs tied up the silent knocker on the premises in a white kid glove.

"I'm not quite certain, neither," said Mr. Kenwigs, arranging his shirt-collar, and walking slowly up-stairs, "whether, as it's a boy, I won't have it in the papers."

Pondering upon the advisability of this step, and the sensation it was likely to create in the neighborhood, Mr. Kenwigs betook himself to the sitting-room, where various extremely diminutive articles of clothing were airing on a horse before the fire, and Mr. Lumbe, the doctor, was dandling the baby—that is, the old baby—not the new one.

"It's a fine boy, Mr. Kenwigs," said Mr. Lumbe, the doctor.

"You consider him a fine boy, do you, sir?" returned Mr. Kenwigs.

"It's the finest boy I ever saw in all my life," said the doctor. "I never saw such a baby."

It is a pleasant thing to reflect upon, and furnishes a complete answer to those who contend for the gradual degeneration of the human species, that every baby born into the world is a finer one than the last.

Nicholas Nickleby, Chap. 36.

BABY—Cutting teeth.

It was a peculiarity of this baby to be always cutting teeth. Whether they never came, or whether they came and went away again, is not in evidence; but it had certainly cut

enough, on the showing of Mrs. Tetterby, to make a handsome dental provision for the sign of the Bull and Mouth. All sorts of objects were impressed for the rubbing of its gums, notwithstanding that it always carried, dangling at its waist (which was immediately under its chin), a bone ring, large enough to have represented the rosary of a young nun. Knife-handles, umbrella-tops, the heads of walking-sticks selected from the stock, the fingers of the family in general, but especially of Johnny, nutmeg-graters, crusts, the handles of doors, and the cool knobs on the tops of poker, were among the commonest instruments indiscriminately applied for this baby's relief. The amount of electricity that must have been rubbed out of it in a week, is not to be calculated. Still Mrs. Tetterby always said "it was coming through, and then the child would be herself;" and still it never did come through, and the child continued to be somebody else.

Christmas Stories, The Haunted Man, Chap. 3.

BABY—A patient.

A poor little baby—such a tiny old-faced mite, with a countenance that seemed to be scarcely anything but cap-border, and a little lean, long-fingered hand, always clenched under its chin. It would lie in this attitude all day, with its bright specks of eyes open, wondering (as I used to imagine) how it came to be so small and weak. Whenever it was moved it cried; but at all other times it was so patient, that the sole desire of its life appeared to be, to lie quiet, and think. It had curious little dark veins in its face, and curious little dark marks under its eyes, like faint remembrances of poor Caddy's inky days; and altogether, to those who were not used to it, it was quite a piteous little sight.

Bleak House, Chap. 50.

BABY—Announcement of a.

As he bent his face to hers, she raised hers to meet it, and laid her little right hand on his eyes, and kept it there.

"Do you remember, John, on the day we were married, Pa's speaking of the ships that might be sailing towards us from the unknown seas?"

"Perfectly, my darling!"

"I think among them there is a ship upon the ocean bringing to you and me a little baby, John."

Our Mutual Friend, Book IV., Chap. 5.

BABY—"Dot's."

"I wish you wouldn't call me Dot, John. I don't like it," said Mrs. Peerybingle, pouting in a way that clearly showed she *did* like it, very much.

"Why, what else are you!" returned John, looking down upon her with a smile, and giving her waist as light a squeeze as his huge hand and arm could give. "A dot and"—here he glanced at the baby—"a dot and carry—I won't say it, for fear I should spoil it; but I was very near a joke. I don't know as ever I was nearer."

He was often near to something or other very clever, by his own account: this lumbering, slow, honest John; this John, so heavy, but so light of spirit; so rough upon the surface, but so gentle at the core; so dull without, so quick

within; so stolid, but so good! Oh, Mother Nature, give thy children the true poetry of heart that hid itself in this poor Carrier's breast—he was but a Carrier, by the way—and we can bear to have them talking prose, and leading lives of prose; and bear to bless thee for their company.

It was pleasant to see Dot, with her little figure, and her baby in her arms—a very doll of a baby—glancing with a coquettish thoughtfulness at the fire, and inclining her delicate little head just enough on one side to let it rest in an odd, half-natural, half-affected, wholly nestling and agreeable manner, on the great rugged figure of the Carrier. It was pleasant to see him, with his tender awkwardness, endeavoring to adapt his rude support to her slight need, and make his burly middle-age a leaning-staff not inappropriate to her blooming youth. It was pleasant to observe how Tilly Slowboy, waiting in the background for the baby, took special cognizance (though in her earliest teens) of this grouping; and stood with her mouth and eyes wide open, and her head thrust forward, taking it in as if it were air. Nor was it less agreeable to observe how John the Carrier, reference being made by Dot to the aforesaid baby, checked his hand when on the point of touching the infant, as if he thought he might crack it; and bending down, surveyed it from a safe distance, with a kind of puzzled pride, such as an amiable mastiff might be supposed to show, if he found himself, one day, the father of a young canary.

Cricket on the Hearth, Chap. I.

BABY—A Moloch of a.

Another little boy—the biggest there, but still little—was tottering to and fro, bent on one side, and considerably affected in his knees by the weight of a large baby, which he was supposed, by a fiction that obtains sometimes in sanguine families, to be hushing to sleep. But oh! the inexhaustible regions of contemplation and watchfulness into which this baby's eyes were then only beginning to compose themselves to stare, over his unconscious shoulder!

It was a very Moloch of a baby, on whose insatiate altar the whole existence of this particular young brother was offered up a daily sacrifice. Its personality may be said to have consisted in its never being quiet, in any one place, for five consecutive minutes, and never going to sleep when required. "Tetterby's baby," was as well known in the neighborhood as the postman or the pot-boy. It roved from door-step to door-step, in the arms of little Johnny Tetterby, and lagged heavily at the rear of troops of juveniles who followed the Tumblers or the Monkey, and came up, all on one side, a little too late for everything that was attractive, from Monday morning until Saturday night. Wherever childhood congregated to play, there was little Moloch making Johnny lag and toil. Wherever Johnny desired to stay, little Moloch became fractious, and would not remain. Whenever Johnny wanted to go out, Moloch was asleep, and must be watched. Whenever Johnny wanted to stay at home, Moloch was awake, and must be taken out. Yet Johnny was verily persuaded that it was a faultless baby, without its peer in the realm of

England; and was quite content to catch meek glimpses of things in general from behind its skirts, or over its limp flapping bonnet, and to go staggering about with it like a very little porter with a very large parcel, which was not directed to anybody, and could never be delivered anywhere.

Christmas Stories. The Haunted Man, Chap. 2.

BACHELORS—In society.

These are generally old fellows with white heads and red faces, addicted to port wine and Hessian boots, who from some cause, real or imaginary—generally the former, the excellent reason being that they are rich, and their relations poor—grow suspicious of everybody, and do the misanthropical in chambers, taking great delight in thinking themselves unhappy, and making everybody they come near, miserable. You may see such men as these, anywhere; you will know them at coffee-houses by their discontented exclamations and the luxury of their dinners; at theatres, by their always sitting in the same place and looking with a jaundiced eye on all the young people near them; at church, by the pomposity with which they enter, and the loud tone in which they repeat the responses; at parties, by their getting cross at whist and hating music. An old fellow of this kind will have his chambers splendidly furnished, and collect books, plate, and pictures about him in profusion; not so much for his own gratification as to be superior to those who have the desire, but not the means, to compete with him. He belongs to two or three clubs, and is envied, and flattered, and hated by the members of them all. Sometimes he will be appealed to by a poor relation—a married nephew perhaps—for some little assistance: and then he will declaim with honest indignation on the improvidence of young married people, the worthlessness of a wife, the insolence of having a family, the atrocity of getting into debt with a hundred and twenty-five pounds a-year, and other unpardonable crimes; winding up his exhortations with a complacent review of his own conduct, and a delicate allusion to parochial relief. He dies, some day after dinner, of apoplexy, having bequeathed his property to a Public Society, and the Institution erects a tablet to his memory, expressive of their admiration of his Christian conduct in this world, and their comfortable conviction of his happiness in the next.

(Characters), Sketches, Chap. 1.

BACHELOR—A crusty.

Mr. Nicodemus Dumps, or, as his acquaintance called him, "long Dumps," was a bachelor, six feet high, and fifty years old; cross, cadaverous, odd, and ill-natured. He was never happy but when he was miserable; and always miserable when he had the best reason to be happy. The only real comfort of his existence was to make everybody about him wretched—then he might be truly said to enjoy life. He was afflicted with a situation in the Bank worth five hundred a year, and he rented a "first-floor furnished," at Pentonville, which he originally took because it commanded a dismal prospect of an adjacent churchyard. He was familiar with the face of every tombstone, and the burial service seemed to excite his strongest sympathy. His friends said he was surly—he

insisted he was nervous; they thought him a lucky dog, but he protested that he was "the most unfortunate man in the world." Cold as he was, and wretched as he declared himself to be, he was not wholly unsusceptible of attachments. He revered the memory of Hoyle, as he was himself an admirable and imperturbable whist-player, and he chuckled with delight at a fretful and impatient adversary. He adored King Herod for his massacre of the innocents; and if he hated one thing more than another, it was a child. However, he could hardly be said to hate anything in particular, because he disliked everything in general; but perhaps his greatest antipathies were cabs, old women, doors that would not shut, musical amateurs, and omnibus cads. He subscribed to the "Society for the Suppression of Vice," for the pleasure of putting a stop to any harmless amusements: and he contributed largely towards the support of two itinerant Methodist parsons, in the amiable hope that if circumstances rendered any people happy in this world, they might perchance be rendered miserable by fears for the next.

Sketches, Bloomsbury Christening.

BACHELOR—A miserable creature.

"A bachelor is a miserable wretch, sir," said Mr. Lillyvick.

"Is he?" asked Nicholas.

"He is," rejoined the collector. "I have lived in the world for nigh sixty year, and I ought to know what it is."

"You *ought* to know, certainly," thought Nicholas; "but whether you do or not, is another question."

"If a bachelor happens to have saved a little matter of money," said Mr. Lillyvick, "his sisters and brothers, and nephews and nieces, look to that money, and not to him; even if, by being a public character, he is the head of the family, or, as it may be, the main from which all the other little branches are turned on, they still wish him dead all the while, and get low-spirited every time they see him looking in good health, because they want to come into his little property. You see that?"

Nicholas Nickleby, Chap. 25.

BACHELOR—Major Bagstock.

Although Major Bagstock had arrived at what is called in polite literature, the grand meridian of life, and was proceeding on his journey down-hill with hardly any throat, and a very rigid pair of jaw-bones, and long-flapped elephantine ears, and his eyes and complexion in the state of artificial excitement already mentioned, he was mightily proud of awakening an interest in Miss Tox, and tickled his vanity with the fiction that she was a splendid woman, who had her eye on him. This he had several times hinted at the club: in connection with little jocularities, of which old Joe Bagstock, old Joey Bagstock, old J. Bagstock, old Josh Bagstock, or so forth, was the perpetual theme: it being, as it were, the Major's stronghold and donjon-keep of light humor, to be on the most familiar terms with his own name.

"Joey B., Sir," the Major would say, with a flourish of his walking-stick, "is worth a dozen of you. If you had a few more of the Bagstock breed among you, Sir, you'd be none the

worse for it. Old Joe, Sir, needn't look far for a wife even now, if he was on the look-out; but he's hard-hearted, Sir, is Joe—he's tough, Sir, tough, and de-vilish sly!" After such a declaration wheezing sounds would be heard; and the Major's blue would deepen into purple, while his eyes strained and started convulsively.—*Dombey & Son, Chap. 7.*

BAGSTOCK—The sayings of Major.

"An old campaigner, Sir," said the Major, "a smoke-dried, sun-burnt, used-up, invalided old dog of a Major, Sir, was not afraid of being condemned for his whim by a man like Mr. Dombey."

* * * * *

"My little friend here, Sir, will certify for Joseph Bagstock that he is a thorough-going, downright, plain-spoken, old Trump, Sir, and nothing more."

* * * * *

"None but the tough fellows could live, Sir, at Sandhurst. We put each other to the torture there, Sir. We roasted the new fellows at a slow fire, and hung 'em out of a three pair of stairs window, with their heads downwards. Joseph Bagstock, Sir, was held out of the window by the heels of his boots, for thirteen minutes by the college clock."

The Major might have appealed to his countenance in corroboration of this story. It certainly looked as if he had hung out a little too long.

"But it made us what we were, Sir," said the Major, settling his shirt frill. "We were iron, Sir, and it forged us."

Dombey & Son, Chap. 10.

BALCONIES—An Italian street.

The Corso is a street a mile long; a street of shops, and palaces, and private houses, sometimes opening into a broad piazza. There are verandas and balconies, of all shapes and sizes, to almost every house—not on one story alone, but often to one room or another on every story—put there in general with so little order or regularity, that if, year after year, and season after season, it had rained balconies, hailed balconies, snowed balconies, blown balconies, they could scarcely have come into existence in a more disorderly manner.—*Pictures from Italy.*

BALLOONIST—A.

"Mr. Green is a steady hand, Sir, and there's no fear about him."

"Fear!" said the little man: "isn't it a lovely thing to see him and his wife a going up in one balloon, and his own son and his wife a jostling up against them in another, and all of them going twenty or thirty miles in three hours or so, and then coming back in pochayses? I don't know where this here science is to stop, mind you; that's what bothers me."

(Scenes), Sketches, Chap. 14.

BALL—A fancy dress.

The preparations were on the most delightful scale; fully realising the prophetic Pott's anticipations about the gorgeousness of Eastern Fairyland, and at once affording a sufficient contradiction to the malignant statements of the reptile Independent. The grounds were

more than an acre and a quarter in extent, and they were filled with people! Never was such a blaze of beauty, and fashion, and literature. There was the young lady who "did" the poetry in the Eatanswill Gazette, in the garb of a sultana, leaning upon the arm of the young gentleman who "did" the review department, and who was appropriately habited in a field marshal's uniform—the boots excepted. There were hosts of these geniuses, and any reasonable person would have thought it honor enough to meet them. But more than these, there were half a dozen lions from London—authors, real authors, who had written whole books, and printed them afterwards—and here you might see 'em, walking about, like ordinary men, smiling, and talking—aye, and talking pretty considerable nonsense too, no doubt with the benign intention of rendering themselves intelligible to the common people about them. Moreover, there was a band of music in pasteboard caps; four something-can singers in the costume of their country, and a dozen hired waiters in the costume of *their* country—and very dirty costume too. And above all, there was Mrs. Leo Hunter in the character of Minerva, receiving the company, and overflowing with pride and gratification at the notion of having called such distinguished individuals together.—*Pickwick, Chap. 15.*

BALLS—Spangles by daylight.

What *can* be prettier than spangles! It may be objected that they are not adapted to the daylight, but everybody knows that they would glitter if there were lamps; and nothing can be clearer than that if people give fancy balls in the day-time, and the dresses do not show quite as well as they would by night, the fault lies solely with the people who give the fancy balls, and is in no wise chargeable on the spangles.

Pickwick Papers, Chap. 15.

BALL—A fashionable.

"This is a ball night," said the M. C., again taking Mr. Pickwick's hand, as he rose to go. "The ball-nights in Bath are moments snatched from Paradise; rendered bewitching by music, beauty, elegance, fashion, etiquette, and—and—above all, by the absence of tradespeople, who are quite inconsistent with Paradise; and who have an amalgamation of themselves at the Guildhall every fortnight, which is, to say the least, remarkable."

* * * * *

In the ball-room, the long card-room, the octagonal card-room, the staircases, and the passages, the hum of many voices, and the sound of many feet, were perfectly bewildering. Dresses rustled, feathers waved, lights shone, and jewels sparkled. There was the music—not of the quadrille band, for it had not yet commenced; but the music of soft tiny footsteps, with now and then a clear merry laugh—low and gentle, but very pleasant to hear in a female voice, whether in Bath or elsewhere. Brilliant eyes, lighted up with pleasurable expectation, gleamed from every side; and look where you would, some exquisite form glided gracefully through the throng, and was no sooner lost, than it was replaced by another as dainty and bewitching.

In the tea-room, and hovering round the card-tables, were a vast number of queer old ladies and decrepid old gentlemen, discussing all the small talk and scandal of the day, with a relish and gusto which sufficiently bespoke the intensity of the pleasure they derived from the occupation. Mingled with these groups, were three or four matchmaking mammas, appearing to be wholly absorbed by the conversation in which they were taking part, but failing not from time to time to cast an anxious sidelong glance upon their daughters, who, remembering the maternal injunction to make the best use of their youth, had already commenced incipient flirtations in the mislaying of scarves, putting on gloves, setting down cups, and so forth; slight matters apparently, but which may be turned to surprisingly good account by expert practitioners.

Lounging near the doors, and in remote corners, were various knots of silly young men, displaying various varieties of puppyism and stupidity; amusing all sensible people near them with their folly and conceit; and happily thinking themselves the objects of general admiration. A wise and merciful dispensation which no good man will quarrel with.

And lastly, seated on some of the back benches, where they had already taken up their positions for the evening, were divers unmarried ladies past their grand climacteric, who, not dancing because there were no partners for them, and not playing cards lest they should be set down as irretrievably single, were in the favorable situation of being able to abuse everybody without reflecting on themselves. In short, they could abuse everybody, because everybody was there. It was a scene of gaiety, glitter, and show; of richly-dressed people, handsome mirrors, chinked floors, girandoles, and wax-candles; and in all parts of the scene, gliding from spot to spot in silent softness, bowing obsequiously to this party, nodding familiarly to that, and smiling complacently on all, was the sprucely-attired person of Angelo Cyrus Bantam, Esquire, Master of the Ceremonies.

Pickwick Papers, Chap. 35.

BANK—An old-fashioned.

TELLSON'S Bank by Temple Bar was on old-fashioned place, even in the year one thousand seven hundred and eighty. It was very small, very dark, very ugly, very inconvenient. It was an old-fashioned place, moreover, in the moral attribute that the partners in the House were proud of its smallness, proud of its darkness, proud of its ugliness, proud of its inconvenientness. They were even boastful of its eminence in those particulars, and were fired by an express conviction that, if it were less objectionable, it would be less respectable. This was no passive belief, but an active weapon which they flashed at more convenient places of business. Tellson's (they said) wanted no elbow-room, Tellson's wanted no light, Tellson's wanted no embellishment. Noakes and Co.'s might, or Snooks Brothers' might; but Tellson's, thank Heaven!—

Any one of these partners would have disinherited his son on the question of rebuilding Tellson's. In this respect the House was much on a par with the Country; which did very often disinherit its sons for suggesting improvements in laws and customs that had long been

highly objectionable, but were only the more respectable.

Thus it had come to pass, that Tellson's was the triumphant perfection of inconvenience. After bursting open a door of idiotic obstinacy with a weak rattle in its throat, you fell into Tellson's down two steps, and came to your senses in a miserable little shop, with two little counters, where the oldest of men made your cheque shake as if the wind rustled it, while they examined your signature by the dingiest of windows, which were always under a shower-bath of mud from Fleet Street, and which were made the dingier by their own iron bars proper, and the heavy shadow of Temple Bar. If your business necessitated your seeing "the House," you were put into a species of Condemned Hold at the back, where you meditated on a misspent life, until the House came with its hands in its pockets, and you could hardly blink at it in the dismal twilight. Your money came out of, or went into, wormy old wooden drawers, particles of which flew up your nose and down your throat when they were opened and shut. Your bank notes had a musty odor, as if they were fast decomposing into rags again. Your plate was stowed away among the neighboring cesspools, and evil communications corrupted its good polish in a day or two. Your deeds got into extemporized strong-rooms made of kitchens and sculleries, and fretted all the fat out of their parchments into the banking-house air. Your lighter boxes of family papers went up-stairs into a Barmecide room, that always had a great dining-table in it and never had a dinner, and where, even in the year one thousand seven hundred and eighty, the first letters written to you by your old love, or by your little children, were but newly released from the horror of being ogled through the windows, by the heads exposed on Temple Bar with an insensate brutality and ferocity worthy of Abyssinia or Ashantee.

* * * * *

Cramped in all kinds of dim cupboards and hutches at Tellson's, the oldest of men carried on the business gravely. When they took a young man into Tellson's London house, they hid him somewhere till he was old. They kept him in a dark place, like a cheese, until he had the full Tellson flavor and blue-mould upon him. Then only was he permitted to be seen, spectacularly poring over large books, and casting his breeches and gaiters into the general weight of the establishment.

Tale of Two Cities, Book II., Chap. 1.

BANK OFFICIALS—Their individuality.

He pushed open the door with the weak rattle in its throat, stumbled down the two steps, got past the two ancient cashiers, and shouldered himself into the musty back closet where Mr. Lorry sat at great books ruled for figures, with perpendicular iron bars to his window as if that were ruled for figures too, and everything under the clouds were a sum.

"Halloa!" said Mr. Stryver. "How do you do? I hope you are well!"

It was Stryver's grand peculiarity that he always seemed too big for any place, or space. He was so much too big for Tellson's, that old clerks in distant corners looked up with looks of remonstrance, as though he squeezed them

against the wall. The House itself, magnificently reading the paper quite in the far-off perspective, lowered displeased, as if the Stryver head had been butted into its responsible waistcoat.

The discreet Mr. Lorry said, in a sample tone of the voice he would recommend under the circumstances, "How do you do, Mr. Stryver? How do you do, sir?" and shook hands. There was a peculiarity in his manner of shaking hands, always to be seen in any clerk at Tellson's who shook hands with a customer when the House pervaded the air. He shook in a self-abnegating way, as one who shook for Tellson and Co.

Tale of Two Cities, Book II., Chap. 12.

BANKRUPTCY.

The Inquest was over, the letter was public, the Bank was broken, the other model structures of straw had taken fire and were turned to smoke. The admired piratical ship had blown up, in the midst of a vast fleet of ships of all rates, and boats of all sizes; and on the deep was nothing but ruin: nothing but burning hulls, bursting magazines, great guns self-exploded tearing friends and neighbors to pieces, drowning men clinging to unseaworthy spars and going down every minute, spent swimmers, floating dead, and sharks.

Little Dorrit, Chap. 26.

BANKRUPTCY—The world's idea of.

Next day it was noised abroad that Dombey and Son had stopped, and next night there was a List of Bankrupts published, headed by that name.

The world was very busy now, in sooth, and had a deal to say. It was an innocently credulous and a much ill-used world. It was a world in which there was no other sort of bankruptcy whatever. There were no conspicuous people in it, trading far and wide on rotten banks of religion, patriotism, virtue, honor. There was no amount worth mentioning of mere paper in circulation, on which anybody lived pretty handsomely, promising to pay great sums of goodness with no effects. There were no short-comings anywhere, in anything but money. The world was very angry indeed: and the people especially, who, in a worse world, might have been supposed to be bankrupt traders themselves in shows and pretences, were observed to be mightily indignant.

Dombey and Son, Chap. 58.

BAR-ROOM—The Six Jolly Fellowship Porters.

The bar of the Six Jolly Fellowship Porters was a bar to soften the human breast. The available space in it was not much larger than a hackney-coach: but no one could have wished the bar bigger, that space was so girt in by corpulent little casks, and by cordial-bottles radiant with fictitious grapes in bunches, and by lemons in nets, and by biscuits in baskets, and by the polite beer-pulls that made low bows when customers were served with beer, and by the cheese in a snug corner, and by the landlady's own small table in a snigger corner near the fire, with the cloth everlastingly laid.

Our Mutual Friend, Chap. 6.

BAR-ROOM—The Maypole.

All bars are snug places, but the Maypole's was the very snugest, cosiest, and completest bar, that ever the wit of man devised. Such amazing bottles in old oaken pigeon-holes; such gleaming tankards dangling from pegs at about the same inclination as thirsty men would hold them to their lips; such sturdy little Dutch kegs ranged in rows on shelves; so many lemons hanging in separate nets, and forming the fragrant grove already mentioned in this chronicle, suggestive, with goodly loaves of snowy sugar stowed away hard by, of punch, idealized beyond all mortal knowledge; such closets, such presses, such drawers full of pipes, such places for putting things away in hollow window-seats, all crammed to the throat with eatables, drinkables, or savory condiments; lastly, and to crown all, as typical of the immense resources of the establishment, and its defiance to all visitors to cut and come again, such a stupendous cheese!

Barnaby Rudge, Chap. 19.

BAR-ROOM—A mob in John Willit's.

Yes. Here was the bar—the bar that the boldest never entered without special invitation—the sanctuary, the mystery, the hallowed ground; here it was, crammed with men, clubs, sticks, torches, pistols; filled with a deafening noise, oaths, shouts, screams, hootings; changed all at once into a bear-garden, a madhouse, an infernal temple; men darting in and out, by door and window, smashing the glass, turning the taps, drinking liquor out of China punchbowls, sitting astride of casks, smoking private and personal pipes, cutting down the sacred grove of lemons, hacking and hewing at the celebrated cheese, breaking open inviolable drawers, putting things in their pockets which didn't belong to them, dividing his own money before his own eyes, wantonly wasting, breaking, pulling down, and tearing up; nothing quiet, nothing private; men everywhere—above, below, overhead, in the bedrooms, in the kitchen, in the yard, in the stables—clambering in at windows when there were doors wide open; dropping out of windows when the stairs were handy; leaping over the banisters into chasms of passages: new faces and figures presenting themselves every instant—some yelling, some singing, some fighting, some breaking glass and crockery, some laying the dust with the liquor they couldn't drink, some ringing the bells till they pulled them down, others beating them with pokers till they beat them into fragments: more men still—more, more, more—swarming on like insects: noise, smoke, light, darkness, frolic, anger, laughter, groans, plunder, fear, and ruin!

Barnaby Rudge, Chap. 54.

"BARKIS IS WILLIN."

He being of a phlegmatic temperament, and not at all conversational—I offered him a cake as a mark of attention, which he ate at one gulp, exactly like an elephant, and which made no more impression on his big face than it would have done on an elephant's.

"Did *she* make 'em, now?" said Mr. Barkis, always leaning forward, in his slouching way, on the footboard of the cart with an arm on each knee.

"Peggotty, do you mean, sir?"
 "Ah!" said Mr. Barkis. "Her."
 "Yes. She makes all our pastry and does all our cooking."
 "Do she though?" said Mr. Barkis.
 He made up his mouth as if to whistle, but he didn't whistle. He sat looking at the horse's ears, as if he saw something new there; and sat so for a considerable time. By-and-by, he said:

"No sweethearts, I b'lieve?"
 "Sweetmeats did you say, Mr. Barkis?" For I thought he wanted something else to eat, and had pointedly alluded to that description of refreshment.

"Hearts," said Mr. Barkis. "Sweethearts; no person walks with her?"

"With Peggotty?"

"Ah!" he said. "Her."

"Oh, no. She never had a sweetheart."

"Didn't she, though?" said Mr. Barkis.

Again he made up his mouth to whistle, and again he didn't whistle, but sat looking at the horse's ears.

"So she makes," said Mr. Barkis, after a long interval of reflection, "all the apple parsties, and does all the cooking, do she?"

I replied that such was the fact.

"Well. I'll tell you what," said Mr. Barkis.

"P'raps you might be writin' to her?"

"I shall certainly write to her," I rejoined.

"Ah!" he said, slowly turning his eyes towards me. "Well! If you was writin' to her, p'raps you'd recollect to say that Barkis was willin'; would you?"

"That Barkis was willing," I repeated innocently. "Is that all the message?"

"Ye-es," he said, considering. "Ye-es. Barkis is willin'."

"But you will be at Blunderstone again to-morrow, Mr. Barkis," I said, faltering a little at the idea of my being far away from it then, "and could give your own message so much better."

As he repudiated this suggestion, however, with a jerk of his head, and once more confirmed his previous request by saying, with profound gravity, "Barkis is willin'. That's the message," I readily undertook its transmission. While I was waiting for the coach in the hotel at Yarmouth that very afternoon, I procured a sheet of paper and an inkstand and wrote a note to Peggotty, which ran thus: "My dear Peggotty. I have come here safe. Barkis is willing. My love to mamma. Yours affectionately. P. S. He says he particularly wants you to know—*Barkis is willin'.*"

David Copperfield, Chap. 5.

* * * * *

"When a man says he's willin'," said Mr. Barkis, turning his glance slowly on me again; "it's as much as to say, that man's a waitin' for a answer."

"Well, Mr. Barkis?"

"Well," said Mr. Barkis, carrying his eyes back to his horse's ears; "that man's been a waitin' for a answer ever since."

David Copperfield, Chap. 8.

BARKIS—"It's true as taxes is."

As he lay in bed, face upward, and so covered, with that exception, that he seemed to be noth-

ing but a face—like a conventional cherubim—he looked the queerest object I ever beheld.

"What name was it as I wrote up in the cart, sir?" said Mr. Barkis, with a slow rheumatic smile.

"Ah! Mr. Barkis, we had some grave talks about that matter, hadn't we?"

"I was willin' a long time, sir!" said Mr. Barkis.

"A long time," said I.

"And I don't regret it," said Mr. Barkis.

"Do you remember what you told me once, about her making all the apple parsties and doing all the cooking?"

"Yes, very well," I returned.

"It was as true," said Mr. Barkis, "as turnips is. It was as true," said Mr. Barkis, nodding his nightcap, which was his only means of emphasis, "as taxes is. And nothing's truer than them."—*David Copperfield, Chap. 21.*

BARKIS—The death of.

"Barkis, my dear!" said Peggotty, almost cheerfully, bending over him, while her brother and I stood at the bed's foot. "Here's my dear boy—my dear boy, Master Davy, who brought us together, Barkis! That you sent messages by, you know! Won't you speak to Master Davy?"

He was as mute and senseless as the box from which his form derived the only expression it had.

"He's a going out with the tide," said Mr. Peggotty to me, behind his hand.

My eyes were dim, and so were Mr. Peggotty's; but I repeated in a whisper, "With the tide?"

"People can't die, along the coast," said Mr. Peggotty, "except when the tide's pretty nigh out. They can't be born, unless its pretty nigh in—not properly born, till flood. He's a going out with the tide. It's ebb at half-arter three, slack water half-an-hour. If he lives 'till it turns, he'll hold his own till past the flood, and go out with the next tide."

We remained there, watching him, a long time—hours. What mysterious influence my presence had upon him in that state of his senses, I shall not pretend to say; but when he at last began to wander feebly, it is certain he was muttering about driving me to school.

"He's coming to himself," said Peggotty.

Mr. Peggotty touched me, and whispered with much awe and reverence, "They are both a going out fast."

"Barkis, my dear!" said Peggotty.

"C. P. Barkis," he cried faintly. "No better woman anywhere!"

"Look! Here's Master Davy!" said Peggotty. For he now opened his eyes.

I was on the point of asking him if he knew me, when he tried to stretch out his arm, and said to me, distinctly, with a pleasant smile:

"Barkis is willin'!"

And, it being low water, he went out with the tide.—*David Copperfield, Chap. 30.*

BASHFULNESS—of Mr. Toots.

"How d'ye do, Miss Dombey?" said Mr. Toots. "I'm very well, I thank you; how are you?"

Mr. Toots—than whom there were few better fellows in the world, though there may have

been one or two brighter spirits—had laboriously invented this long burst of discourse with the view of relieving the feelings both of Florence and himself. But, finding that he had run through his property, as it were, in an injudicious manner, by squandering the whole before taking a chair, or before Florence had uttered a word, or before he had well got in at the door, he deemed it advisable to begin again.

"How d'ye do, Miss Dombey?" said Mr. Toots. "I'm very well, I thank you; how are you?"

Florence gave him her hand, and said she was very well.

"I'm very well, indeed," said Mr. Toots, taking a chair. "Very well, indeed, I am. I don't remember," said Mr. Toots, after reflecting a little, "that I was ever better, thank you."

"It's very kind of you to come," said Florence, taking up her work. "I am very glad to see you."

Mr. Toots responded with a chuckle. Thinking that might be too lively, he corrected it with a sigh. Thinking that might be too melancholy, he corrected it with a chuckle. Not thoroughly pleasing himself with either mode of reply, he breathed hard.

Dombey and Son, Chap. 18.

* * * * *

So shy was Mr. Toots on such occasions, and so flurried! But Lady Skettles entering at the moment, Mr. Toots was suddenly seized with a passion for asking her how she did, and hoping she was very well; nor could Mr. Toots by any possibility leave off shaking hands with her, until Sir Barnet appeared: to whom he immediately clung with the tenacity of desperation.

"We are losing, to-day, Toots," said Sir Barnet, turning towards Florence, "the light of our house, I assure you."

"Oh, it's of no consequence—I mean yes, to be sure," faltered the embarrassed Toots. "GOOD morning!"—*Dombey and Son, Chap. 18.*

BATTLE-FIELD—An old.

Once upon a time, it matters little when, and in stalwart England, it matters little where, a fierce battle was fought. It was fought upon a long summer day when the waving grass was green. Many a wild flower formed by the Almighty Hand to be a perfumed goblet for the dew, felt its enamelled cup filled high with blood that day, and shrinking dropped. Many an insect deriving its delicate color from harmless leaves and herbs, was stained anew that day by dying men, and marked its frightened way with an unnatural track. The painted butterfly took blood into the air upon the edges of its wings. The stream ran red. The trodden ground became a quagmire, whence, from sullen pools collected in the prints of human feet and horses' hoofs, the one prevailing hue still lowered and glimmered at the sun.

Heaven keep us from a knowledge of the sights the moon beheld upon that field, when, coming up above the black line of distant rising ground, softened and blurred at the edge by trees, she rose into the sky and looked upon the plain, strewn with upturned faces that had

once at mothers' breasts sought mothers' eyes, or slumbered happily. Heaven keep us from a knowledge of the secrets whispered afterwards upon the tainted wind that blew across the scene of that day's work and that night's death and suffering! Many a lonely moon was bright upon the battle-ground, and many a star kept mournful watch upon it, and many a wind from every quarter of the earth blew over it, before the traces of the fight were worn away.

They lurked and lingered for a long time, but survived in little things; for Nature, far above the evil passions of men, soon recovered her serenity, and smiled upon the guilty battle-ground as she had done before, when it was innocent. The larks sang high above it; the swallows skimmed and dipped and flitted to and fro; the shadows of the flying clouds pursued each other swiftly, over grass and corn and turnip-field and wood, and over roof and church-spire in the nestling town among the trees, away into the bright distance on the borders of the sky and earth, where the red sunsets faded. Crops were sown, and grew up, and were gathered in; the stream that had been crimsoned, turned a water-mill; men whistled at the plough; gleaners and haymakers were seen in quiet groups at work; sheep and oxen pastured; boys whooped and called, in fields, to scare away the birds; smoke rose from cottage chimneys; sabbath bells rang peacefully; old people lived and died; the timid creatures of the field, and simple flowers of the bush and garden, grew and withered in their destined terms; and all upon the fierce and bloody battle-ground, where thousands upon thousands had been killed in the great fight.

But there were deep green patches in the growing corn at first, that people looked at awfully. Year after year they reappeared; and it was known that underneath those fertile spots, heaps of men and horses lay buried, indiscriminately, enriching the ground. The husbandmen who ploughed those places shrunk from the great worms abounding there; and the sheaves they yielded were, for many a long year, called the Battle Sheaves, and set apart; and no one ever knew a Battle Sheaf to be among the last load at a Harvest Home. For a long time, every furrow that was turned revealed some fragments of the fight. For a long time there were wounded trees upon the battle-ground; and scraps of hacked and broken fence and wall, where deadly struggles had been made; and trampled parts where not a leaf or blade would grow. For a long time no village girl would dress her hair or bosom with the sweetest flower from that field of death: and after many a year had come and gone, the berries growing there were still believed to leave too deep a stain upon the hand that plucked them.

The Seasons in their course, however, though they passed as lightly as the summer clouds themselves, obliterated, in the lapse of time, even these remains of the old conflict, and wore away such legendary traces of it as the neighboring people carried in their minds, until they dwindled into old wives' tales, dimly remembered round the winter fire, and waning every year. Where the wild flowers and berries had so long remained upon the stem untouched, gardens arose, and houses were built, and

children played at battles on the turf. The wounded trees had long ago made Christmas logs, and blazed and roared away. The deep green patches were no greener now than the memory of those who lay in dust below. The ploughshare still turned up from time to time some rusty bits of metal, but it was hard to say what use they had ever served, and those who found them wondered and disputed. An old dinted corslet, and a helmet, had been hanging in the church so long, that the same weak, half-blind old man who tried in vain to make them out above the whitewashed arch, had marvelled at them as a baby. If the host slain upon the field could have been for a moment reanimated in the forms in which they fell, each upon the spot that was the bed of his untimely death, gashed and ghastly soldiers would have stared in, hundreds deep, at household door and window; and would have risen on the hearths of quiet homes; and would have been the garnered store of barns and granaries; and would have started up between the cradled infant and its nurse; and would have floated with the stream, and whirled round on the mill, and crowded the orchard, and burdened the meadow, and piled the rickyard high with dying men. So altered was the battle-ground, where thousands upon thousands had been killed in the great fight.—*Battle of Life, Chap. 1.*

BEAUTY—A grinning skull beneath.

"I am not a man to be moved by a pretty face," muttered Ralph sternly. "There is a grinning skull beneath it, and men like me, who look and work below the surface, see that, and not its delicate covering."

Nicholas Nickleby, Chap. 31.

BED—"An out-an-outer."

Mr. Weller proceeded to inquire which was the individual bedstead that Mr. Roker had so flatteringly described as an out-an-outer to sleep in.

"That's it," replied Mr. Roker, pointing to a very rusty one in a corner. "It would make any one go to sleep, that bedstead would, whether they wanted to or not."

"I should think," said Sam, eyeing the piece of furniture in question with a look of excessive disgust, "I should think poppies was nothing to it."

"Nothing at all," said Mr. Roker.

"And I s'pose," said Sam, with a sidelong glance at his master, as if to see whether there were any symptoms of his determination being shaken by what passed, "I s'pose the other gen'tmen as sleeps here, *are* gen'l'men?"

"Nothing but it," said Mr. Roker. "One of 'em takes his twelve pints of ale a-day, and never leaves off smoking even at his meals."

"He must be a first-rater," said Sam.

"A r," replied Mr. Roker.

Nothing daunted, even by this intelligence, Mr. Pickwick smilingly announced his determination to test the powers of the narcotic bedstead for that night.

Pickwick Papers, Chap. 41.

BED-ROOM—Pickwick in the wrong.

Having carefully drawn the curtains of his bed on the outside, Mr. Pickwick sat down on the rush-bottomed chair, and leisurely divested

himself of his shoes and gaiters. He then took off and folded up his coat, waistcoat, and neck-cloth, and slowly drawing on his tasseled night-cap, secured it firmly on his head, by tying beneath his chin the strings which he always had attached to that article of dress. It was at this moment that the absurdity of his recent bewilderment struck upon his mind. Throwing himself back in the rush-bottomed chair, Mr. Pickwick laughed to himself so heartily, that it would have been quite delightful to any man of well-constituted mind to have watched the smiles that expanded his amiable features as they shone forth from beneath the night-cap.

"It is the best idea," said Mr. Pickwick to himself, smiling till he almost cracked the night-cap strings: "it is the best idea, my losing myself in this place, and wandering about those staircases, that I ever heard of. Droll, droll, very droll." Here Mr. Pickwick smiled again, a broader smile than before, and was about to continue the process of undressing, in the best possible humor, when he was suddenly stopped by a most unexpected interruption; to wit, the entrance into the room of some person with a candle, who, after locking the door, advanced to the dressing-table, and set down the light upon it.

The smile that played on Mr. Pickwick's features was instantaneously lost in a look of the most unbounded and wonder-stricken surprise. The person, whoever it was, had come in so suddenly and with so little noise, that Mr. Pickwick had had no time to call out, or oppose their entrance. Who could it be? A robber? Some evil-minded person who had seen him come up-stairs with a handsome watch in his hand, perhaps. What was he to do!

The only way in which Mr. Pickwick could catch a glimpse of his mysterious visitor with the least danger of being seen himself, was by creeping on to the bed, and peeping out from between the curtains on the opposite side. To this manœuvre he accordingly resorted. Keeping the curtains carefully closed with his hand, so that nothing more of him could be seen than his face and night-cap, and putting on his spectacles, he mustered up courage, and looked out.

Mr. Pickwick almost fainted with horror and dismay. Standing before the dressing-glass was a middle-aged lady, in yellow curl-papers, busily engaged in brushing what ladies call their "back hair." However the unconscious middle-aged lady came into that room, it was quite clear that she contemplated remaining there for the night; for she had brought a rushlight and shade with her, which, with praiseworthy precaution against fire, she had stationed in a basin on the floor, where it was glimmering away, like a gigantic light-house in a particularly small piece of water.

"Bless my soul," thought Mr. Pickwick, "what a dreadful thing!"

"Hem!" said the lady; and in went Mr. Pickwick's head with automaton-like rapidity.

"I never met with anything so awful as this," thought poor Mr. Pickwick, the cold perspiration starting in drops upon his night-cap. "Never. This is fearful."

It was quite impossible to resist the urgent desire to see what was going forward. So out went Mr. Pickwick's head again. The prospect

was worse than before. The middle-aged lady had finished arranging her hair: had carefully enveloped it in a muslin night-cap with a small plaited border; and was gazing pensively on the fire.

"This matter is growing alarming," reasoned Mr. Pickwick with himself. "I can't allow things to go on in this way. By the self-possession of that lady it is clear to me that I must have come into the wrong room. If I call out she'll alarm the house; but if I remain here the consequences will be still more frightful."

Mr. Pickwick, it is quite unnecessary to say, was one of the most modest and delicate-minded of mortals. The very idea of exhibiting his night-cap to a lady overpowered him, but he had tied those confounded strings in a knot, and do what he would, he couldn't get it off. The disclosure must be made. There was only one other way of doing it. He shrunk behind the curtains, and called out very loudly:

"Ha—hum!"

That the lady started at this unexpected sound was evident, by her falling up against the rush-light shade; that she persuaded herself it must have been the effect of imagination was equally clear, for when Mr. Pickwick, under the impression that she had fainted away stone-dead from fright, ventured to peep out again, she was gazing pensively on the fire as before.

"Most extraordinary female this," thought Mr. Pickwick, popping in again. "Ha—hum!"

These last sounds, so like those in which, as legends inform us, the ferocious giant Blunderbore was in the habit of expressing his opinion that it was time to lay the cloth, were too distinctly audible to be again mistaken for the workings of fancy.

"Gracious Heaven!" said the middle aged lady, "what is that?"

"It's—it's—only a gentleman, Ma'am," said Mr. Pickwick from behind the curtains.

"A gentleman!" said the lady, with a terrific scream.

"It's all over!" thought Mr. Pickwick.

"A strange man!" shrieked the lady. Another instant and the house would be alarmed. Her garments rustled as she rushed towards the door.

"Ma'am," said Mr. Pickwick, thrusting out his head, in the extremity of his desperation, "Ma'am!"

Now, although Mr. Pickwick was not actuated by any definite object in putting out his head, it was instantaneously productive of a good effect. The lady, as we have already stated, was near the door. She must pass it, to reach the staircase, and she would most undoubtedly have done so by this time, had not the sudden apparition of Mr. Pickwick's night-cap driven her back into the remotest corner of the apartment, where she stood staring wildly at Mr. Pickwick, while Mr. Pickwick in his turn stared wildly at her.

"Wretch," said the lady, covering her eyes with her hands, "what do you want here?"

"Nothing, Ma'am; nothing, whatever, Ma'am;" said Mr. Pickwick earnestly.

"Nothing!" said the lady, looking up.

"Nothing, Ma'am, upon my honor," said Mr. Pickwick, nodding his head so energetically that the tassel of his night-cap danced again.

"I am almost ready to sink, Ma'am, beneath the confusion of addressing a lady in my night-cap (here the lady hastily snatched off hers), but I can't get it off, Ma'am (here Mr. Pickwick gave it a tremendous tug, in proof of the statement). It is evident to me, Ma'am, now, that I have mistaken this bed-room for my own. I had not been here five minutes, Ma'am, when you suddenly entered it."

"If this improbable story be really true, sir," said the lady, sobbing violently, "you will leave it instantly."

"I will, Ma'am, with the greatest pleasure," replied Mr. Pickwick.

"Instantly, sir," said the lady.

"Certainly, Ma'am," interposed Mr. Pickwick very quickly. "Certainly, Ma'am. I—I—am very sorry, Ma'am," said Mr. Pickwick, making his appearance at the bottom of the bed, "to have been the innocent occasion of this alarm and emotion; deeply sorry, Ma'am."

The lady pointed to the door. One excellent quality of Mr. Pickwick's character was beautifully displayed at this moment, under the most trying circumstances. Although he had hastily put on his hat over his night-cap, after the manner of the old patrol; although he carried his shoes and gaiters in his hand, and his coat and waistcoat over his arm, nothing could subdue his native politeness.

"I am exceedingly sorry, Ma'am," said Mr. Pickwick, bowing very low.

"If you are, sir, you will at once leave the room," said the lady.

"Immediately, Ma'am; this instant, Ma'am," said Mr. Pickwick, opening the door, and dropping both his shoes with a crash in so doing.

"I trust, Ma'am," resumed Mr. Pickwick, gathering up his shoes, and turning round to bow again: "I trust, Ma'am, that my unblemished character, and the devoted respect I entertain for your sex, will plead as some slight excuse for this—" But before Mr. Pickwick could conclude the sentence the lady had thrust him into the passage, and locked and bolted the door behind him.

* * * * *

"Sam," said Mr. Pickwick, suddenly appearing before him, "where's my bedroom?"

Mr. Weller stared at his master with the most emphatic surprise; and it was not until the question had been repeated three several times, that he turned round, and led the way to the long-sought apartment.

"Sam," said Mr. Pickwick as he got into bed, "I have made one of the most extraordinary mistakes to-night, that ever were heard of."

"Wery likely, sir," replied Mr. Weller drily.

"But of this I am determined, Sam," said Mr. Pickwick; "that if I were to stop in this house for six months, I would never trust myself about it, alone, again."

"That's the wery prudentest resolution as you could come to, sir," replied Mr. Weller. "You rayther want somebody to look arter you, sir, wen your judgment goes out a visitin'."

"What do you mean by that, Sam?" said Mr. Pickwick. He raised himself in bed and extended his hand, as if he were about to say something more; but suddenly checking himself, turned round, and bade his valet "Good night."

"Good night, sir," replied Mr. Weller. He

paused when he got outside the door—shook his head—walked on—stopped—snuffed the candle—shook his head again—and finally proceeded slowly to his chamber, apparently buried in the profoundest meditation.

Pickwick, Chap. 22.

BEDSTEAD—A despotic monster.

It was a sort of vault on the ground-floor at the back, with a despotic monster of a four-post bedstead in it, straddling over the whole place, putting one of his arbitrary legs into the fireplace and another into the door-way, and squeezing the wretched little washing-stand in quite a Divinely Righteous manner.

Great Expectations, Chap. 45.

BEDSTEADS—The characteristics of.

A turn-up bedstead is a blunt, honest piece of furniture; it may be slightly disguised with a sham drawer; and sometimes a mad attempt is even made to pass it off for a book-case; ornament it as you will, however, the turn-up bedstead seems to defy disguise, and to insist on having it distinctly understood that he is a turn-up bedstead, and nothing else—that he is indispensably necessary, and that, being so useful, he disdains to be ornamental.

How different is the demeanor of a sofa bedstead! Ashamed of its real use, it strives to appear an article of luxury and gentility—an attempt in which it miserably fails. It has neither the respectability of a sofa, nor the virtues of a bed; every man who keeps a sofa bedstead in his house, becomes a party to a wilful and designing fraud—we question whether you could insult him more than by insinuating that you entertain the least suspicion of its real use.—*Scenes, Chap. 21.*

BEES—As models of industry.

Mr. Skimpole was as agreeable at breakfast as he had been over-night. There was honey on the table, and it led him into a discourse about Bees. He had no objection to honey, he said (and I should think he had not, for he seemed to like it), but he protested against the overweening assumptions of Bees. He didn't at all see why the busy Bee should be proposed as a model to him; he supposed the Bee liked to make honey, or he wouldn't do it—nobody asked him. It was not necessary for the Bee to make such a merit of his tastes. If every confectioner went buzzing about the world, banging against everything that came in his way, and egotistically calling upon everybody to take notice that he was going to his work and must not be interrupted, the world would be quite an unsupportable place. Then, after all, it was a ridiculous position, to be smoked out of your fortune with brimstone, as soon as you had made it. You would have a very mean opinion of a Manchester man, if he spun cotton for no other purpose. He must say he thought a Drone the embodiment of a pleasanter and wiser idea. The Drone said, unaffectedly, "You will excuse me; I really cannot attend to the shop! I find myself in a world in which there is so much to see, and so short a time to see it in, that I must take the liberty of looking about me, and begging to be provided for by somebody who doesn't want to look about him." This appeared to Mr. Skimpole

to be the Drone philosophy, and he thought it a very good philosophy—always supposing the Drone to be willing to be on good terms with the Bee: which, so far as he knew, the easy fellow always was, if the consequential creature would only let him, and not be so conceited about his honey!—*Bleak House, Chap. 3.*

BEES—Their example a humbug.

"But there's nothing like work. Look at the bees."

"I beg your pardon," returned Eugene, with a reluctant smile, "but you will excuse my mentioning that I always protest against being referred to the bees."

"Do you?" said Boffin.

"I object on principle," said Eugene, "as a biped—"

"As a what?" asked Mr. Boffin.

"As a two-footed creature;—I object on principle, as a two-footed creature, to being constantly referred to insects and four-footed creatures. I object to being required to model my proceedings according to the proceedings of the bee, or the dog, or the spider, or the camel. I fully admit that the camel, for instance, is an excessively temperate person; but he has several stomachs to entertain himself with, and I have only one. Besides, I am not fitted up with a convenient cool cellar to keep my drink in."

"But I said, you know," urged Boffin, rather at a loss for an answer, "the bee."

"Exactly. And may I represent to you that it's injudicious to say the bee? for the whole case is assumed. Conceding for a moment that there is any analogy between a bee and a man in a shirt and pantaloons (which I deny), and that it is settled that the man is to learn from the bee (which I also deny), the question still remains, what is he to learn? To imitate? Or to avoid? When your friends the bees worry themselves to that highly fluttered extent about their sovereign, and become perfectly distracted touching the slightest monarchical movement, are we men to learn the greatness of Tuft-hunting, or the littleness of the Court Circular? I am not clear, Mr. Boffin, but that the hive may be satirical."

"At all events, they work," said Mr. Boffin.

"Ye-es," returned Eugene, disparagingly, "they work; but don't you think they overdo it? They work so much more than they need—they make so much more than they can eat—they are so incessantly boring and buzzing at their one idea till Death comes upon them—that don't you think they overdo it? And are human laborers to have no holidays, because of the bees? And am I never to have change of air, because the bees don't? Mr. Boffin, I think honey excellent at breakfast; but, regarded in the light of my conventional schoolmaster and moralist, I protest against the tyrannical humbug of your friend the bee."

Our Mutual Friend, Chap. 8.

BEGGARS—in Italian churches.

There is a very interesting subterranean church here; the roof supported by marble pillars, behind each of which there seemed to be at least one beggar in ambush: to say nothing of the tombs and secluded altars. From every

one of these lurking-places, such crowds of phantom-looking men and women, leading other men and women with twisted limbs, or chattering jaws, or paralytic gestures, or idiotic heads, or some other sad infirmity, came hobbling out to beg, that if the ruined frescoes in the cathedral above had been suddenly animated, and had retired to this lower church, they could hardly have made a greater confusion, or exhibited a more confounding display of arms and legs.—*Pictures from Italy.*

BEGGARS—Italian.

A hollow-cheeked and scowling people they are! All beggars; but that's nothing. Look at them as they gather round. Some are too indolent to come down-stairs, or are too wisely mistrustful of the stairs, perhaps, to venture; so stretch out their lean hands from upper windows, and howl; others come flocking about us, fighting and jostling one another, and demanding, incessantly, charity for the love of God, charity for the love of the Blessed Virgin, charity for the love of all the Saints. A group of miserable children, almost naked, screaming forth the same petition, discover that they can see themselves reflected in the varnish of the carriage, and begin to dance and make grimaces, that they may have the pleasure of seeing their antics repeated in this mirror. A crippled idiot, in the act of striking one of them who drowns his clamorous demand for charity, observes his angry counterpart in the panel, stops short, and thrusting out his tongue, begins to wag his head and chatter. The shrill cry raised at this, awakens half a dozen wild creatures wrapped in frowsy brown cloaks, who are lying on the church-steps with pots and pans for sale. These, scrambling up, approach, and beg defiantly. "I am hungry. Give me something. Listen to me, Signor. I am hungry!" Then, a ghastly old woman, fearful of being too late, comes hobbling down the street, stretching out one hand, and scratching herself all the way with the other, and screaming, long before she can be heard, "Charity, charity! I'll go and pray for you directly, beautiful lady, if you'll give me charity!" Lastly, the members of a brotherhood for burying the dead—hideously masked, and attired in shabby black robes, white at the skirts, with the splashes of many muddy winters, escorted by a dirty priest, and a congenial cross-bearer—come hurrying past. Surrounded by this motley concourse, we move out of Fondi; bad bright eyes glaring at us, out of the darkness of every crazy tenement, like glistening fragments of its filth and putrefaction.—*Pictures from Italy.*

BEGGARS—of society: the

But there are, besides, the individual beggars; and how does the heart of the Secretary fail him when he has to cope with *them*! And they must be coped with to some extent, because they all enclose documents (they call their scraps documents; but they are, as to papers deserving the name, what minced veal is to a calf), the non-return of which would be their ruin. That is to say, they are utterly ruined now, but they would be more utterly ruined then. Among these correspondents are several daughters of general officers, long accustomed

to every luxury of life (except spelling), who little thought, when their gallant fathers waged war in the Peninsula, that they would ever have to appeal to those whom Providence, in its inscrutable wisdom, has blessed with untold gold, and from among whom they select the name of Nicodemus Boffin, Esquire, for a maiden effort in this wise, understanding that he has such a heart as never was. The Secretary learns, too, that confidence between man and wife would seem to obtain but rarely when virtue is in distress, so numerous are the wives who take up their pens to ask Mr. Boffin for money without the knowledge of their devoted husbands, who would never permit it; while, on the other hand, so numerous are the husbands who take up their pens to ask Mr. Boffin for money without the knowledge of their devoted wives, who would instantly go out of their senses if they had the least suspicion of the circumstance. There are the inspired beggars, too. These were sitting, only yesterday evening, musing over a fragment of candle which must soon go out and leave them in the dark for the rest of their nights, when surely some Angel whispered the name of Nicodemus Boffin, Esquire, to their souls, imparting rays of hope, nay, confidence, to which they had long been strangers! Akin to these are the suggestively-befriended beggars. They were partaking of a cold potato and water by the flickering and gloomy light of a lucifer-match, in their lodgings (rent considerably in arrear, and heartless landlady threatening expulsion "like a dog" into the streets), when a gifted friend happening to look in, said, "Write immediately to Nicodemus Boffin, Esquire," and would take no denial. There are the nobly independent beggars too. These, in the days of their abundance, ever regarded gold as dross, and have not yet got over that only impediment in the way of their amassing wealth, but they want no dross from Nicodemus Boffin, Esquire; No, Mr. Boffin; the world may term it pride, paltry pride if you will, but they wouldn't take it if you offered it; a loan, sir—for fourteen weeks to the day, interest calculated at the rate of five per cent. per annum, to be bestowed upon any charitable institution you may name—is all they want of you, and if you have the meanness to refuse it, count on being despised by these great spirits. There are the beggars of punctual business habits too. These will make an end of themselves at a quarter to one P.M. on Tuesday, if no Post-office order is in the interim received from Nicodemus Boffin, Esquire; arriving after a quarter to one P.M. on Tuesday, it need not be sent, as they will then (having made an exact memorandum of the heartless circumstances) be "cold in death." There are the beggars on horseback too, in another sense from the sense of the proverb. These are mounted and ready to start on the highway to affluence. The goal is before them, the road is in the best condition, their spurs are on, the steed is willing, but at the last moment, for want of some special thing—a clock, a violin, an astronomical telescope, an electrifying machine—they must dismount for ever, unless they receive its equivalent in money from Nicodemus Boffin, Esquire. Less given to detail are the beggars who make sporting ventures. These, usually to be addressed in reply under

initials at a country post-office, inquire in feminine hands, Dare one who cannot disclose herself to Nicodemus Boffin, Esquire, but whose name might startle him were it revealed, solicit the immediate advance of two hundred pounds from unexpected riches exercising their noblest privilege in the trust of a common humanity?

Our Mutual Friend, Book I., Chap. 17.

BEGGING-LETTER WRITER—The.

I ought to know something of the Begging-Letter Writer. He has besieged my door, at all hours of the day and night; he has fought my servant; he has lain in ambush for me, going out and coming in; he has followed me out of town into the country; he has appeared at provincial hotels, where I have been staying for only a few hours; he has written to me from immense distances, when I have been out of England. He has fallen sick; he has died, and been buried; he has come to life again, and again departed from this transitory scene; he has been his own son, his own mother, his own baby, his idiot brother, his uncle, his aunt, his aged grandfather. He has wanted a great coat, to go to India in; a pound to set him up in life for ever; a pair of boots, to take him to the coast of China; a hat, to get him into a permanent situation under Government. He has frequently been exactly seven-and-sixpence short of independence. He has had such openings at Liverpool—posts of great trust and confidence in merchants' houses, which nothing but seven-and-sixpence was wanting to him to secure—that I wonder he is not Mayor of that flourishing town at the present moment.

The natural phenomena of which he has been the victim, are of a most astounding nature. He has had two children, who have never grown up; who have never had anything to cover them at night; who have been continually driving him mad, by asking in vain for food; who have never come out of fevers and measles (which, I suppose, has accounted for his fuming his letters with tobacco smoke as a disinfectant); who have never changed in the least degree, through fourteen long revolving years. As to his wife, what that suffering woman has undergone, nobody knows. She has always been in an interesting situation through the same long period, and has never been confined yet. His devotion to her has been unceasing. He has never cared for himself; he could have perished—he would rather, in short—but was it not his Christian duty as a man, a husband, and a father, to write begging letters when he looked at her? (He has usually remarked that he would call in the evening for an answer to this question.)

He has been the sport of the strangest misfortunes. What his brother has done to him would have broken anybody else's heart. His brother went into business with him, and ran away with the money; his brother got him to be security for an immense sum, and left him to pay it; his brother would have given him employment to the tune of hundreds a year, if he would have consented to write letters on a Sunday; his brother enunciated principles incompatible with his religious views, and he could not (in consequence) permit his brother to provide for him. His landlord has never shown a spark of human feeling. When he put in that execration I don't know, but he has never taken

it out. The broker's man has grown gray in possession. They will have to bury him some day.

He has been attached to every conceivable pursuit. He has been in the army, in the navy, in the church, in the law; connected with the press, the fine arts, public institutions, every description and grade of business. He has been brought up as a gentleman: he has been at every college in Oxford and Cambridge; he can quote Latin in his letters (but generally mis-spells some minor English word); he can tell you what Shakespeare says about begging, better than you know it. It is to be observed, that in the midst of his afflictions he always reads the newspapers; and rounds off his appeals with some allusion, that may be supposed to be in my way, to the popular subject of the hour.

His life presents a series of inconsistencies. Sometimes he has never written such a letter before. He blushes with shame. That is the first time; that shall be the last. Don't answer it, and let it be understood that, then, he will kill himself quietly. Sometimes (and more frequently) he has written a few such letters. Then he encloses the answers, with an intimation that they are of inestimable value to him, and a request that they may be carefully returned. He is fond of enclosing something—verses, letters, pawnbrokers' duplicates, anything to necessitate an answer. He is very severe upon "the pampered minion of fortune," who refused him the half-sovereign referred to in the enclosure number two—but he knows me better.

He writes in a variety of styles; sometimes in low spirits; sometimes quite jocosely. When he is in low spirits, he writes down-hill, and repeats words—these little indications being expressive of the perturbation of his mind. When he is more vivacious, he is frank with me; he is quite the agreeable rattle. I know what human nature is—who better? Well! He had a little money once, and he ran through it—as many men have done before him. He finds his old friends turn away from him now—many men have done that before him, too! Shall he tell me why he writes to me? Because he has no kind of claim upon me. He puts it on that ground, plainly; and begs to ask for the loan (as I know human nature) of two sovereigns, to be repaid next Tuesday six weeks, before twelve at noon.

The poor never write these letters. Nothing could be more unlike their habits. The writers are public robbers; and we who support them are parties to their depredations. They trade upon every circumstance within their knowledge that affects us, public or private, joyful or sorrowful; they pervert the lessons of our lives; they change what ought to be our strength and virtue, into weakness and encouragement of vice. There is a plain remedy, and it is in our own hands. We must resolve, at any sacrifice of feeling, to be deaf to such appeals, and crush the trade.—*Reprinted Pieces.*

BELLS—The associations of Sunday.

It was Sunday evening in London, gloomy, close, and stale. Maddening church bells of all degrees of dissonance, sharp and flat, cracked and clear, fast and slow, made the brick and

mortar echoes hideous. Melancholy streets, in a penitential garb of soot, steeped the souls of the people who were condemned to look at them out of windows, in dire despondency. In every thoroughfare, up almost every alley, and down almost every turning, some doleful bell was throbbing, jerking, tolling, as if the Plague were in the city and the dead-carts were going round. Everything was bolted and barred that could by possibility furnish relief to an overworked people. No pictures, no unfamiliar animals, no rare plants or flowers, no natural or artificial wonders of the ancient world—all *taboo* with that enlightened strictness that the ugly South Sea gods in the British Museum might have supposed themselves at home again. Nothing to see but streets, streets, streets. Nothing to breathe but streets, streets, streets. Nothing to change the brooding mind, or raise it up. Nothing for the spent toiler to do, but to compare the monotony of his seventh day with the monotony of his six days, think what a weary life he led, and make the best of it—or the worst, according to the probabilities.

Mr. Arthur Clennam sat in the window of the coffee-house on Ludgate Hill, counting one of the neighboring bells, making sentences and burdens of songs out of it in spite of himself, and wondering how many sick people it might be the death of in the course of a year. As the hour approached, its changes of measure made it more and more exasperating. At the quarter, it went off into a condition of deadly lively importunity, urging the populace in a voluble manner to Come to church, Come to church, Come to church! At the ten minutes, it became aware that the congregation would be scanty, and slowly hammered out in low spirits, *They won't come, they won't come, they won't come!* At the five minutes it abandoned hope, and shook every house in the neighborhood for three hundred seconds, with one dismal swing per second, as a groan of despair.

Little Dorrit, Book I., Chap. 3.

BELLS—Grown worldly.

Since the time of noble Whittington, fair flower of merchants, bells have come to have less sympathy with humankind. They only ring for money and on state occasions. Wanderers have increased in number; ships leave the Thames for distant regions, carrying from stem to stern no other cargo; the bells are silent; they ring out no entreaties or regrets; they are used to it and have grown worldly.

Barnaby Rudge, Chap. 31.

BELL—The voice of the alarm.

This time Mr. Willet indicated it correctly. The man was hurrying to the door, when suddenly there came towards them, on the wind, the loud and rapid tolling of an alarm bell, and then a bright and vivid glare streamed up, which illumined, not only the whole chamber, but all the country.

It was not the sudden change from darkness to this dreadful light, it was not the sound of distant shrieks and shouts of triumph, it was not this dread invasion of the serenity and peace of night, that drove the man back as though a thunderbolt had struck him. It was the Bell. If the ghastliest shape the human

mind has ever pictured in its wildest dreams had risen up before him, he could not have staggered backward from its touch, as he did from the first sound of that loud iron voice. With eyes that started from his head, his limbs convulsed, his face most horrible to see, he raised one arm high up into the air, and holding something visionary, back and down, with his other hand, drove at it as though he held a knife and stabbed it to the heart. He clutched his hair, and stopped his ears, and travelled madly round and round; then gave a frightful cry, and with it rushed away: still, still, the Bell tolled on and seemed to follow him—louder and louder, hotter and hotter yet. The glare grew brighter, the roar of voices deeper; the crash of heavy bodies falling, shook the air; bright streams of sparks rose up into the sky; but louder than them all—rising faster far, to Heaven—a million times more fierce and furious—pouring forth dreadful secrets after its long silence—speaking the language of the dead—the Bell—the Bell!

What hunt of spectres could surpass that dread pursuit and flight! Had there been a legion of them on his track, he could have better borne it. They would have had a beginning and an end, but here all space was full. The one pursuing voice was everywhere: it sounded in the earth, the air; shook the long grass, and howled among the trembling trees. The echoes caught it up, the owls hooted as it flew upon the breeze, the nightingale was silent and hid herself among the thickest boughs: it seemed to goad and urge the angry fire, and lash it into madness; everything was steeped in one prevailing red; the glow was everywhere; nature was drenched in blood: still the remorseless crying of that awful voice—the Bell—the Bell!

It ceased; but not in his ears. The knell was at his heart. No work of man had ever voice like that which sounded there, and warned him that it cried unceasingly to Heaven. Who could hear that bell, and not know what it said! There was murder in its every note—cruel, relentless, savage murder—the murder of a confiding man, by one who held his every trust. Its ringing summoned phantoms from their graves. What face was that, in which a friendly smile changed to a look of half incredulous horror, which stiffened for a moment into one of pain, then changed again into an imploring glance at Heaven, and so fell idly down with upturned eyes, like the dead stags he had often peeped at when a little child, shrinking and shuddering—there was a dreadful thing to think of now!—and clinging to an apron as he looked! He sank upon the ground, and grovelling down as if he would dig himself a place to hide in, covered his face and ears; but no, no, no—a hundred walls and roofs of brass would not shut out that bell, for in it spoke the wrathful voice of God, and from that voice, the whole wide universe could not afford a refuge!—*Barnaby Rudge, Chap. 55.*

BELL—Its vibrations.

The ancient tower of a church, whose gruff old bell was always peeping slyly down at Scrooge out of a Gothic window in the wall, became invisible, and struck the hours and quarters in the clouds, with tremulous vibrations afterwards, as

if its teeth were chattering in its frozen head up there.—*Christmas Carol, Stave 1.*

BELLS—Church.

So many bells are ringing, when I stand undecided at a street corner, that every sheep in the ecclesiastical fold might be a bell-wether. The discordance is fearful. My state of indecision is referable to, and about equally divisible among, four great churches, which are all within sight and sound—all within the space of a few square yards. As I stand at the street corner, I don't see as many as four people at once going to church, though I see as many as four churches with their steeples clamoring for people.—*Uncommercial Traveller, Chap. 9.*

BELLS—At midnight.

When a church clock strikes on houseless ears in the dead of the night, it may be at first mistaken for company, and hailed as such. But as the spreading circles of vibration, which you may perceive at such a time with great clearness, go opening out, for ever and ever afterwards widening perhaps (as the philosopher has suggested) in eternal space, the mistake is rectified, and the sense of loneliness is profounder.

Uncommercial Traveller, Chap. 13.

BELL—The last stroke of the year.

We have scarcely written the last word of the previous sentence, when the first stroke of twelve peals from the neighboring churches. There certainly—we must confess it—is something awful in the sound. Strictly speaking, it may not be more impressive now than at any other time; for the hours steal as swiftly on at other periods, and their flight is little heeded. But we measure man's life by years, and it is a solemn knell that warns us we have passed another of the landmarks which stand between us and the grave. Disguise it as we may, the reflection will force itself on our minds, that when the next bell announces the arrival of a new year, we may be insensible alike of the timely warning we have so often neglected, and of all the warm feelings that glow within us now.

Sketches (Characters), Chap. 3.

BELLS—The Chimes.

High up in the steeple of an old church, far above the light and murmur of the town and far below the flying clouds that shadow it, is the wild and dreary place at night: and high up in the steeple of an old church, dwelt the Chimes I tell of.

They were old Chimes, trust me. Centuries ago, these Bells had been baptized by bishops: so many centuries ago, that the register of their baptism was lost long, long before the memory of man, and no one knew their names. They had had their Godfathers and Godmothers, these Bells (for my own part, by the way, I would rather incur the responsibility of being Godfather to a Bell than a Boy), and had had their silver mugs no doubt, besides. But Time had mowed down their sponsors, and Henry the Eighth had melted down their mugs; and they now hung, nameless and mugless, in the church tower.

Not speechless, though. Far from it. They had clear, loud, lusty, sounding voices, had these Bells; and far and wide they might be heard

upon the wind. Much too sturdy Chimes were they, to be dependent on the pleasure of the wind, moreover; for, fighting gallantly against it when it took an adverse whim, they would pour their cheerful notes into a listening ear right royally; and bent on being heard, on stormy nights, by some poor mother watching a sick child, or some lone wife whose husband was at sea, they had been sometimes known to beat a blustering Nor' Wester; aye, "all to fits," as Toby Veck said—

For, being but a simple man, he invested them with a strange and solemn character. They were so mysterious, often heard and never seen; so high up, so far off, so full of such deep strong melody, that he regarded them with a species of awe: and sometimes when he looked up at the dark, arched windows in the tower, he half expected to be beckoned to by something which was not a Bell, and yet what he heard so often sounding in the Chimes.

As he was stooping to sit down, the Chimes rang.

"Amen!" said Trotty, pulling off his hat and looking up towards them.

"Amen to the Bells, father?" cried Meg.

"They broke in like a grace, my dear," said Trotty, taking his seat. "They'd say a good one, I am sure, if they could. Many's the kind thing they say to me."

"The Bells do, father!" laughed Meg, as she set the basin, and a knife and fork before him. "Well!"

"Seem to, my Pet," said Trotty, falling to with great vigor. "And where's the difference? If I hear 'em, what does it matter whether they speak it or not? Why bless you, my dear," said Toby, pointing at the tower with his fork, and becoming more animated under the influence of dinner, "how often have I heard them bells say, 'Toby Veck, Toby Veck, keep a good heart, Toby! Toby Veck, Toby Veck, keep a good heart, Toby!' A million times? More!"

"Well, I never!" cried Meg.

She had, though—over and over again. For it was Toby's constant topic.

"When things is very bad," said Trotty; "very bad indeed, I mean; almost at the worst; then it's 'Toby Veck, Toby Veck, job coming soon, Toby! Toby Veck, Toby Veck, job coming soon, Toby!' That way."

Christmas Stories, Chimes, Chap. 1.

BELLS—The Fairies of the.

Awake, and standing on his feet upon the boards where he had lately lain, he saw this Goblin Sight.

He saw the tower, whither his charmed footsteps had brought him, swarming with dwarf phantoms, spirits, elfin creatures of the Bells. He saw them leaping, flying, dropping, pouring from the Bells without a pause. He saw them round him on the ground; above him in the air, clambering from him, by the ropes below; looking down upon him, from the massive iron-girded beams; peeping in upon him, through the chinks and loopholes in the walls; spreading away and away from him in enlarging circles, as the water ripples give place to a huge stone that suddenly comes plashing in among them. He saw them, of all aspects and all shapes. He

saw them ugly, handsome, crippled, exquisitely formed. He saw them young, he saw them old, he saw them kind, he saw them cruel, he saw them merry, he saw them grim; he saw them dance, and heard them sing; he saw them tear their hair, and heard them howl. He saw the air thick with them. He saw them come and go, incessantly. He saw them riding downward, soaring upward, sailing off afar, perching near at hand, all restless and all violently active. Stone, and brick, and slate, and tile, became transparent to him as to them. He saw them in the houses, busy at the sleepers' beds. He saw them soothing people in their dreams; he saw them beating them with knotted whips; he saw them yelling in their ears; he saw them playing softest music on their pillows; he saw them cheering some with the songs of birds and the perfume of flowers; he saw them flashing awful faces on the troubled rest of others, from enchanted mirrors which they carried in their hands.

He saw these creatures, not only among sleeping men, but waking also, active in pursuits irreconcilable with one another, and possessing or assuming natures the most opposite. He saw one buckling on innumerable wings to increase his speed; another loading himself with chains and weights, to retard his. He saw some putting the hands of clocks forward, some putting the hands of clocks backward, some endeavoring to stop the clock entirely. He saw them representing, here a marriage ceremony, there a funeral; in this chamber an election, in that a ball; he saw, everywhere, restless and untiring motion.

Bewildered by the host of shifting and extraordinary figures, as well as by the uproar of the Bells, which all this while were ringing, Trotty clung to a wooden pillar for support, and turned his white face here and there, in mute and stunned astonishment.

As he gazed, the Chimes stopped.

Then and not before, did Trotty see in every Bell a bearded figure of the bulk and stature of the Bell—incomprehensibly, a figure and the Bell itself. Gigantic, grave, and darkly watchful of him as he stood rooted to the ground.

Mysterious and awful figures! Resting on nothing: poised in the night air of the tower, with their draped and hooded heads merged in the dim roof; motionless and shadowy. Shadowy and dark, although he saw them by some light belonging to themselves—none else was there—each with its muffled hand upon its goblin mouth.—*Christmas Stories, Chap. 3.*

BENEVOLENCE—King Lear an Exemplification of.

"A very prepossessing old gentleman, Mr. Richard—charming countenance, sir—extremely calm—benevolence in every feature, sir. He quite realizes my idea of King Lear, as he appeared when in possession of his kingdom, Mr. Richard—the same good humor, the same white hair and partial baldness, the same liability to be imposed upon. Ah! A sweet subject for contemplation, sir, very sweet!"

Old Curiosity Shop, Chap. 57.

BETSEY TROTWOOD and Mrs. Crupp.

My aunt had obtained a signal victory over

Mrs. Crupp, by paying her off, throwing the first pitcher she planted on the stairs out of the window, and protecting, in person, up and down the staircase, a supernumerary whom she engaged from the outer world. These vigorous measures struck such terror to the breast of Mrs. Crupp, that she subsided into her own kitchen, under the impression that my aunt was mad. My aunt being supremely indifferent to Mrs. Crupp's opinion and everybody else's, and rather favoring than discouraging the idea, Mrs. Crupp, of late the bold, became within a few days so faint-hearted, that, rather than encounter my aunt upon the staircase, she would endeavor to hide her portly form behind doors—leaving visible, however, a wide margin of flannel petticoat—or would shrink into dark corners. This gave my aunt such unspeakable satisfaction, that I believe she took a delight in prowling up and down, with her bonnet insantly perched on the top of her head, at times when Mrs. Crupp was likely to be in the way.

David Copperfield, Chap. 37.

BETSEY TROTWOOD and Uriah Heep.

"Deuce take the man!" said my aunt sternly, "what's he about? Don't be galvanic, sir!"

"I ask your pardon, Miss Trotwood," returned Uriah; "I'm aware you're nervous."

"Go along with you, sir!" said my aunt, anything but appeased. "Don't presume to say so! I am nothing of the sort. If you're an eel, sir, conduct yourself like one. If you're a man, control your limbs, sir! Good God!" said my aunt, with great indignation, "I am not going to be serpentined and corkscrewed out of my senses!"

Mr. Heep was rather abashed, as most people might have been, by this explosion; which derived great additional force from the indignant manner in which my aunt afterwards moved in her chair, and shook her head as if she were making snaps or bounces at him.

David Copperfield, Chap. 35.

BETSEY TROTWOOD—"Janet! Donkeys!"

My aunt was a tall, hard-featured lady, but by no means ill-looking. There was an inflexibility in her face, in her voice, in her gait and carriage, amply sufficient to account for the effect she had made upon a gentle creature like my mother; but her features were rather handsome than otherwise, though unbending and austere. I particularly noticed that she had a very quick, bright eye. Her hair, which was grey, was arranged in two plain divisions, under what I believe would be called a mob-cap; I mean a cap, much more common then than now, with side-pieces fastening under the chin. Her dress was of a lavender color, and perfectly neat, but scantily made, as if she desired to be as little encumbered as possible. I remember that I thought it, in form, more like a riding habit with the superfluous skirt cut off, than anything else. She wore at her side a gentleman's gold watch, if I might judge from its size and make, with an appropriate chain and seals; she had some linen at her throat not unlike a shirt-collar, and things at her wrists like little shirt wristbands.

Janet had gone away to get the bath ready

when my aunt, to my great alarm, became in one moment rigid with indignation, and had hardly voice to cry out, "Janet! Donkeys!"

Upon which, Janet came running up the stairs as if the house were in flames, darted out on a little piece of green in front, and warned off two saddle-donkeys, lady-ridden, that had presumed to set hoof upon it; while my aunt, rushing out of the house, seized the bridle of a third animal laden with a bestriding child, turned him, led him forth from those sacred precincts, and boxed the ears of the unlucky urchin in attendance who had dared to profane that hallowed ground.

To this hour I don't know whether my aunt had any lawful right of way over that patch of green; but she had settled it in her own mind that she had, and it was all the same to her. The one great outrage of her life, demanding to be constantly avenged, was the passage of a donkey over that immaculate spot. In whatever occupation she was engaged, however interesting to her the conversation in which she was taking part, a donkey turned the current of her ideas in a moment, and she was upon him straight. Jugs of water, and watering pots, were kept in secret places ready to be discharged on the offending boys; sticks were laid in ambush behind the door; sallies were made at all hours; and incessant war prevailed. Perhaps this was an agreeable excitement to the donkey-boys: or, perhaps, the more sagacious of the donkeys, understanding how the case stood, delighted with constitutional obstinacy in coming that way. I only know that there were three alarms before the bath was ready; and that, on the occasion of the last and most desperate of all, I saw my aunt engage, single-handed, with a sandy-headed lad of fifteen, and bump his sandy head against her own gate, before he seemed to comprehend what was the matter. These interruptions were the more ridiculous to me, because she was giving me broth out of a table-spoon at the time (having firmly persuaded herself that I was actually starving, and must receive nourishment at first in very small quantities), and, while my mouth was yet open to receive the spoon, she would put it back into the basin, cry, "Janet! Donkeys!" and go out to the assault.—*David Copperfield, Chap. 13.*

BIBLE—The.

Harriet complied and read—read the eternal book for all the weary and the heavy-laden; for all the wretched, fallen, and neglected of this earth—read the blessed history, in which the blind, lame, palsied beggar, the criminal, the woman stained with shame, the shunned of all our dainty clay, has each a portion, that no human pride, indifference, or sophistry, through all the ages that this world shall last, can take away, or by the thousandth atom of a grain reduce—read the ministry of Him who, through the round of human life, and all its hopes and griefs, from birth to death, from infancy to age, had sweet compassion for, and interest in, its every scene and stage, its every suffering and sorrow.—*Dombey & Son, Chap. 59.*

BILL—A.

A bill, by the by, is the most extraordinary locomotive engine that the genius of man ever produced. It would keep on running during

the longest lifetime, without ever once stopping of its own accord.

Pickwick Papers, Chap. 32.

BIPEDS AND QUADRUPEDES—The difference.

Quadruped lions are said to be savage only when they are hungry; biped lions are rarely sulky longer than when their appetite for distinction remains unappeased.

Nicholas Nickleby, Chap. 15.

BIRDS—The unhappiness of caged.

In every pane of glass there was at least one tiny bird in a tiny bird-cage, twittering and hopping his little ballet of despair, and knocking his head against the roof: while one unhappy goldfinch who lived outside a red villa with his name on the door, drew the water for his own drinking, and mutely appealed to some good man to drop a farthing's worth of poison in it.

Martin Chuzzlewit, Chap. 19.

BIRDS—The traits of.

Nothing in shy neighborhoods perplexes my mind more than the bad company birds keep. Foreign birds often get into good society, but British birds are inseparable from low associates. There is a whole street of them in St. Giles's; and I always find them in poor and immoral neighborhoods, convenient to the public-house or the pawnbroker's. They seem to lead people into drinking, and even the man who makes their cages usually gets into a chronic state of black eye. Why is this? Also, they will do things for people in short-skirted velvet coats with bone buttons, or in sleeved waistcoats and fur caps, which they cannot be persuaded by the respectable orders of society to undertake. In a dirty court in Spitalfields, once, I found a goldfinch drawing his own water, and drawing as much of it as if he were in a consuming fever. That goldfinch lived at a bird-shop, and offered, in writing, to barter himself against old clothes, empty bottles, or even kitchen-stuff. Surely a low thing and a depraved taste in any finch! I bought that goldfinch for money. He was sent home, and hung upon a nail over against my table. He lived outside a counterfeit dwelling-house, supposed (as I argued) to be a dyer's; otherwise it would have been impossible to account for his perch sticking out of the garret window. From the time of his appearance in my room, either he left off being thirsty—which was not in the bond—or he could not make up his mind to hear his little bucket drop back into his well when he let it go—a shock which in the best of times had made him tremble. He drew no water but by stealth and under the cloak of night. After an interval of futile and at length hopeless expectation, the merchant who had educated him was appealed to. The merchant was a bow-legged character, with a flat and cushiony nose, like the last new strawberry. He wore a fur cap, and shorts, and was of the velvetene race velvetene. He sent word that he would "look round." He looked round, appeared in the doorway of the room, and slightly cocked up his evil eye at the goldfinch. Instantly a raging thirst beset that bird; when it was appeased, he still drew several unnecessary buckets of water; and finally leaped about his perch, and sharpened his bill, as if he

had been to the nearest wine-vaults and got drunk.—*Uncommercial Traveller*, Chap. 10.

BIRD—The Raven of Barnaby.

"Halloa!" cried a hoarse voice in his ear. "Halloa, halloa, halloa! Bow wow wow. What's the matter here! Hal-loa!"

The speaker—who made the locksmith start, as if he had seen some supernatural agent—was a large raven, who had perched upon the top of the easy chair, unseen by him and Edward, and listened with a polite attention and a most extraordinary appearance of comprehending every word, to all they had said up to this point; turning his head from one to the other, as if his office were to judge between them, and it were of the very last importance that he should not lose a word.

"Look at him!" said Varden, divided between admiration of the bird and a kind of fear of him. "Was there ever such a knowing imp as that! Oh, he's a dreadful fellow!"

The raven, with his head very much on one side, and his bright eye shining like a diamond, preserved a thoughtful silence for a few seconds, and then replied in a voice so hoarse and distant, that it seemed to come through his thick feathers rather than out of his mouth.

"Halloa, halloa, halloa! What's the matter here! Keep up your spirits. Never say die. Bow wow wow. I'm a devil, I'm a devil, I'm a devil. Hurrah!"—And then, as if exulting in his infernal character, he began to whistle.

"I more than half believe he speaks the truth. Upon my word I do," said Varden. "Do you see how he looks at me, as if he knew what I was saying?"

To which the bird, balancing himself on tip-toe, as it were, and moving his body up and down in a sort of grave dance, rejoined, "I'm a devil, I'm a devil, I'm a devil!" and flapped his wings against his sides as if he were bursting with laughter. Barnaby clapped his hands, and fairly rolled upon the ground in an ecstasy of delight.

"Strange companions, sir," said the locksmith, shaking his head and looking from one to the other. "The bird has all the wit."

"Strange indeed!" said Edward, holding out his forefinger to the raven, who, in acknowledgement of the attention, made a dive at it immediately with his iron bill. "Is he old?"

"A mere boy, sir," replied the locksmith. "A hundred and twenty, or thereabouts. Call him down, Barnaby, my man."

"Call him!" echoed Barnaby, sitting upright upon the floor, and staring vacantly at Gabriel as he thrust his hair back from his face. "But who can make him come! He calls me, and makes me go where he will. He goes on before, and I follow. He's the master, and I'm the man. Is that the truth, Grip?"

The raven gave a short, comfortable, confidential kind of croak—a most expressive croak, which seemed to say, "You needn't let these fellows into our secrets. We understand each other. It's all right."

"I make him come!" cried Barnaby, pointing to the bird, "Him, who never goes to sleep, or so much as winks!—Why, any time of night, you may see his eyes in my dark room, shining like two sparks. And every night, and all night

too, he's broad awake, talking to himself, thinking what he shall do to-morrow, where we shall go, and what he shall steal, and hide, and bury. I make him come! Ha, ha, ha!"

On second thoughts, the bird appeared disposed to come of himself. After a short survey of the ground, and a few sidelong looks at the ceiling and at everybody present in turn, he fluttered to the floor and went to Barnaby—not in a hop, or walk, or run, but in a pace like that of a very particular gentleman with exceedingly tight boots on, trying to walk fast over loose pebbles. Then, stepping into his extended hand, and condescending to be held out at arm's length, he gave vent to a succession of sounds, not unlike the drawing of some eight or ten dozen of long corks, and again asserted his brimstone birth and parentage with great distinctness.—*Barnaby Rudge*, Chap. 6.

* * * * *

The raven was in a highly reflective state; walking up and down when he had dined, with an air of elderly complacency which was strongly suggestive of his having his hands under his coat-tails; and appearing to read the tomb-stones with a very critical taste. Sometimes, after a long inspection of an epitaph, he would strop his beak upon the grave to which it referred, and cry in his hoarse tones, "I'm a devil, I'm a devil, I'm a devil!" but whether he addressed his observations to any supposed person below, or merely threw them off as a general remark, is matter of uncertainty.

Barnaby Rudge, Chap. 25.

BLINDNESS—The various degrees of.

"There are various degrees and kinds of blindness, widow. There is the connubial blindness, ma'am, which perhaps you may have observed in the course of your own experience, and which is a kind of wilful and self-damaging blindness. There is the blindness of party, ma'am, and public men, which is the blindness of a mad bull in the midst of a regiment of soldiers clothed in red. There is the blind confidence of youth, which is the blindness of young kittens, whose eyes have not yet opened on the world; and there is that physical blindness, ma'am, of which I am, contrary to my own desire, a most illustrious example. Added to these, ma'am, is that blindness of the intellect, of which we have a specimen in your interesting son, and which, having sometimes glimmerings and dawns of the light, is scarcely to be trusted as a total darkness."

Barnaby Rudge, Chap. 45.

BLUSTER.

He had a certain air of being a handsome man—which he was not; and a certain air of being a well-bred man—which he was not. It was mere swagger and challenge; but in this particular, as in many others, blustering assertion goes for proof, half over the world.

Little Dorrit, Book I. Chap. 1.

BLUNTNESS Versus Sincerity.

Mr. Gabriel Parsons was a rich sugar-baker, who mistook rudeness for honesty, and abrupt bluntness for an open and candid manner; many besides Gabriel mistake bluntness for sincerity.—*Tales*, Chap. 10.

BIRTH—The Curse on Adam.

A ceremony to which the usage of gossips has given that name which expresses, in two syllables, the curse pronounced on Adam.

Martin Chuzzlewit, Chap. 19.

BLIND—The Faces of the.

It is strange to watch the faces of the blind, and see how free they are from all concealment of what is passing in their thoughts; observing which, a man with his eyes may blush to contemplate the mask he wears. Allowing for one shade of anxious expression which is never absent from their countenances, and the like of which we may readily detect in our own faces if we try to feel our way in the dark, every idea, as it rises within them, is expressed with the lightning's speed and nature's truth. If the company at a rout, or drawing-room at court, could only for one time be as unconscious of the eyes upon them as blind men and women are, what secrets would come out, and what a worker of hypocrisy this sight, the loss of which we so much pity, would appear to be!

The thought occurred to me as I sat down in another room before a girl, blind, deaf, and dumb, destitute of smell, and nearly so of taste—before a fair young creature with every human faculty and hope and power of goodness and affection enclosed within her delicate frame, and but one outward sense—the sense of touch. There she was before me; built up, as it were, in a marble cell, impervious to any ray of light or particle of sound; with her poor white hand peeping through a chink in the wall, beckoning to some good man for help, that an immortal soul might be awakened.

Long before I looked upon her, the help had come. Her face was radiant with intelligence and pleasure. Her hair, braided by her own hands, was bound about a head whose intellectual capacity and development were beautifully expressed in its graceful outline and its broad, open brow; her dress, arranged by herself, was a pattern of neatness and simplicity; the work she had knitted lay beside her; her writing-book was on the desk she leaned upon. From the mournful ruin of such bereavement there had slowly risen up this gentle, tender, guileless, grateful-hearted being.

Ye who have eyes and see not, and have ears and hear not; ye who are as the hypocrites, of sad countenances, and disfigure your faces that ye may seem unto men to fast; learn healthy cheerfulness and mild contentment, from the deaf, and dumb, and blind! Self-elected saints with gloomy brows, this sightless, careless, voiceless child may teach you lessons you will do well to follow. Let that poor hand of hers lie gently on your hearts, for there may be something in its healing touch akin to that of the Great Master, whose precepts you misconstrue, whose lessons you pervert, of whose charity and sympathy with all the world not one among you in his daily practice knows as much as many of the worst among those fallen sinners to whom you are liberal in nothing but the preachment of perdition.—*American Notes, Chap. 3.*

BLOOD Versus Liquid Aggravation.

"Ecod, you may say what you like of my father, then, and so I give you leave," said

Jonas. "I think it's liquid aggravation that circulates through his veins, and not regular blood."—*Martin Chuzzlewit, Chap. 11.*

BLOOD—The Aristocracy of.

Traddles and I were separated at table, being billeted in two remote corners; he, in the glare of a red velvet lady; I, in the gloom of Hamlet's aunt. The dinner was very long, and the conversation was about the Aristocracy—and Blood. Mrs. Waterbrook repeatedly told us, that if she had a weakness, it was Blood.

We might have been a party of Ogres, the conversation assumed such a sanguine complexion.

"I confess I am of Mrs. Waterbrook's opinion," said Mr. Waterbrook, with his wine-glass at his eye. "Other things are all very well in their way, but give me Blood!"

"Oh! There is nothing," observed Hamlet's aunt, "so satisfactory to one! There is nothing that is so much one's *beau ideal* of—of all that sort of thing, speaking generally. There are some low minds (not many, I am happy to believe, but there are *some*) that would prefer to do what I should call bow down before idols. Positively Idols! Before services, intellect, and so on. But these are intangible points. Blood is not so. We see Blood in a nose, and we know it. We meet with it in a chin, and we say, 'There it is! That's Blood!' It is an actual matter of fact. We point it out. It admits of no doubt."

The simpering fellow with the weak legs, who had taken Agnes down, stated the question more decisively yet, I thought.

"Oh, you know, deuce take it," said this gentleman, looking round the board with an imbecile smile, "we can't forego Blood, you know. We must have Blood, you know. Some young fellows, you know, may be a little behind their station, perhaps, in point of education and behavior, and may go a little wrong, you know, and get themselves and other people into a variety of fixes—and all that—but, deuce take it, it's delightful to reflect that they've got Blood in 'em! Myself, I'd rather at any time be knocked down by a man who had got Blood in him, than I'd be picked up by a man who hadn't!"

David Copperfield, Chap. 25.

BLUSH—A.

Mr. Watkins Tottle blushed up to the eyes and down to the chin, and exhibited a most extensive combination of colors as he confessed the soft impeachment.—*Tales, Chap. 10.*

BOARDING-HOUSE—Mrs. Todgers.

M. Todgers's Commercial Boarding-House was a house of that sort which is likely to be dark at any time; but that morning it was especially dark. There was an odd smell in the passage, as if the concentrated essence of all the dinners that had been cooked in the kitchen since the house was built, lingered at the top of the kitchen stairs to that hour, and, like the Black Friar in Don Juan, "wouldn't be driven away." In particular, there was a sensation of cabbage: as if all the greens that had ever been boiled there were evergreens, and flourished in immortal strength. The parlor was wainscoted, and

communicated to strangers a magnetic and instinctive consciousness of rats and mice. The staircase was very gloomy and very broad, with balustrades so thick and heavy that they would have served for a bridge. In a sombre corner on the first landing, stood a gruff old giant of a clock, with a preposterous coronet of three brass balls on his head; whom few had ever seen—none ever looked in the face—and who seemed to continue his heavy tick for no other reason than to warn heedless people from running into him accidentally. It had not been papered or painted, hadn't Todgers's, within the memory of man. It was very black, begrimed, and mouldy. And, at the top of the staircase, was an old, disjointed, rickety, ill-favored skylight, patched and mended in all kinds of ways, which looked distrustfully down at everything that passed below, and covered Todgers's up as if it were a sort of human cucumber-frame, and only people of a peculiar growth were reared there.

M. Todgers was a lady, rather a bony and hard-featured lady, with a row of curls in front of her head, shaped like little barrels of beer; and on the top of it something made of net—you couldn't call it a cap exactly—which looked like a black cobweb. She had a little basket on her arm, and in it a bunch of keys that jingled as she came. In her other hand she bore a flaming tallow candle, which, after surveying Mr. Pecksniff for one instant by its light, she put down upon the table, to the end that she might receive him with the greater cordiality.

Martin Chuzzlewit, Chap. 8.

BOARDING-HOUSE-KEEPER—Mrs. Todgers.

Commercial gentlemen and gravy had tried Mrs. Todgers's temper; the main chance—it was such a very small one in her case, that she might have been excused for looking sharp after it, lest it should entirely vanish from her sight—had taken a firm hold on Mrs. Todgers's attention. But in some odd nook in Mrs. Todgers's breast, up a great many steps, and in a corner easy to be overlooked, there was a secret door, with "Woman" written on the spring, which, at a touch from Mercy's hand, had flown wide open, and admitted her for shelter.

When boarding-house accounts are balanced with all other ledgers, and the books of the Recording Angel are made up for ever, perhaps there may be seen an entry to thy credit, lean Mrs. Todgers, which shall make thee beautiful!

Martin Chuzzlewit, Chap. 37.

BOHEMIANS—The gypsies of gentility.

The venerable inhabitants of that venerable pile seemed, in those times, to be encamped there like a sort of civilized gypsies. There was a temporary air about their establishments, as if they were going away the moment they could get anything better; there was also a dissatisfied air about themselves, as if they took it very ill that they had not already got something much better. Genteel blinds and make-shifts were more or less observable as soon as their doors were opened; screens not half high enough, which made dining-rooms out of arched passages, and warded off obscure corners where footboys slept at night with their heads among the knives and forks; curtains which called upon you to believe that they didn't hide any-

thing; panes of glass which requested you not to see them; many objects of various forms, feigning to have no connection with their guilty secret, a bed; disguised traps in walls, which were clearly coal-cellars; affectations of no thoroughfares, which were evidently doors to little kitchens. Mental reservations and artful mysteries grew out of these things. Callers, looking steadily into the eyes of their receivers, pretended not to smell cooking three feet off; people, confronting closets accidentally left open, pretended not to see bottles; visitors, with their heads against a partition of thin canvas, and a page and a young female at high words on the other side, made believe to be sitting in a primeval silence. There was no end to the small social accommodation-bills of this nature which the gypsies of gentility were constantly drawing upon, and accepting for, one another.

Some of these Bohemians were of an irritable temperament, as constantly soured and vexed by two mental trials; the first, the consciousness that they had never got enough out of the public; the second, the consciousness that the public were admitted into the building. Under the latter great wrong, a few suffered dreadfully—particularly on Sundays, when they had for some time expected the earth to open and swallow the public up; but which desirable event had not yet occurred, in consequence of some reprehensible laxity in the arrangements of the Universe.—*Little Dorrit, Book I., Chap. 26.*

BOLDNESS.

"A man can well afford to be as bold as brass, my good fellow, when he gets gold in exchange!"

Martin Chuzzlewit, Chap. 27.

BOOKS—The readers of.

No one who can read, ever looks at a book, even unopened on a shelf, like one who cannot.

Our Mutual Friend, Book I., Chap. 3.

BOOK—Of reference.

* * * "His Lexicon has got so dropsical from constant reference, that it won't shut, and yawns as if it really could not bear to be so bothered."—*Dombey & Son, Chap. 41.*

BOOKS—The lost.

Master Humphrey's Clock, as originally constructed, became one of the lost books of the earth—which, we all know, are far more precious than any that can be read for love or money.

Old Curiosity Shop, Chap. 1.

BOOTS—TIGHT—Their relation to the stomach.

I have my doubts, too, founded on the acute experience acquired at this period of my life, whether a sound enjoyment of animal food can develop itself freely in any human subject which is always in torment from tight boots. I think the extremities require to be at peace before the stomach will conduct itself with vigor.

David Copperfield, Chap. 28.

BOOTS—Irreparable.

We were going up to the house, among some dark, heavy trees, when he called after my conductor.

"Hallo!"

We looked back, and he was standing at the door of a little lodge, where he lived, with a pair of boots in his hand.

"Here! The cobbler's been," he said, "since you've been out, Mr. Mell, and he says he can't mend 'em any more. He says there ain't a bit of the original boot left, and he wonders you expect it."—*David Copperfield, Chap. 5.*

BORES.

It is unnecessary to say that we keep a bore. Everybody does. But, the bore whom we have the pleasure and honor of enumerating among our particular friends, is such a generic bore, and has so many traits (as it appears to us) in common with the great bore family, that we are tempted to make him the subject of the present notes. May he be generally accepted!

Our bore is admitted on all hands to be a good-hearted man. He may put fifty people out of temper, but he keeps his own. He preserves a sickly stolid smile upon his face, when other faces are ruffled by the perfection he has attained in his art, and has an equable voice which never travels out of one key or rises above one pitch. His manner is a manner of tranquil interest. None of his opinions are startling. Among his deepest-rooted convictions, it may be mentioned that he considers the air of England damp, and holds that our lively neighbors—he always calls the French our lively neighbors—have the advantage of us in that particular. Nevertheless, he is unable to forget that John Bull is John Bull all the world over, and that England with all her faults is England still.

Our bore has travelled. He could not possibly be a complete bore without having travelled. He rarely speaks of his travels without introducing, sometimes on his own plan of construction, morsels of the language of the country—which he always translates. You cannot name to him any little remote town in France, Italy, Germany, or Switzerland, but he knows it well; stayed there a fortnight under peculiar circumstances. And, talking of that little place, perhaps you know a statue over an old fountain, up a little court, which is the second—no, the third—stay—yes, the third turning on the right, after you come out of the Post-house, going up the hill towards the market? You *don't* know that statue? Nor that fountain? You surprise him! They are not usually seen by travellers (most extraordinary, he has never yet met with a single traveller who knew them, except one German, the most intelligent man he ever met in his life!) but he thought that YOU would have been the man to find them out. And then he describes them, in a circumstantial lecture half an hour long, generally delivered behind a door which is constantly being opened from the other side; and implores you, if you ever revisit that place, now do go and look at that statue and fountain!

The instinct with which our bore finds out another bore, and closes with him, is amazing. We have seen him pick his man out of fifty men, in a couple of minutes. They love to go (which they do naturally) into a slow argument on a previously exhausted subject, and to contradict each other, and to wear the hearers out, without impairing their own perennial freshness as bores. It improves the good understanding

between them, and they get together afterwards, and bore each other amicably. Whenever we see our bore behind a door with another bore, we know that when he comes forth, he will praise the other bore as one of the most intelligent men he ever met. And this bringing us to the close of what we had to say about our bore, we are anxious to have it understood that he never bestowed this praise on us.

Our Bore—Reprinted Pieces.

BORE—A Practical.

The incompatibility of Mr. Barlow with all other portions of my young life but himself, the adamantine inadaptability of the man to my favorite fancies and amusements, is the thing for which I hate him most. What right had he to bore his way into my Arabian Nights? Yet he did. He was always hinting doubts of the veracity of Sindbad the Sailor. If he could have got hold of the Wonderful Lamp, I knew he would have trimmed it, and lighted it, and delivered a lecture over it on the qualities of sperm oil, with a glance at the whale-fisheries. He would so soon have found out—on mechanical principles—the peg in the neck of the Enchanted Horse, and would have turned it the right way in so workmanlike a manner, that the horse could never have got any height into the air, and the story couldn't have been. He would have proved, by map and compass, that there was no such kingdom as the delightful kingdom of Casgar, on the frontiers of Tartary. He would have caused that hypocritical young prig, Harry, to make an experiment—with the aid of a temporary building in the garden and a dummy—demonstrating that you couldn't let a choked Hunchback down an eastern chimney with a cord, and leave him upright on the hearth to terrify the Sultan's purveyor.

With the dread upon me of developing into a Harry, and with the further dread upon me of being Barlowed if I made inquiries, by bringing down upon myself a cold shower-bath of explanations and experiments, I forebore enlightenment in my youth, and became, as they say in melodramas, "the wreck you now behold."

Thought I, with a shudder, "Mr. Barlow is a bore, with an immense constructive power of making bores. His prize specimen is a bore. He seeks to make a bore of me. That Knowledge is Power, I am not prepared to gainsay; but, with Mr. Barlow, Knowledge is Power to bore." Therefore, I took refuge in the Caves of Ignorance, wherein I have resided ever since, and which are still my private address.

Mr. Barlow, New Uncom. Samples.

BOTTLES.

A shelf laden with tall Flemish drinking-glasses, and quaint bottles, some with necks like so many storks, and others with square, Dutch-built bodies and short, fat, apoplectic throats.—*Nicholas Nickleby, Chap. 51.*

BOWER.

There was a bower at the further end, with honeysuckle, jessamine, and creeping plants—one

of those sweet retreats which humane men erect for the accommodation of spiders.

Pickwick Papers, Chap. 8.

BOY—Advice as to his Lodgings.

"Major," I says, "be cool, and advise me what to do with Joshua, my dead and gone Lirriper's own youngest brother." "Madam," says the Major, "my advice is that you board and lodge him in a Powder Mill, with a handsome gratuity to the proprietor when exploded."

Mrs. Lirriper's Legacy, Chap. 1.

BOY—The Spartan.

* * Like the Spartan boy with the fox biting him, which I hope you'll excuse my bringing up, for of all the tiresome boys that will go tumbling into every sort of company, that boy's the tiresomest."—*Little Dorrit, Book I., Chap. 24.*

BOY—At Mugby.

I am the boy at Mugby. That's about what I am.

You don't know what I mean? What a pity! But I think you do. I think you must. Look here. I am the Boy at what is called The Refreshment-Room at Mugby Junction, and what's proudest boast is, that it never yet refreshed a mortal being.

Up in a corner of the Down Refreshment-Room at Mugby Junction, in the height of twenty-seven cross draughts (I've often counted 'em while they brush the First Class hair twenty-seven ways), behind the bottles, among the glasses, bounded on the north-west by the beer, stood pretty far to the right of a metallic object that's at times the tea-urn and at times the soup-tureen according to the nature of the last twang imparted to its contents, which are the same ground-work, fended off from the traveller by a barrier of stale spongecakes erected atop of the counter, and lastly exposed sideways to the glare of Our Missis's eye—you ask a Boy so situated, next time you stop in a hurry at Mugby, for anything to drink; you take particular notice that he'll try to seem not to hear you, that he'll appear in an absent manner to survey the Line through a transparent medium composed of your head and body, and that he won't serve you as long as you can possibly bear it. That's me.

Boy at Mugby.

BOY—A Street.

His son began to execute commissions in a knowing manner, and to be of the prison, prisonous, and of the street, streety.

Little Dorrit, Book I., Chap. 6.

BOY—A Vagrant.

His social existence had been more like that of an early Christian, than an innocent child of the nineteenth century. He had been stoned in the streets; he had been overthrown into gutters; bespattered with mud; violently flattened against posts. Entire strangers to his person had lifted his yellow cap off his head, and cast it to the winds. His legs had not only undergone verbal criticisms and revilings, but had been handled and pinched. That very morning, he had received a perfectly unsolicited black eye on his way to the Grinders' establishment, and had been punished for it by the

master; a superannuated old Grinder of savage disposition, who had been appointed school-master because he didn't know anything, and wasn't fit for anything, and for whose cruel cane all chubby little boys had a perfect fascination.

Dombey and Son, Chap. 6.

BOY—A Depraved.

A bundle of tatters, held together by a hand, in size and form almost an infant's, but, in its greedy, desperate little clutch, a bad old man's. A face rounded and smoothed by some half-dozen years, but pinched and twisted by the experiences of a life. Bright eyes, but not youthful. Naked feet, beautiful in their childish delicacy—ugly in the blood and dirt that cracked upon them. A baby savage, a young monster, a child who had never been a child, a creature who might live to take the outward form of man, but who, within, would live and perish a mere beast.—*Haunted Man, Chap. 1.*

BOY—"Jo" the Outcast.

As Allan Woodcourt and Jo proceed along the streets, where the high church spires and the distances are so near and clear in the morning light that the city itself seems renewed by rest, Allan revolves in his mind how and where he shall bestow his companion. "It surely is a strange fact," he considers, "that in the heart of a civilized world this creature in human form should be more difficult to dispose of than an unowned dog." But it is none the less a fact because of its strangeness, and the difficulty remains.

At first, he looks behind him often, to assure himself that Jo is still really following. But look where he will, he still beholds him close to the opposite houses, making his way with his wary hand from brick to brick, and from door to door, and often, as he creeps along, glancing over at him, watchfully. Soon satisfied that the last thing in his thoughts is to give him the slip, Allan goes on; considering with a less divided attention what he shall do.

A breakfast-stall at a street corner suggests the first thing to be done. He stops there, looks round, and beckons Jo. Jo crosses, and comes halting and shuffling, slowly scooping the knuckles of his right hand round and round in the hollowed palm of his left—kneading dirt with a natural pestle and mortar. What is a dainty repast to Jo is then set before him, and he begins to gulp the coffee, and to gnaw the bread-and-butter; looking anxiously about him in all directions, as he eats and drinks, like a scared animal.

But he is so sick and miserable, that even hunger has abandoned him. "I thought I was a'most a-starvin', sir," says Jo, soon putting down his food: "but I don't know nothink—not even that. I don't care for eating wittles nor yet for drinking on 'em." And Jo stands shivering, and looking at the breakfast wonderingly.

Allan Woodcourt lays his hand upon his pulse and on his chest. "Draw breath, Jo!" "It draws," says Jo, "as heavy as a cart." He might add, "and rattles like it;" but he only mutters, "I'm a-moving on, sir."

Allan looks about for an apothecary's shop. There is none at hand, but a tavern does as well or better. He obtains a little measure of wine,

and gives the lad a portion of it very carefully. He begins to revive almost as soon as it passes his lips. "We may repeat that dose, Jo," observes Allan, after watching him with his attentive face. "So! we will now take five minutes' rest, and then go on again."

Leaving the boy sitting on the bench of the breakfast-stall, with his back against an iron railing, Allan Woodcourt paces up and down in the early sunshine, casting an occasional look towards him without appearing to watch him. It requires no discernment to perceive that he is warmed and refreshed. If a face so shaded can brighten, his face brightens somewhat; and, by little and little, he eats the slice of bread he had so hopelessly laid down. Observant of these signs of improvement, Allan engages him in conversation; and elicits, to his no small wonder, the adventure of the lady in the veil, with all its consequences. Jo slowly munches, as he slowly tells it. When he has finished his story and his bread, they go on again.

Bleak House, Chap. 47.

"Who took you away?"

"I dunst'n name him," says Jo. "I dunst'n do it, sir."

"But I want, in the young lady's name, to know. You may trust me. No one else shall hear."

"Ah, but I don't know," replies Jo, shaking his head fearfully, "as he *don't* hear."

"Why, he is not in this place."

"Oh, ain't he though?" says Jo. "He's in all manner of places, all at wunst."

Allan looks at him in perplexity, but discovers some real meaning and good faith at the bottom of this bewildering reply. He patiently awaits an explicit answer; and Jo, more baffled by his patience than anything else, at last desperately whispers a name in his ear.

"Aye!" says Allan. "Why, what had you been doing?"

"Nothink, sir. Never done nothink to get myself into no trouble, 'sept in not moving on, and the Inkwhich. But I'm a-moving on now. I'm a-moving on to the berryin ground—that's the move as I'm up to."

"No, no, we will try to prevent that. But what did he do with you?"

"Put me in a horsepittle," replied Jo, whispering, "till I was discharged, then gave me a little money—four half-bulls, wot you may call half-crowns—and ses 'Hook it! Nobody wants you here,' he ses. 'You hook it. You go and tramp,' he ses. 'You move on,' he ses. 'Don't let me ever see you nowheres within forty mile of London, or you'll repent it.' So I shall, if ever he does see me, and he'll see me if I'm above ground," concludes Jo, nervously repeating all his former precautions and investigations.

Allan considers a little; then remarks, turning to the woman, but keeping an encouraging eye on Jo; "He is not so ungrateful as you supposed. He had a reason for going away, though it was an insufficient one."

"Thank'ee, sir, thank'ee!" exclaims Jo. "There now! See how hard you was upon me. But ony you tell the young lady wot the genl'mn ses, and it's all right. For *yew* was very good to me too, and I knows it."

"Now, Jo," says Allan, keeping his eye upon

him, "come with me, and I will find you a better place than this to lie down and hide in. If I take one side of the way, and you the other, to avoid observation, you will not run away, I know very well, if you make me a promise."

"I won't, not unless I wos to see *him* a-coming, sir."—*Bleak House, Chap. 46.*

* * * * *

"Look here, Jo!" says Allan. "This is Mr. George."

Jo searches the floor for some time longer, then looks up for a moment, and then down again.

"He is a kind friend to you, for he is going to give you lodging-room here."

Jo makes a scoop with one hand, which is supposed to be a bow. After a little more consideration, and some backing and changing of the foot on which he rests, he mutters that he is "wery thankful."

"You are quite safe here. All you have to do at present is to be obedient, and to get strong. And mind you tell us the truth here, whatever you do, Jo."

"Wishermaydie if I don't, sir," says Jo, reverting to his favorite declaration. "I never done nothink yit, but wot you knows on, to get myself into no trouble. I never was in no other trouble at all, sir—'sept not knowin' nothink and starwation."

* * * * *

To Mr. Jarndyce, Jo repeats in substance what he said in the morning; without any material variation. Only, that cart of his is heavier to draw, and draws with a hollower sound.

"Let me lay here quiet, and not be chivied no more," falters Jo; "and be so kind any person as is a-passin' nigh where I used fur to sweep, as jist to say to Mr. Sangsby that Jo, wot he known once, is a-moving on right forards with his duty, and I'll be wery thankful. I'd be more thankful than I am a'ready, if it wos any ways possible for an unfortnet to be it."

Bleak House, Chap. 47.

BOY—An old "Bailey."

Mr. Bailey spoke as if he already had a leg and three-quarters in the grave, and this had happened twenty or thirty years ago. Paul Sweedlepipe, the meek, was so perfectly confounded by his precocious self-possession, and his patronising manner, as well as by his boots, cockade, and livery, that a mist swam before his eyes, and he saw—not the Bailey of acknowledged juvenility, from Todger's Commercial Boarding House, who had made his acquaintance within a twelve-month, by purchasing, at sundry times, small birds at two-pence each—but a highly condensed embodiment of all the sporting grooms in London; an abstract of all the stable-knowledge of the time; a something at a high pressure that must have had existence many years, and was fraught with terrible experiences. And truly, though in the cloudy atmosphere of Todgers's, Mr. Bailey's genius had ever shone out brightly in this particular respect, it now eclipsed both time and space, cheated beholders of their senses, and worked on their belief in defiance of all natural laws. He walked along the tangible and real stones of Holborn Hill, an under-sized boy; and yet he winked the winks, and thought the thoughts

and did the deeds, and said the sayings of an ancient man. There was an old principle within him, and a young surface without. He became an inexplicable creature: a breeched and booted Sphinx. There was no course open to the barber but to go distracted himself, or to take Bailey for granted: and he wisely chose the latter.—*Martin Chuzzlewit*, Chap. 26.

"BOZ"—The Original.

"Boz," my signature in the Morning Chronicle, and in the Old Monthly Magazine, appended to the monthly cover of this book, and retained long afterwards, was the nick-name of a pet child, a younger brother, whom I dubbed Moses, in honor of the Vicar of Wakefield; which being facetiously pronounced through the nose, became Boses, and, being shortened, became Boz. Boz was a very familiar household word to me, long before I was an author, and so I came to adopt it.

Preface to Pickwick.

BROKER—Pancks' Opinion of a.

"Noble old boy; ain't he?" said Mr. Pancks, entering on a series of the dryest of snorts. "Generous old, buck. Confiding old boy. Philanthropic old buck. Benevolent old boy! Twenty per cent. I engaged to pay him, sir. But we never do business for less, at our shop."

Arthur felt an awkward consciousness of having in his exultant condition been a little premature.

"I said to that—boiling-over old Christian," Mr. Pancks pursued, appearing greatly to relish this descriptive epithet, "that I had got a little project on hand; a hopeful one; I told him a hopeful one; which wanted a certain small capital. I proposed to him to lend me the money on my note. Which he did, at twenty; sticking the twenty on in a business-like way, and putting it into the note to look like a part of the principal. If I had broken down after that, I should have been his grubber for the next seven years at half wages and double grind. But he is a perfect Patriarch: and it would do a man good to serve him on such terms—on any terms."

* * * * *

"As to the brim of his hat, it's narrow. And there's no more benevolence bubbling out of him than out of a ninepin."

Little Dorrit, Chap. 35.

BROKER—In Second-Hand Furniture.

There lived in those days, round the corner—in Bishopsgate Street Without—one Brogley, sworn broker and appraiser, who kept a shop where every description of second-hand furniture was exhibited in the most uncomfortable aspect, and under circumstances and in combinations the most completely foreign to its purpose. Dozens of chairs hooked on to washing-stands, which with difficulty poised themselves on the shoulders of sideboards, which in their turn stood upon the wrong side of dining-tables, gymnastic with their legs upward on the tops of other dining-tables, were among its most reasonable arrangements. A banquet array of dish-covers, wine-glasses, and decanters was generally to be seen spread forth upon the

bosom of a four-post bedstead, for the entertainment of such genial company as half-a-dozen pokers, and a hall lamp. A set of window curtains with no windows belonging to them, would be seen gracefully draping a barricade of chests of drawers, loaded with little jars from chemists' shops; while a homeless hearthrug, severed from its natural companion the fireside, braved the shrewd east wind in its adversity, and trembled in melancholy accord with the shrill complainings of a cabinet piano, wasting away, a string a day, and faintly resounding to the noises of the street in its jangling and distracted brain. Of motionless clocks that never stirred a finger, and seemed as incapable of being successfully wound up as the pecuniary affairs of their former owners, there was always great choice in Mr. Brogley's shop: and various looking-glasses accidentally placed at compound interest of reflection and refraction, presented to the eye an eternal perspective of bankruptcy and ruin.

Mr. Brogley himself was a moist-eyed, pink-complexioned, crisp-haired man, of a bulky figure and an easy temper—for that class of Caius Marius who sits upon the ruins of other people's Carthages, can keep up his spirits well enough.—*Dombey and Son*, Chap. 9.

BROKERS'-SHOPS.

Our readers must often have observed in some by-street, in a poor neighborhood, a small, dirty shop, exposing for sale the most extraordinary and confused jumble of old, worn-out, wretched articles, that can well be imagined. Our wonder at their ever having been bought, is only to be equalled by our astonishment at the idea of their ever being sold again. On a board at the side of the door are placed about twenty books—all odd volumes; and as many wine-glasses—all different patterns; several locks, an old earthenware pan, full of rusty keys; two or three gaudy chimney ornaments—cracked, of course; the remains of a lustre, without any drops; a round frame like a capital O, which has once held a mirror; a flute, complete, with the exception of the middle joint; a pair of curling-irons; and a tinder-box. In front of the shop-window are ranged some half-dozen high-backed chairs, with spinal complaints and wasted legs; a corner cupboard; two or three very dark mahogany tables with flaps like mathematical problems; some pickle jars; some surgeons' ditto, with gilt labels and without stoppers; an unframed portrait of some lady who flourished about the beginning of the thirteenth century, by an artist who never flourished at all; an incalculable host of miscellanies of every description, including bottles and cabinets, rags and bones, fenders and street-door knockers, fire-irons, wearing-apparel and bedding, a hall-lamp, and a room-door. Imagine, in addition to this incongruous mass, a black doll in a white frock, with two faces—one looking up the street, and the other looking down, swinging over the door; a board with the squeezed-up inscription "Dealer in marine stores," in lanky white letters, whose height is strangely out of proportion to their width; and you have before you precisely the kind of shop to which we wish to direct your attention.—*Scenes*, Chap. 21.

BREAD AND BUTTER.

Mr. Trabb had sliced his hot roll into three

feather beds, and was slipping butter in between the blankets, and covering it up.

Great Expectations, Chap. 19.

BREATH—A short.

"And how have you been since?"

Very well, I thanked him, as I hoped he had been too.

"Oh! nothing to grumble at, you know," said Mr. Omer. "I find my breath gets short, but it seldom gets longer as a man gets older. I take it as it comes, and make the most of it. That's the best way, ain't it?"

David Copperfield, Chap. 21.

BRUISES—of Mr. Squeers.

"I was one blessed bruise, sir," said Squeers, touching first the roots of his hair, and then the toes of his boots, "from *here* to *there*. Vinegar and brown paper, vinegar and brown paper, from morning to night. I suppose there was a matter of half a ream of brown paper stuck upon me, from first to last. As I laid all of a heap in our kitchen, plastered all over, you might have thought I was a large brown paper parcel, chock full of nothing but groans."

Nicholas Nickleby, Chap. 34.

BUSINESS MANAGER—Capt. Cuttle as a.

"And how *is* master, Rob?" said Polly.

"Well, I don't know, mother: not much to boast on. There ain't no bis'ness done, you see. He don't know anything about it, the Cap'en don't. There was a man come into the shop this very day, and says, 'I want a so-and-so,' he says—some hard name or another. 'A which?' says the Cap'en. 'A so-and-so,' says the man. 'Brother,' says the Cap'en, 'will you take a observation round the shop?' 'Well,' says the man, 'I've done it.' 'Do you see what you want?' says the Cap'en. 'No, I don't,' says the man. 'Do you know it when you *do* see it?' says the Cap'en. 'No, I don't,' says the man. 'Why, then I tell you wot, my lad,' says the Cap'en, 'you'd better go back and ask wot it's like, outside, for no more don't I!'"

"That ain't the way to make money, though, is it?" said Polly.

"Money, mother! He'll never make money."

Dombey & Son, Chap. 38.

Captain Cuttle, also, as a man of business, took to keeping books. In these he entered observations on the weather, and on the currents of the wagons and other vehicles; which he observed, in that quarter, to set westward in the morning and during the greater part of the day, and eastward towards the evening. Two or three stragglers appearing in one week, who "spoke him"—so the Captain entered it—on the subject of spectacles, and who, without positively purchasing, said they would look in again, the Captain decided that the business was improving, and made an entry in the day-book to that effect: the wind then blowing (which he first recorded) pretty fresh, west and by north; having changed in the night.

Dombey & Son, Chap. 39.

BUSINESS MANAGER—Carker the.

Mr. Carker the Manager sat at his desk, smooth and soft as usual, reading those letters which were reserved for him to open, backing

them occasionally with such memoranda and references as their business purport required, and parcelling them out into little heaps for distribution through the several departments of the House. The post had come in heavy that morning, and Mr. Carker the Manager had a good deal to do.

The general action of a man so engaged—pausing to look over a bundle of papers in his hand, dealing them round in various portions, taking up another bundle and examining its contents with knitted brows and pursed-out lips—dealing, and sorting, and pondering by turns—would easily suggest some whimsical resemblance to a player at cards. The face of Mr. Carker the Manager was in good keeping with such a fancy. It was the face of a man who studied his play, warily: who made himself master of all the strong and weak points of the game: who registered the cards in his mind as they fell about him, knew exactly what was on them, what they missed, and what they made: who was crafty to find out what the other players held, and who never betrayed his own hand.

The letters were in various languages, but Mr. Carker the Manager read them all. If there had been anything in the offices of Dombey and Son that he could *not* read, there would have been a card wanting in the pack. He read almost at a glance, and made combinations of one letter with another and one business with another as he went on, adding new matter to the heaps—much as a man would know the cards at sight, and work out their combinations in his mind after they were turned. Something too deep for a partner, and much too deep for an adversary, Mr. Carker the Manager sat in the rays of the sun that came down slanting on him through the skylight, playing his game alone.

Dombey & Son, Chap. 22.

Frequently, when the clerks were all gone, the offices dark and empty, and all similar places of business shut up, Mr. Carker, with the whole anatomy of the iron room laid bare before him, would explore the mysteries of books and papers, with the patient progress of a man who was dissecting the minutest nerves and fibres of his subject.

Dombey & Son, Chap. 46.

BUSINESS—The motto of Pancks.

"Take all you can get, and keep back all you can't be forced to give up. That's business."

Little Dorrit, Book I., Chap. 24.

BUTCHER—Artistically considered.

To see the butcher slap the steak, before he laid it on the block, and give his knife a sharpening, was to forget breakfast instantly. It was agreeable, too—it really was—to see him cut it off, so smooth and juicy. There was nothing savage in the act, although the knife was large and keen; it was a piece of art—high art; there was delicacy of touch, clearness of tone, skillful handling of the subject, fine shading. It was the triumph of mind over matter; quite.

Perhaps the greenest cabbage-leaf ever grown in a garden was wrapped about this steak, before it was delivered over to Tom. But the butcher had a sentiment for his business, and knew how to refine upon it. When he saw Tom putting the cabbage-leaf into his pocket awk-

wardly, he begged to be allowed to do it for him; "for meat," he said with some emotion, "must be humored, not drove."

Martin Chuzzlewit, Chap. 39.

BUTTONED-UP MEN—Their importance.

Mr. Tite Barnacle was a buttoned-up man, and consequently a weighty one. All buttoned-up men are weighty. All buttoned-up men are believed in. Whether or no the reserved and never-exercised power of unbuttoning, fascinates mankind; whether or no wisdom is supposed to condense and augment when buttoned up, and to evaporate when unbuttoned; it is certain that the man to whom importance is accorded is the buttoned-up man. Mr. Tite Barnacle never would have passed for half his current value, unless his coat had been always buttoned up to his white cravat.

Little Dorrit, Book II., Chap. 12.

C

CABS AND DRIVERS—Description of.

Of all the cabriolet-drivers whom we ever had the honor and gratification of knowing by sight—and our acquaintance in this way has been most extensive—there is one who made an impression on our mind which can never be effaced, and who awakened in our bosom a feeling of admiration and respect, which we entertain a fatal presentiment will never be called forth again by any human being. He was a man of most simple and prepossessing appearance. He was a brown-whiskered, white-hatted, no-coated cabman; his nose was generally red, and his bright blue eye not unfrequently stood out in bold relief against a black border of artificial workmanship; his boots were of the Wellington form, pulled up to meet his corduroy knee-smalls, or at least to approach as near them as their dimensions would admit of; and his neck was usually garnished with a bright yellow handkerchief. In summer he carried in his mouth a flower; in winter, a straw—slight, but to a contemplative mind, certain indications of a love of nature, and a taste for botany.

His cabriolet was gorgeously painted—a bright red; and wherever we went, City or West End, Paddington or Holloway, North, East, West, or South, there was the red cab, bumping up against the posts at the street corners, and turning in and out, among hackney-coaches, and drays, and carts, and wagons, and omnibuses, and contriving by some strange means or other to get out of places which no other vehicle but the red cab could ever by any possibility have contrived to get into at all. Our fondness for that red cab is unbounded. How we should have liked to see it in the circle at Astley's! Our life upon it, that it should have performed such evolutions as would have put the whole company to shame—Indian chiefs, knights, Swiss peasants, and all.

Some people object to the exertion of getting into cabs, and others object to the difficulty of getting out of them; we think both these are

objections which take their rise in perverse and ill-conditioned minds. The getting into a cab is a very pretty and graceful process, which, when well performed, is essentially melodramatic. First, there is the expressive pantomime of every one of the eighteen cabmen on the stand, the moment you raise your eyes from the ground. Then there is your own pantomime in reply—quite a little ballet. Four cabs immediately leave the stand, for your especial accommodation; and the evolutions of the animals who draw them are beautiful in the extreme, as they grate the wheels of the cabs against the curb-stones, and sport playfully in the kennel. You single out a particular cab, and dart swiftly towards it. One bound, and you are on the first step; turn your body lightly round to the right, and you are on the second; bend gracefully beneath the reins, working round to the left at the same time, and you are in the cab. There is no difficulty in finding a seat: the apron knocks you comfortably into it at once, and off you go.—*Scenes, Chap. 17.*

CANAL-BOAT—An American.

I have mentioned my having been in some uncertainty and doubt, at first, relative to the sleeping-arrangements on board this boat. I remained in the same vague state of mind until ten o'clock or thereabouts, when, going below, I found, suspended on either side of the cabin, three long tiers of hanging book-shelves, designed apparently for volumes of the small octavo size. Looking with greater attention at these contrivances (wondering to find such literary preparations in such a place), I descried on each shelf a sort of microscopic sheet and blanket; then I began dimly to comprehend that the passengers were the library, and that they were to be arranged, edgewise, on these shelves till morning.

I was assisted to this conclusion by seeing some of them gathered round the master of the boat, at one of the tables, drawing lots with all the anxieties and passions of gamblers depicted in their countenances; while others, with small pieces of card-board in their hands, were groping among the shelves in search of numbers corresponding with those they had drawn. As soon as any gentleman found his number, he took possession of it by immediately undressing himself and crawling into bed. The rapidity with which an agitated gambler subsided into a snoring slumberer was one of the most singular effects I have ever witnessed. As to the ladies, they were already abed, behind the red curtain, which was carefully drawn and pinned up the centre; though, as every cough, or sneeze, or whisper behind this curtain was perfectly audible before it, we had still a lively consciousness of their society.

The politeness of the person in authority had secured to me a shelf in a nook near this red curtain, in some degree removed from the great body of sleepers—to which place I retired, with many acknowledgments to him for his attention. I found it, on after-measurement, just the width of an ordinary sheet of Bath post letter-paper; and I was at first in some uncertainty as to the best means of getting into it. But, the shelf being a bottom one, I finally determined on lying upon the floor, rolling gently in, stopping immediately I touched the mattress, and remain-

ing for the night with that side uppermost, whatever it might be. Luckily, I came upon my back at exactly the right moment. I was much alarmed, on looking upward, to see, by the shape of his half-yard of sacking (which his weight had bent into an exceedingly tight bag), that there was a very heavy gentleman above me, whom the slender cords seemed quite incapable of holding; and I could not help reflecting upon the grief of my wife and family in the event of his coming down in the night. But as I could not have got up again without a severe bodily struggle, which might have alarmed the ladies, and as I had nowhere to go to, even if I had, I shut my eyes upon the danger, and remained there.—*American Notes*, Chap. 10.

CANDLE—Lighting a.

The wretched candle burns down; the woman takes its expiring end between her fingers, lights another at it, crams the guttering, frying morsel deep into the candlestick, and rams it home with the new candle, as if she were loading some ill-savored and unseemly weapon of witchcraft.—*Edwin Drood*, Chap. 23.

CAPTAIN CUTTLE—His reverence for Science.

"I suppose he could make a clock if he tried?"

"I shouldn't wonder, Captain Cuttle," returned the boy.

"And it would go!" said Captain Cuttle, making a species of serpent in the air with his hook. "Lord, how that clock would go!"

For a moment or two he seemed quite lost in contemplating the pace of this ideal timepiece, and sat looking at the boy as if his face were the dial.

"But he's chockfull of science," he observed, waving his hook towards the stock-in-trade. "Look 'ye here! Here's a collection of 'em. Earth, air, or water. It's all one. Only say where you'll have it. Up in a balloon? There you are. Down in a bell? There you are. D'ye want to put the North Star in a pair of scales and weigh it? He'll do it for you."

It may be gathered from these remarks that Captain Cuttle's reverence for the stock of instruments was profound, and that his philosophy knew little or no distinction between trading in it and inventing it.

"Ah!" he said, with a sigh, "it's a fine thing to understand 'em. And yet it's a fine thing not to understand 'em. I hardly know which is best. It's so comfortable to sit here and feel that you might be weighed, measured, magnified, electrified, polarized, played the very devil with; and never know how."—*Dombey & Son*, Ch. 4.

CAPTAIN CUTTLE—His observations and characteristics.

His rooms were very small, and strongly impregnated with tobacco-smoke, but snug enough; everything being stowed away, as if there were an earthquake regularly every half hour.—*Ch. 9*.

"Sol Gills! The observation as I'm a-going to make is calc'lated to blow every stitch of sail as you can carry, clean out of the bolt-ropes, and bring you on your beam ends with a lurch. Not one of them letters was ever delivered to Ed'ard Cuttle. Not one o' them letters," re-

peated the Captain, to make his declaration the more solemn and impressive, "was ever delivered unto Ed'ard Cuttle, Mariner, of England, as lives at home at ease, and doth improve each shining hour!"—*Chap. 56*.

"And with regard to old Sol Gills," here the Captain became solemn, "who I'll stand by, and not desert until death doe us part, when the stormy winds do blow, do blow, do blow—overhaul the Catechism," said the Captain parenthetically, "and there you'll find them expressions—if it would console Sol Gills to have the opinion of a seafaring man as has got a mind equal to any undertaking that he puts it alongside of, and as was all but smashed in his 'prenticeship, and of which the name is Bunsby, that 'ere man shall give him such an opinion in his own parlor as'll stun him. Ah!" said Captain Cuttle, vauntingly, "as much as if he'd gone and knocked his head again a door!"—*Ch. 23*.

"My lady lass!" said the Captain, "you're as safe here as if you was at the top of St. Paul's Cathedral, with the ladder cast off. Sleep is what you want, afore all other things, and may you be able to show yourself smart with that there balsam for the still small voice of a wounded mind! When there's anything you want, my Heart's Delight, as this here humble house or town can offer, pass the word to Ed'ard Cuttle, as'll stand off and on outside that door, and that there man will wibrate with joy."—*Chap. 48*.

"Wal'r is a lad as'll bring as much success to that 'ere brig as a lad is capable on. Wal'r," said the Captain, his eyes glistening with the praise of his young friend, and his hook raised to announce a beautiful quotation, "is what you may call a out'ard and visible sign of a in'ard and spirited grasp, and when found, make a note of."—*Chap. 23*.

Florence had no words to answer with. She only said, "Oh, dear, dear Paul! oh, Walter!"

"The very planks she walked on," murmured the Captain, looking at her drooping face, "was as high esteemed by Wal'r, as the water brooks is by the hart which never rejices! I see him now, the very day as he was rated on them Dombey books, a speaking of her with his face a glistening with doo—leastways with his modest sentiments—like a new blowed rose, at dinner. Well, well! If our poor Wal'r was here, my lady lass—or if he could be—for he's drowned, an't he?"—*Chap. 49*.

"But the ship's a good ship, and the lad's a good lad; and it ain't easy, thank the Lord," the Captain made a little bow, "to break up hearts of oak, whether they're in brigs or buzzums. Here we have 'em both ways, which is bringing it up with a round turn, and so I ain't a bit afeard as yet."—*Chap. 23*.

"Half a loaf's better than no bread, and the same remark holds good with crumbs."—*Ch. 10*.

"Wal'r, my lad," observed the Captain in a deep voice: "stand by!"

At the same time the Captain, coming a little further in, brought out his wide suit of blue, his conspicuous shirt-collar, and his knobby nose in

full relief, and stood bowing to Mr. Dombey, and waving his hook politely to the ladies, with the hard glazed hat in his one hand, and a red equator round his head, which it had newly imprinted there.—*Chap. 10.*

"Wal'r, my boy," replied the Captain, "in the Proverbs of Solomon you will find the following words, 'May we never want a friend in need, nor a bottle to give him!' When found, make a note of."—*Chap. 15.*

"Bunsby," said the Captain, striking home at once, "here you are; a man of mind, and a man as can give an opinion. Here's a young lady as wants to take that opinion, in regard to my friend Wal'r; likewise my t'other friend, Sol Gills, which is a character for you to come within hail of, being a man of science, which is the mother of invention, and knows no law."—*Ch. 23.*

The Captain, pale as Florence, pale in the very knobs upon his face, raised her like a baby, and laid her on the same old sofa upon which she had slumbered long ago.

"It's Heart's Delight!" said the Captain, looking intently in her face. "It's the sweet creetur grow'd a woman!"

Captain Cuttle was so respectful of her, and had such a reverence for her in this new character, that he would not have held her in his arms, while she was unconscious, for a thousand pounds.

"My Heart's Delight!" said the Captain, withdrawing to a little distance, with the greatest alarm and sympathy depicted on his countenance. "If you can hail Ned Cuttle with a finger, do it!"

But Florence did not stir.

"My Heart's Delight!" said the trembling Captain. "For the sake of Wal'r drowned in the briny deep, turn to, and histe up something or another, if able."—*Dombey & Son, Ch. 48.*

CAPTAIN CUTTLE and Mrs. MacStinger.

"We had some words about the swabbing of these here planks, and she—in short," said the Captain, eyeing the door, and relieving himself with a long breath, "she stopped my liberty."

"Oh! I wish she had me to deal with!" said Susan, reddening with the energy of the wish, "I'd stop her!"

"Would you, do you think, my dear?" rejoined the Captain, shaking his head doubtfully, but regarding the desperate courage of the fair aspirant with obvious admiration. "I don't know. It's difficult navigation. She's very hard to carry on with, my dear. You never can tell how she'll head, you see. She's full one minute, and round upon you next. And when she is a tartar," said the Captain, with the perspiration breaking out upon his forehead—. There was nothing but a whistle emphatic enough for the conclusion of the sentence, so the Captain whistled tremulously.—*Dombey & Son, Chap. 23.*

* * * * *

Honest Captain Cuttle, as the weeks flew over him in his fortified retreat, by no means abated any of his prudent provisions against surprise, because of the non-appearance of the enemy. The Captain argued that his present security was too profound and wonderful to endure much

longer: he knew that when the wind stood in a fair quarter, the weathercock was seldom nailed there; and he was too well acquainted with the determined and dauntless character of Mrs. MacStinger, to doubt that that heroic woman had devoted herself to the task of his discovery and capture. Trembling beneath the weight of these reasons, Captain Cuttle lived a very close and retired life; seldom stirring abroad until after dark; venturing even then only into the obscurest streets; never going forth at all on Sundays; and both within and without the walls of his retreat, avoiding bonnets, as if they were worn by raging lions.

The Captain never dreamed that in the event of his being pounced upon by Mrs. MacStinger, in his walks, it would be possible to offer resistance. He felt that it could not be done. He saw himself, in his mind's eye, put meekly in a hackney-coach, and carried off to his old lodgings. He foresaw that, once immured there, he was a lost man.

* * * * *

"Now, my lad, stand by! If ever I'm took—"

"Took, Captain!" interposed Rob, with his round eyes wide open.

"Ah!" said Captain Cuttle, darkly, "if ever I goes away, meaning to come back to supper, and don't come within hail again twenty-four hours arter my loss, go you to Brig Place and whistle that 'ere tune near my old moorings—not as if you was a meaning of it, you understand, but as if you'd drifted there, promiscuous. If I answer in that tune, you sheer off, my lad, and come back four-and-twenty hours arterwards; if I answer in another tune, do you stand off and on, and wait till I throw out further signals."

Dombey & Son, Chap. 32.

CAPTAIN CUTTLE and Mr. Toots.

"Mr. Gills—"

"Awast!" said the Captain. "My name's Cuttle."

Mr. Toots looked greatly disconcerted, while the Captain proceeded gravely.

"Cap'en Cuttle is my name, and England is my nation, this here is my dwelling-place, and blessed be creation—Job," said the Captain, as an index to his authority.

"Oh! I couldn't see Mr. Gills, could I?" said Mr. Toots; "because—"

"If you could see Sol Gills, young gen't'm'n," said the Captain, impressively, and laying his heavy hand on Mr. Toots' knee, "old Sol, mind you—with your own eyes—as you sit there—you'd be welcomer to me than a wind astarn to a ship becalmed. But you can't see Sol Gills. And why can't you see Sol Gills?" said the Captain, apprised by the face of Mr. Toots that he was making a profound impression on that gentleman's mind. "Because he's inwisible."

Dombey & Son, Chap. 32.

CARDS—A game for love.

Two people who cannot afford to play cards for money, sometimes sit down to a quiet game for love.—*Nicholas Nickleby, Chap. 1.*

CARDS—Of Callers.

Next day, and the day after, and every day, all graced by more dinner company, cards descended on Mr. Dorrit, like theatrical snow.

Little Dorrit, Book II., Chap. 16.

CARES—Second-hand.

The confidential bachelor clerks in Tellson's Bank were principally occupied with the cares of other people; and perhaps second-hand cares, like second-hand clothes, come easily off and on.
Tale of Two Cities, Chap. 4.

CARES—The oppressiveness of.

Although a man may lose a sense of his own importance when he is a mere unit among a busy throng, all utterly regardless of him, it by no means follows that he can dispossess himself, with equal facility, of a very strong sense of the importance and magnitude of his cares.
Nicholas Nickleby, Chap. 16.

CARPET-SHAKING—The pleasures of.

It is not half as innocent a thing as it looks, that shaking little pieces of carpet—at least, there may be no great harm in the shaking, but the folding is a very insidious process. So long as the shaking lasts, and the two parties are kept the carpet's length apart, it is as innocent an amusement as can well be devised; but when the folding begins, and the distance between them gets gradually lessened from one-half its former length to a quarter, and then to an eighth, and then to a sixteenth, and then to a thirty-second, if the carpet be long enough: it becomes dangerous. We do not know, to a nicety, how many pieces of carpet were folded in this instance; but we can venture to state that as many pieces as there were, so many times did Sam kiss the pretty housemaid.—*Pickwick, Chap. 39.*

CARVING—The art of.

We have already had occasion to observe that Mrs. Chirrup is an incomparable housewife. In all the arts of domestic arrangement and management, in all the mysteries of confectionery-making, pickling, and preserving, never was such a thorough adept as that nice little body. She is, besides, a cunning worker in muslin and fine linen, and a special hand at marketing to the very best advantage. But if there be one branch of housekeeping in which she excels to an utterly unparalleled and unprecedented extent, it is in the important one of carving. A roast goose is universally allowed to be the great stumbling-block in the way of young aspirants to perfection in this department of science; many promising carvers, beginning with legs of mutton, and preserving a good reputation through fillets of veal, sirloins of beef, quarters of lamb, fowls, and even ducks, have sunk before a roast goose, and lost caste and character forever. To Mrs. Chirrup the resolving a goose into its smallest component parts is a pleasant pastime—a practical joke—a thing to be done in a minute or so, without the smallest interruption to the conversation of the time. No handing the dish over to an unfortunate man upon her right or left, no wild sharpening of the knife, no hacking and sawing at an unruly joint, no noise, no splash, no heat, no leaving off in despair; all is confidence and cheerfulness. The dish is set upon the table, the cover is removed; for an instant, and only an instant, you observe that Mrs. Chirrup's attention is distracted; she smiles, but heareth not. You proceed with your story; meanwhile the glittering knife is slowly upraised, both Mrs. Chirrup's wrists are slightly but not ungracefully agitated, she compresses her lips for

an instant, then breaks into a smile, and all is over. The legs of the bird slide gently down into a pool of gravy, the wings seem to melt from the body, the breast separates into a row of juicy slices, the smaller and more complicated parts of his anatomy are perfectly developed, a cavern of stuffing is revealed, and the goose is gone!—*Sketches of Couples.*

CAT—Mrs. Pipchin and Paul.

Mrs. Pipchin had an old black cat, who generally lay coiled upon the centre foot of the fender, purring egotistically, and winking at the fire until the contracted pupils of his eyes were like two notes of admiration. The good old lady might have been—not to record it disrespectfully—a witch, and Paul and the cat her two familiars, as they all sat by the fire together. It would have been quite in keeping with the appearance of the party if they had all sprung up the chimney in a high wind one night, and never been heard of any more.

Dombey & Son, Chap. 45.

CATACOMBS OF ROME—The graves of Martyrs.

Below the church of San Sebastiano, two miles beyond the gate of San Sebastiano, on the Appian Way, is the entrance to the Catacombs of Rome—quarries in the old time, but afterwards the hiding-places of the Christians. These ghastly passages have been explored for twenty miles, and form a chain of labyrinths, sixty miles in circumference.

A gaunt Franciscan friar, with a wild bright eye, was our only guide, down into this profound and dreadful place. The narrow ways and openings hither and thither, coupled with the dead and heavy air, soon blotted out, in all of us, any recollection of the track by which we had come; and I could not help thinking, "Good Heaven, if, in a sudden fit of madness, he should dash the torches out, or if he should be seized with a fit, what would become of us!" On we wandered, among martyrs' graves: passing great subterranean vaulted roads, diverging in all directions, and choked up with heaps of stones, that thieves and murderers may not take refuge there, and form a population under Rome even worse than that which lives between it and the sun. Graves, graves, graves; Graves of men, of women, of their little children, who ran crying to the persecutors, "We are Christians! We are Christians!" that they might be murdered with their parents; Graves with the palm of martyrdom roughly cut into their stone boundaries, and little niches, made to hold a vessel of the martyrs' blood; Graves of some who lived down here, for years together, ministering to the rest, and preaching truth, and hope, and comfort, from the rude altars, that bear witness to their fortitude at this hour: more roomy graves, but far more terrible, where hundreds, being surprised, were hemmed in and walled up: buried before death, and killed by slow starvation.

"The Triumphs of the Faith are not above ground in our splendid churches," said the friar, looking round upon us, as we stopped to rest in one of the low passages, with bones and dust surrounding us on every side. "They are here! Among the Martyrs' Graves!" He was a gentle, earnest man, and said it from his heart; but when I thought how Christian men have dealt

with one another; how, perverting our most merciful religion, they have hunted down and tortured, burnt and beheaded, strangled, slaughtered, and oppressed each other; I pictured to myself an agony surpassing any that this Dust had suffered with the breath of life yet lingering in it, and how these great and constant hearts would have been shaken—how they would have quailed and drooped—if a foreknowledge of the deeds that professing Christians would commit in the Great Name for which they died, could have rent them with its own unutterable anguish, on the cruel wheel, and bitter cross, and in the fearful fire.—*Pictures from Italy.*

CELLARS—And old ledgers.

Down in the cellars, as up in the bed-chambers, old objects that he well remembered were changed by age and decay, but were still in their old places; even to empty beer-casks hoary with cobwebs, and empty wine-bottles, with fur and fungus choking up their throats. There, too, among unused bottle-racks and pale slants of light from the yard above, was the strong room, stored with old ledgers which had as musty and corrupt a smell as if they were regularly balanced, in the dead small hours, by a nightly resurrection of old book-keepers.

Little Dorrit, Book I., Chap. 5.

CEREMONY—A frosty (Mrs. General).

Mrs. General at length retired. Her retirement for the night was always her frostiest ceremony; as if she felt it necessary that the human imagination should be chilled into stone, to prevent its following her. When she had gone through her rigid preliminaries, amounting to a sort of genteel platoon-exercise, she withdrew.

Little Dorrit, Book II., Chap. 15.

CHAIR—Tom Smart's vision.

"It was a good large room with big closets, and a bed which might have served for a whole boarding-school, to say nothing of a couple of oaken presses, that would have held the baggage of a small army; but what struck Tom's fancy most was a strange, grim-looking, high-backed chair, carved in the most fantastic manner, with a flowered damask cushion, and the round knobs at the bottom of the legs carefully tied up in red cloth, as if it had got the gout in its toes. Of any other queer chair, Tom would only have thought it was a queer chair, and there would have been an end to the matter; but there was something about this particular chair, and yet he couldn't tell what it was, so odd and so unlike any other piece of furniture he had ever seen, that it seemed to fascinate him.

"In about half an hour, Tom woke up, with a start, from a confused dream of tall men and tumblers of punch; and the first object that presented itself to his waking imagination was the queer chair.

"I won't look at it any more," said Tom to himself, and he squeezed his eyelids together, and tried to persuade himself he was going to sleep again. No use; nothing but queer chairs danced before his eyes, kicking up their legs, jumping over each other's backs, and playing all kinds of antics.

"I may as well see one real chair, as two or three complete sets of false ones," said Tom,

bringing out his head from under the bed-clothes. There it was, plainly discernible by the light of the fire, looking as provoking as ever.

"Tom gazed at the chair; and, suddenly, as he looked at it, a most extraordinary change seemed to come over it. The carving of the back gradually assumed the lineaments and expression of an old, shrivelled, human face; the damask cushion became an antique, flapped waistcoat; the round knobs grew into a couple of feet, encased in red cloth slippers; and the old chair looked like a very ugly old man, of the previous century, with his arms a-kimbo. Tom sat up in bed, and rubbed his eyes to dispel the illusion. No. The chair was an ugly old gentleman; and what was more, he was winking at Tom Smart.

"Tom was naturally a headlong, careless sort of dog, and he had had five tumblers of hot punch into the bargain; so, although he was a little startled at first, he began to grow rather indignant when he saw the old gentleman winking and leering at him with such an impudent air. At length he resolved that he wouldn't stand it; and as the old face still kept winking away as fast as ever, Tom said, in a very angry tone:

"What the devil are you winking at me for?"

"Because I like it, Tom Smart," said the chair; or the old gentleman, whichever you like to call him. He stopped winking though, when Tom spoke, and began grinning like a superannuated monkey.

"How do you know my name, old nut-cracker face?" inquired Tom Smart, rather staggered; though he pretended to carry it off so well.

"Come, come, Tom," said the old gentleman, 'that's not the way to address solid Spanish Mahogany. Damme, you couldn't treat me with less respect if I was veneered.' When the old gentleman said this, he looked so fierce that Tom began to grow frightened.

"I have been a great favorite among the women in my time, Tom," said the profligate old debauchee; 'hundreds of fine women have sat in my lap for hours together. What do you think of that, you dog, eh?' The old gentleman was proceeding to recount some other exploits of his youth, when he was seized with such a violent fit of creaking that he was unable to proceed.

"Just serves you right, old boy," thought Tom Smart; but he didn't say anything.

"Ah!" said the old fellow, 'I am a good deal troubled with this now. I am getting old, Tom, and have lost nearly all my rails. I have had an operation performed, too—a small piece let into my back—and I found it a severe trial, Tom.'

"I dare say you did, sir," said Tom Smart.

"However," said the old gentleman, 'that's not the point. Tom! I want you to marry the widow.'

"Me, sir!" said Tom.

"You," said the old gentleman.

"Bless your reverend locks," said Tom—(he had a few scattered horsehairs left)—'bless your reverend locks, she wouldn't have me.' And Tom sighed involuntarily as he thought of the bar.

"You may say that, Tom," replied the old fellow, with a very complicated wink. "I am the last of my family, Tom," said the old gentleman, with a melancholy sigh.

"Was it a large one?" inquired Tom Smart. "There were twelve of us, Tom," said the old gentleman; "fine, straight-backed, handsome fellows as you'd wish to see. None of your modern abortions—all with arms, and with a degree of polish, though I say it that should not, which would have done your heart good to behold."

"And what's become of the others, sir?" asked Tom Smart.

"The old gentleman applied his elbow to his eye as he replied, 'Gone, Tom, gone. We had hard service, Tom, and they hadn't all my constitution. They got rheumatic about the legs and arms, and went into kitchens and other hospitals; and one of 'em, with long service and hard usage, positively lost his senses; he got so crazy that he was obliged to be burnt. Shocking thing that, Tom.'"

* * * * *

"As the old gentleman solemnly uttered these words, his features grew less and less distinct, and his figure more shadowy. A film came over Tom Smart's eyes. The old man seemed gradually blending into the chair, the damask waistcoat to resolve into a cushion, the red slippers to shrink into little red cloth bags. The light faded gently away, and Tom Smart fell back on his pillow, and dropped asleep."

Pickwick, Chap. 14.

CHARACTER—Simplicity of Capt. Cuttle.

Unlike as they were externally—and there could scarcely be a more decided contrast than between Florence in her delicate youth and beauty, and Captain Cuttle with his nobby face, his great, broad, weather-beaten person, and his gruff voice—in simple innocence of the world's ways and the world's perplexities and dangers, they were nearly on a level. No child could have surpassed Captain Cuttle in inexperience of everything but wind and weather; in simplicity, credulity, and generous trustfulness. Faith, hope, and charity, shared his whole nature among them. An odd sort of romance, perfectly unimaginative, yet perfectly unreal, and subject to no considerations of worldly prudence or practicability, was the only partner they had in his character. As the Captain sat, and smoked, and looked at Florence, God knows what impossible pictures, in which she was the principal figure, presented themselves to his mind. Equally vague and uncertain, though not so sanguine, were her own thoughts of the life before her; and even as her tears made prismatic colors in the light she gazed at, so, through her new and heavy grief, she already saw a rainbow faintly shining in the far-off sky. A wandering princess and a good monster in a story-book might have sat by the fireside, and talked as Captain Cuttle and poor Florence thought—and not have looked very much unlike them.—*Dombey & Son, Chap. 49.*

Captain Cuttle, in the exercise of that surprising talent for deep-laid and unfathomable scheming, with which (as is not unusual in men of transparent simplicity) he sincerely believed himself to be endowed by nature, had gone to Mr. Dombey's house on the eventful Sunday,

winking all the way as a vent for his superfluous sagacity.—*Dombey & Son, Chap. 17.*

CHARACTERS and CHARACTERISTICS.

ALLEN, BEN—and *Bob Sawyer*.—Mr. Benjamin Allen was a coarse, stout, thick-set young man, with black hair cut rather short, and a white face cut rather long. He was embellished with spectacles, and wore a white neckerchief. Below his single-breasted black surtout, which was buttoned up to his chin, appeared the usual number of pepper-and-salt colored legs, terminating in a pair of imperfectly polished boots. Although his coat was short in the sleeves, it disclosed no vestige of a linen wristband; and although there was quite enough of his face to admit of the encroachment of a shirt collar, it was not graced by the smallest approach to that appendage. He presented, altogether, rather a mildewy appearance, and emitted a fragrant odor of full-flavored Cubas.

Mr. Bob Sawyer, who was habited in a coarse blue coat, which, without being either a great-coat or a surtout, partook of the nature and qualities of both, had about him that sort of slovenly smartness, and swaggering gait, which is peculiar to young gentlemen who smoke in the streets by day, shout and scream in the same by night, call waiters by their Christian names, and do various other acts and deeds of an equally facetious description. He wore a pair of plaid trousers, and a large, rough, double-breasted waistcoat; out of doors, he carried a thick stick with a big top. He eschewed gloves, and looked, upon the whole, something like a dissipated Robinson Crusoe.

Pickwick, Chap. 30.

BAGNET, Mr.—Mr. Bagnet is an ex-artilleryman, tall and upright, with shaggy eyebrows, and whiskers like the fibres of a cocoanut, not a hair upon his head, and a torrid complexion. His voice, short, deep, and resonant, is not at all unlike the tones of the instrument to which he is devoted. Indeed, there may be generally observed in him an unbending, unyielding, brass bound air, as if he were himself the bassoon of the human orchestra.—*Bleak House, Chap. 27.*

BANTAM, ANGELO CYRUS.—A charming young man of not much more than fifty, dressed in a very bright blue coat with resplendent buttons, black trousers, and the thinnest possible pair of highly-polished boots. A gold eye-glass was suspended from his neck by a short, broad, black ribbon; a gold snuff-box was lightly clasped in his left hand; gold rings innumerable glittered on his fingers; and a large diamond pin set in gold glistened in his shirt-frill. He had a gold watch, and a gold curb-chain with large gold seals; and he carried a pliant ebony cane with a heavy gold top. His linen was of the very whitest, finest, and stiffest; his wig of the glossiest, blackest, and curliest. His snuff was princes' mixture; his scent *bouquet du roi*. His features were contracted into a perpetual smile; and his teeth were in such perfect order that it was difficult at a small distance to tell the real from the false.

"Mr. Pickwick," said Mr. Dowler; "my friend, Angelo Cyrus Bantam, Esquire, M. C., Bantam, Mr. Pickwick. Know each other."

Pickwick, Chap. 35.

BITZER.—Sissy, being at the corner of a row on the sunny side, came in for the beginning of a sunbeam, of which Bitzer, being at the corner of a row on the other side, a few rows in advance, caught the end. But, whereas the girl was so dark-eyed and dark-haired, that she seemed to receive a deeper and more lustrous color from the sun, when it shone upon her, the boy was so light-eyed and light-haired, that the selfsame rays appeared to draw out of him what little color he ever possessed. His cold eyes would hardly have been eyes, but for the short ends of lashes which, by bringing them into immediate contrast with something paler than themselves, expressed their form. His short-cropped hair might have been a mere continuation of the sandy freckles on his forehead and face. His skin was so unwholesomely deficient in the natural tinge, that he looked as though, if he were cut, he would bleed white.

Hard Times, Book I., Chap. 2.

BLIMBER, Doctor.—"The Doctor was a portly gentleman in a suit of black, with strings at his knees, and stockings below them. He had a bald head, highly polished; a deep voice; and a chin so very double, that it was a wonder how he ever managed to shave into the creases. He had likewise a pair of little eyes that were always half shut up, and a mouth that was always half expanded into a grin, as if he had, that moment, posed a boy, and were waiting to convict him from his own lips. Insomuch, that when the Doctor put his right hand into the breast of his coat, and with his other hand behind him, and a scarcely perceptible wag of his head, made the commonest observation to a nervous stranger, it was like a sentiment from the sphinx, and settled his business.

Dombey & Son, Chap. 11.

BOYTHORN.—"You know my old opinion of him," said Mr. Skimpole, lightly appealing to us. "An amiable bull, who is determined to make every color scarlet!"

Black House, Chap. 43.

BOUNDERBY, Mr.—*A bully of humility.*—Mr. Bounderby was as near being Mr. Gradgrind's bosom friend, as a man perfectly devoid of sentiment can approach that spiritual relationship towards another man perfectly devoid of sentiment. So near was Mr. Bounderby—or if the reader should prefer it, so far off.

He was a rich man: banker, merchant, manufacturer, and what not. A big, loud man, with a stare, and a metallic laugh. A man made out of a coarse material, which seemed to have been stretched to make so much of him. A man with a great puffed head and forehead, swelled veins in his temples, and such a strained skin to his face that it seemed to hold his eyes open, and lift his eyebrows up. A man with a pervading appearance on him of being inflated like a balloon, and ready to start. A man who could never sufficiently vaunt himself a self-made man. A man who was always proclaiming, through that brassy speaking-trumpet of a voice of his, his old ignorance and his old poverty. A man who was the Bully of humility.

A year or two younger than his eminently practical friend, Mr. Bounderby looked older; his seven or eight and forty might have had the

seven or eight added to it again, without surprising anybody. He had not much hair. One might have fancied he had talked it off; and that what was left, all standing up in disorder, was in that condition from being constantly blown about by his windy boastfulness.

Hard Times, Book I., Chap. 4.

BRASS, SAMPSON (the Lawyer).—The legal gentleman, whose melodious name was Brass, might have called it comfort also but for two drawbacks; one was, that he could by no exertion sit easy in his chair, the seat of which was very hard, angular, slippery, and sloping; the other, that tobacco-smoke always caused him great internal discomposure and annoyance. But as he was quite a creature of Mr. Quilp's; and had a thousand reasons for conciliating his good opinion, he tried to smile, and nodded his acquiescence with the best grace he could assume.

This Brass was an attorney of no very good repute, from Bevis Marks in the city of London; he was a tall, meagre man, with a nose like a wen, a protruding forehead, retreating eyes, and hair of a deep red. He wore a long black surt-out reaching nearly to his ankles, short black trousers, high shoes, and cotton stockings of a bluish gray. He had a cringing manner, but a very harsh voice; and his blandest smiles were so extremely forbidding that to have had his company under the least repulsive circumstances, one would have wished him to be out of temper that he might only scowl.

Old Curiosity Shop, Chap. 11.

BUNSBY.—Immediately there appeared, coming slowly up above the bulk-head of the cabin, another bulk-head—human, and very large—with one stationary eye in the mahogany face, and one revolving one, on the principle of some light-houses. This head was decorated with shaggy hair, like oakum, which had no governing inclination towards the north, east, west, or south, but inclined to all four quarters of the compass, and to every point upon it. The head was followed by a perfect desert of chin, and by a shirt-collar and neckerchief, and by a dreadnought pilot-coat, and by a pair of dreadnought pilot-trousers, whereof the waistband was so very broad and high, that it became a succedaneum for a waistcoat; being ornamented near the wearer's breast-bone with some massive wooden buttons, like backgammon men. As the lower portions of these pantaloons became revealed, Bunsby stood confessed; his hands in their pockets, which were of vast size; and his gaze directed, not to Captain Cuttle or the ladies, but the masthead.

The profound appearance of this philosopher, who was bulky and strong, and on whose extremely red face an expression of taciturnity sat enthroned, not inconsistent with his character, in which that quality was proudly conspicuous, almost daunted Captain Cuttle, though on familiar terms with him. Whispering to Florence that Bunsby had never in his life expressed surprise, and was considered not to know what it meant, the Captain watched him as he eyed his masthead, and afterwards swept the horizon; and when the revolving eye seemed to be coming round in his direction, said:

"Bunsby, my lad, how fares it?"

A deep, gruff, husky utterance, which seemed

to have no connection with Bunsby, and certainly had not the least effect upon his face, replied, "Aye, aye, shipmet, how goes it?" At the same time Bunsby's right hand and arm, emerging from a pocket, shook the Captain's, and went back again.

"Bunsby," said the Captain, striking home at once, "here you are; a man of mind, and a man as can give an opinion. Here's a young lady as wants to take that opinion, in regard to my friend Wal'r; likewise my t'other friend, Sol Gills, which is a character for you to come with in hail of, being a man of science, which is the mother of invention, and knows no law. Bunsby, will you wear, to oblige me, and come along with us?"

The great commander, who seemed by the expression of his visage to be always on the lookout for something in the extremest distance, and to have no ocular knowledge of anything within ten miles, made no reply whatever.

Dombey & Son, Chap. 23.

CALTON, Mr., a superannuated beau.—Mr. Calton was a superannuated beau—an old boy. He used to say of himself that although his features were not regularly handsome, they were striking. They certainly were. It was impossible to look at his face without being reminded of a chubby street-door knocker, half-lion, half-monkey; and the comparison might be extended to his whole character and conversation. He had stood still, while everything else had been moving. He never originated a conversation, or started an idea; but if any commonplace topic were broached, or, to pursue the comparison, if anybody *lifted him up*, he would hammer away with surprising rapidity. He had the tic-doloureux occasionally, and then he might be said to be muffled, because he did not make quite as much noise as at other times, when he would go on prosing, rat-tat-tat, the same thing over and over again.

Tales.—The Boarding-House, Chap. 1.

CARKER, SENIOR.—Mr. Carker was a gentleman thirty-eight or forty years old, of a florid complexion, and with two unbroken rows of glistening teeth, whose regularity and whiteness were quite distressing. It was impossible to escape the observation of them, for he showed them whenever he spoke; and bore so wide a smile upon his countenance (a smile, however, very rarely, indeed, extending beyond his mouth), that there was something in it like the snarl of a cat. He affected a stiff white cravat, after the example of his principal, and was always buttoned up and tightly dressed;

The stiffness and nicety of Mr. Carker's dress, and a certain arrogance of manner, either natural to him or imitated from a pattern not far off, gave great additional effect to his humility. He seemed a man who would contend against the power that vanquished him, if he could, but who was utterly borne down by the greatness and superiority of Mr. Dombey.

Dombey & Son, Chap. 76.

Although it is not among the instincts, wild or domestic, of the cat tribe, to play at cards, feline from sole to crown was Mr. Carker the Manager, as he basked in the strip of summer light and

warmth that shone upon his table and the ground as if they were a crooked dial-plate, and himself the only figure on it. With hair and whiskers deficient in color at all times, but feebler than common in the rich sunshine, and more like the coat of a sandy tortoise-shell cat; with long nails, nicely pared and sharpened; with a natural antipathy to any speck of dirt, which made him pause sometimes and watch the falling motes of dust, and rub them off his smooth white hand or glossy linen; Mr. Carker the Manager, sly of manner, sharp of tooth, soft of foot, watchful of eye, oily of tongue, cruel of heart, nice of habit, sat with a dainty steadfastness and patience at his work, as if he were waiting at a mouse's hole.

Dombey & Son, Chap. 22.

The Captain said "Good day!" and walked out and shut the door; leaving Mr. Carker still reclining against the chimney-piece. In whose sly look and watchful manner; in whose false mouth, stretched but not laughing; in whose spotless cravat and very whiskers; even in whose silent passing of his soft hand over his white linen and his smooth face, there was something desperately cat-like.

Dombey & Son, Chap. 17.

CHEERYBLE BROTHERS—The.—He was a sturdy old fellow in a broad-skirted blue coat, made pretty large, to fit easily, and with no particular waist; his bulky legs clothed in drab breeches and high gaiters, and his head protected by a low-crowned broad-brimmed white hat, such as a wealthy grazier might wear. He wore his coat buttoned; and his dimpled double-chin rested in the folds of a white neckerchief—not one of your stiff-starched apoplectic cravats, but a good, easy, old-fashioned white neck-cloth that a man might go to bed in and be none the worse for. But what principally attracted the attention of Nicholas, was the old gentleman's eye—never was such a clear, twinkling, honest, merry, happy eye, as that. And there he stood, looking a little upward, with one hand thrust into the breast of his coat, and the other playing with his old-fashioned gold watch-chain; his head thrown a little on one side, and his hat a little more on one side than his head (but that was evidently accident; not his ordinary way of wearing it), with such a pleasant smile playing about his mouth, and such a comical expression of mingled slyness, simplicity, kind-heartedness, and good-humor, lighting up his jolly old face, that Nicholas would have been content to have stood there, and looked at him until evening, and to have forgotten, meanwhile, that there was such a thing as a soured mind or a crabbed countenance to be met with in the whole wide world.

Still, the old gentleman stood there, glancing from placard to placard, and Nicholas could not forbear raising his eyes to his face again. Grafted upon the quaintness and oddity of his appearance, was something so indescribably engaging, and bespeaking so much worth, and there were so many little lights hovering about the corners of his mouth and eyes, that it was not a mere amusement, but a positive pleasure and delight to look at him.

Both the brothers, it may be here remarked,

had a very emphatic and earnest delivery ; both had lost nearly the same teeth, which imparted the same peculiarity to their speech ; and both spoke as if, besides possessing the utmost serenity of mind that the kindest and most unsuspecting nature could bestow, they had, in collecting the plums from Fortune's choicest pudding, retained a few for present use, and kept them in their mouths.

Nicholas Nickleby, Chap. 35.

CHIVERY, JOHN.—Young John issued forth on his usual Sunday errand ; not empty-handed, but with his offering of cigars. He was neatly attired in a plum-colored coat, with as large a collar of black velvet as his figure could carry ; a silken waistcoat, bedecked with golden sprigs ; a chaste neckerchief much in vogue at that day, representing a preserve of lilac pheasants on a buff ground ; pantaloons so highly decorated with side stripes, that each leg was a three-stringed lute ; and a hat of state, very high and hard. When the prudent Mrs. Chivery perceived that in addition to these adornments her John carried a pair of white kid gloves, and a cane like a little finger-post, surmounted by an ivory hand marshalling him the way that he should go ; and when she saw him, in his heavy marching order, turning the corner to the right, she remarked to Mr. Chivery, who was at home at the time, that she thought she knew which way the wind blew.

Little Dorrit, Book I., Chap. 18.

CHOLLOP, Mr.—An American.—Mr. Chollop was, of course, one of the most remarkable men in the country ; but he really was a notorious person besides. He was usually described by his friends, in the South and West, as "a splendid sample of our native raw material, sir," and was much esteemed for his devotion to rational Liberty ; for the better propagation whereof he usually carried a brace of revolving pistols in his coat pocket, with seven barrels a-piece. He also carried, amongst other trinkets, a sword-stick, which he called his "Tickler," and a great knife, which (for he was a man of a pleasant turn of humor) he called "Ripper," in allusion to its usefulness as a means of ventilating the stomach of any adversary in a close contest. He had used these weapons with distinguished effect in several instances, all duly chronicled in the newspapers ; and was greatly beloved for the gallant manner in which he had "jobbed out" the eye of one gentleman, as he was in the act of knocking at his own street-door.

Mr. Chollop was a man of a roving disposition ; and in any less advanced community, might have been mistaken for a violent vagabond. But his fine qualities being perfectly understood and appreciated in those regions where his lot was cast, and where he had many kindred spirits to consort with, he may be regarded as having been born under a fortunate star, which is not always the case with a man so much before the age in which he lives. Preferring, with a view to the gratification of his tickling and ripping fancies, to dwell upon the outskirts of society, and in the more remote towns and cities, he was in the habit of emigrating from place to place, and establishing in each some business—usually a newspaper—which he presently sold ; for the most part closing the bargain by challenging,

stabbing, pistolling, or gouging, the new editor, before he had quite taken possession of the property.

He had come to Eden on a speculation of this kind, but had abandoned it, and was about to leave. He always introduced himself to strangers as a worshipper of Freedom ; was the consistent advocate of Lynch law, and slavery ; and invariably recommended, both in print and speech, the "tarring and feathering" of any unpopular person who differed from himself. He called this "planting the standard of civilization in the wilder gardens of My country."

Martin Chuzzlewit, Chap. 33.

"CHUFFEY," the Old Clerk.—"I've lost my glasses, Jonas," said old Anthony.

"Sit down without your glasses, can't you?" returned his son. "You don't eat or drink out of 'em, I think ; and where's that sleepy-headed old Chuffey got to! Now, stupid. Oh! you know your name, do you?"

It would seem that he didn't, for he didn't come until the father called. As he spoke, the door of a small glass office, which was partitioned off from the rest of the room, was slowly opened, and a little bleary-eyed, weazen-faced, ancient man came creeping out. He was of a remote fashion, and dusty, like the rest of the furniture ; he was dressed in a decayed suit of black ; with breeches garnished at the knees with rusty wisps of ribbon, the very paupers of shoe-strings ; on the lower portion of his spindle legs were dingy worsted stockings of the same color. He looked as if he had been put away and forgotten half a century before, and somebody had just found him in a lumber closet.

Such as he was, he came slowly creeping on towards the table, until at last he crept into the vacant chair, from which, as his dim faculties became conscious of the presence of strangers, and those strangers ladies, he rose again, apparently intending to make a bow. But he sat down once more, without having made it, and breathing on his shrivelled hands, to warm them, remained with his poor blue nose immovable about his plate, looking at nothing, with eyes that saw nothing, and a face that meant nothing. Take him in that state, and he was an embodiment of nothing. Nothing else.

Martin Chuzzlewit, Chap. 11.

CREAKLE, Mr.—Mr. Creakle's face was fiery, and his eyes were small, and deep in his head ; he had thick veins in his forehead, a little nose, and a large chin. He was bald on the top of his head ; and had some thin wet-looking hair that was just turning gray, brushed across each temple, so that the two sides interlaced on his forehead. But the circumstance about him which impressed me most, was that he had no voice, but spoke in a whisper. The exertion this cost him, or the consciousness of talking in that feeble way, made his angry face so much more angry, and his thick veins so much thicker, when he spoke, that I am not surprised, on looking back, at this peculiarity striking me as his chief one.—*David Copperfield, Chap. 6.*

CURIOUS MAN—A.—There was a man on board this boat, with a light, fresh-colored face, and a pepper-and-salt suit of clothes, who was the most inquisitive fellow that can possibly be

imagined. He never spoke otherwise than interrogatively. He was an embodied inquiry. Sitting down or standing up, still or moving, walking the deck or taking his meals, there he was, with a great note of interrogation in each eye, two in his cocked ears, two more in his turned-up nose and chin, at least half a dozen more about the corners of his mouth, and the largest one of all in his hair, which was brushed pertly off his forehead in a flaxen clump. Every button in his clothes said, "Eh? What's that? Did you speak? Say that again, will you?" He was always wide awake, like the enchanted bride who drove her husband frantic; always restless, always thirsting for answers, perpetually seeking and never finding. There never was such a curious man.—*American Notes, Chap. 10.*

CUTTLE, CAPTAIN.—But an addition to the little party now made its appearance, in the shape of a gentleman in a wide suit of blue, with a hook instead of a hand attached to his right wrist; very bushy black eyebrows; and a thick stick in his left hand covered all over (like his nose) with knobs. He wore a loose black silk handkerchief round his neck, and such a very large, coarse shirt-collar, that it looked like a small sail. He was evidently the person for whom the spare wine-glass was intended, and evidently knew it; for having taken off his rough outer coat, and hung up, on a particular peg behind the door, such a hard glazed hat as a sympathetic person's head might ache at the sight of, and which left a red rim round his own forehead as if he had been wearing a tight basin, he brought a chair to where the clean glass was, and sat himself down behind it. He was usually addressed as Captain, this visitor; and had been a pilot, or a skipper, or a privateer's-man, or all three, perhaps; and was a very salt-looking man indeed.

His face, remarkable for a brown solidity, brightened as he shook hands with uncle and nephew; but he seemed to be of a laconic disposition, and merely said:

"How goes it?"

"All well," said Mr. Gills, pushing the bottle towards him.

He took it up, and having surveyed and smelt it, said with extraordinary expression:

"The?"

"The," returned the instrument-maker.

Upon that he whistled as he filled his glass, and seemed to think they were making holiday indeed.

"Wal'r!" he said, arranging his hair (which was thin) with his hook, and then pointing it at the instrument-maker, "Look at him! Love! Honor! And Obey! Overhaul your catechism till you find that passage, and when found turn the leaf down. Success, my boy!"

Dombey & Son, Chap. 4.

DENNIS, The Executioner.—The man who now confronted Gashford was a squat, thick-set personage, with a low, retreating forehead, a coarse shock head of hair, and eyes so small and near together, that his broken nose alone seemed to prevent their meeting and fusing into one of the usual size. A dingy handkerchief, twisted like a cord about his neck, left its great veins exposed to view, and they were swollen and starting, as though with gulping down strong

passions, malice, and ill-will. His dress was of threadbare velveteen—a faded, rusty, whitened black, like the ashes of a pipe or a coal-fire after a day's extinction; discolored with the soils of many a stale debauch, and reeking yet with pot-house odors. In lieu of buckles at his knees, he wore unequal loops of packthread; and in his grimy hands he held a knotted stick, the knob of which was carved into a rough likeness of his own vile face. Such was the visitor who doffed his three-cornered hat in Gashford's presence, and waited, leering, for his notice.

Barnaby Rudge, Chap. 37.

DISMAL JEMMY.—It was a care-worn looking man, whose sallow face, and deeply-sunken eyes, were rendered still more striking than nature had made them, by the straight black hair which hung in matted disorder half-way down his face. His eyes were almost unnaturally bright and piercing; his cheek-bones were high and prominent; and his jaws were so long and lank, that an observer would have supposed that he was drawing the flesh of his face in, for a moment, by some contraction of the muscles, if his half-opened mouth and immovable expression had not announced that it was his ordinary appearance. Round his neck he wore a green shawl, with the large ends straggling over his chest, and making their appearance occasionally beneath the worn button-holes of his old waistcoat. His upper garment was a long black surtout; and below it he wore wide drab trousers, and large boots, running rapidly to seed.

Pickwick, Chap. 3.

DINGWALL, CORNELIUS BROOK—an official.—Cornelius Brook Dingwall, Esq., M.P., was very haughty, solemn, and portentous. He had, naturally, a somewhat spasmodic expression of countenance, which was not rendered the less remarkable by his wearing an extremely stiff cravat. He was wonderfully proud of the M.P. attached to his name, and never lost an opportunity of reminding people of his dignity. He had a great idea of his own abilities, which must have been a great comfort to him, as no one else had; and in diplomacy, on a small scale, in his own family arrangements, he considered himself unrivalled. He was a county magistrate, and discharged the duties of his station with all due justice and impartiality; frequently committing poachers, and occasionally committing himself. Miss Brook Dingwall was one of that numerous class of young ladies, who, like adverbs, may be known by their answering to a commonplace question, and doing nothing else.—*Tales, Chap. 3.*

LITTLE DORRIT'S UNCLE.—He stooped a good deal, and plodded along in a slow, preoccupied manner, which made the bustling London thoroughfares no very safe resort for him. He was dirtily and meanly dressed, in a threadbare coat, once blue, reaching to his ankles and buttoned to his chin, where it vanished in a pale ghost of a velvet collar. A piece of red cloth with which that phantom had been stiffened in its lifetime was now laid bare, and poked itself up, at the back of the old man's neck, into a confusion of gray hair and rusty stock and buckle which altogether nearly poked his hat off. A greasy hat it was, and a napless:

impending over his eyes, cracked and crumpled at the brim, and with a wisp of pocket handkerchief dangling out below it. His trousers were so long and loose, and his shoes so clumsy and large, that he shuffled like an elephant: though how much of this was gait, and how much trailing cloth and leather, no one could have told. Under one arm he carried a limp and worn-out case, containing some wind-instrument; in the same hand he had a pennyworth of snuff in a little packet of whitey-brown paper, from which he slowly comforted his poor old blue nose with a lengthened-out pinch, as Arthur Clennam looked at him.—*Little Dorrit, Book I., Chap. 8.*

There was a ruined uncle in the family group—ruined by his brother, the Father of the Marshalsea, and knowing no more how than his ruiner did, but accepting the fact as an inevitable certainty—on whom her protection devolved. Naturally a retired and simple man, he had shown no particular sense of being ruined, at the time when that calamity fell upon him, further than that he left off washing himself when the shock was announced, and never took to that luxury any more. He had been a very indifferent musical amateur in his better days; and when he fell with his brother, resorted for support to playing a clarionet as dirty as himself in a small Theatre Orchestra. It was the theatre in which his niece became a dancer; he had been a fixture there a long time when she took her poor station in it; and he accepted the task of serving as her escort and guardian, just as he would have accepted an illness, a legacy, a feast, starvation—anything but soap.

Little Dorrit, Book I., Chap. 7.

DOYCE, the Inventor.—He was not much to look at, either in point of size or in point of dress; being merely a short, square, practical-looking man, whose hair had turned gray, and in whose face and forehead there were deep lines of cogitation, which looked as though they were carved in hard wood. He was dressed in decent black, a little rusty, and had the appearance of a sagacious master in some handicraft. He had a spectacle-case in his hand, which he turned over and over while he was thus in question, with a certain free use of the thumb that is never seen but in a hand accustomed to tools.

"This Doyce," said Mr. Meagles, "is a smith and engineer. He is not in a large way, but he is well known as a very ingenious man. A dozen years ago, he perfected an invention (involving a very curious secret process) of great importance to his country and his fellow-creatures. I won't say how much money it cost him, or how many years of his life he had been about it, but he brought it to perfection a dozen years ago. Wasn't it a dozen?" said Mr. Meagles, addressing Doyce. "He is the most exasperating man in the world; he never complains!"

"Yes. Rather better than twelve years ago." "Rather better?" said Mr. Meagles, "you mean rather worse. Well, Mr. Clennam. He addresses himself to the Government. The moment he addresses himself to the Government, he becomes a public offender! Sir," said Mr. Meagles, in danger of making himself excessively hot again, "he ceases to be an innocent citizen, and becomes a culprit. He is treated,

from that instant, as a man who has done some infernal action. He is a man to be shirked, put off, brow-beaten, sneered at, handed over by this highly-connected young or old gentleman to that highly-connected young or old gentleman, and dodged back again; he is a man with no rights in his own time, or his own property; a mere outlaw, whom it is justifiable to get rid of anyhow; a man to be worn out by all possible means."

It was not so difficult to believe, after the morning's experience, as Mr. Meagles supposed.

Little Dorrit, Book I., Chap. 10.

DRUMMLE, BENTLEY.—Bentley Drummle, who was so sulky a fellow that he even took up a book as if its writer had done him an injury, did not take up an acquaintance in a more agreeable spirit. Heavy in figure, movement, and comprehension—in the sluggish complexion of his face, and in the large awkward tongue that seemed to loll about in his mouth as he himself lolled about in a room—he was idle, proud, niggardly, reserved, and suspicious. He came of rich people down in Somersetshire, who had nursed this combination of qualities until they made the discovery that it was just of age and a blockhead.—*Great Expectations, Chap. 25.*

Drummle, an old-looking young man of a heavy order of architecture, was whistling. Startop, younger in years and appearance, was reading and holding his head, as if he thought himself in danger of exploding it with too strong a charge of knowledge.

Great Expectations, Chap. 23.

DURDLES.—In a suit of coarse flannel, with horn buttons, a yellow neckerchief with draggled ends, an old hat more russet-colored than black, and laced boots of the hue of his stony calling, Durdles leads a hazy, gypsy sort of life, carrying his dinner about with him in a small bundle, and sitting on all manner of tombstones to dine. This dinner of Durdles's has become quite a Cloisterham institution; not only because of his never appearing in public without it, but because of its having been, on certain renowned occasions, taken into custody along with Durdles (as drunk and incapable), and exhibited before the Bench of Justices at the Town Hall. These occasions, however, have been few and far apart, Durdles being as seldom drunk as sober. For the rest, he is an old bachelor, and he lives in a little antiquated hole of a house that was never finished, supposed to be built, so far, of stones stolen from the city wall. To this abode there is an approach, ankle-deep in stone-chips, resembling a petrified grove of tombstones, urns, draperies, and broken columns, in all stages of sculpture. Herein, two journeymen incessantly chip, while other two journeymen, who face each other, incessantly saw stone, dipping as regularly in and out of their sheltering sentry-boxes, as if they were mechanical figures emblematical of Time and Death.

Edwin Drood, Chap. 4.

FLAMWELL, Mr. (a Social Pretender).—Mr. Flamwell was one of those gentlemen of remarkably extensive information whom one occasionally meets in society, who pretend to know everybody, but in reality know nobody.

At Malderton's, where any stories about great people were received with a greedy ear, he was an especial favorite; and, knowing the kind of people he had to deal with, he carried his passion of claiming acquaintance with everybody, to the most immoderate length. He had rather a singular way of telling his greatest lies in a parenthesis, and with an air of self-denial, as if he feared being thought egotistical.

Tales, Chap. 5.

FLINTWITCH, JEREMIAH.—His neck was so twisted, that the knotted ends of his white cravat usually dangled under one ear; his natural acerbity and energy, always contending with a second nature of habitual repression, gave his features a swollen and suffused look; and altogether, he had a weird appearance of having hanged himself at one time or other, and of having gone about ever since, halter and all, exactly as some timely hand had cut him down.

His head was awry, and he had a one-sided, crab-like way with him, as if his foundations had yielded at about the same time with those of the house, and he ought to have been propped up in a similar manner.

Little Dorrit, Book I., Chap. 3.

FOGG, Mr. (Lawyer).—"Take a seat, sir," said Fogg; "there is the paper, sir; my partner will be here directly, and we can converse about this matter, sir."

Mr. Pickwick took a seat and the paper, but, instead of reading the latter, peeped over the top of it, and took a survey of the man of business, who was an elderly, pimply-faced, vegetable-diet sort of man, in a black coat, dark mixture trousers, and small black gaiters; a kind of being who seemed to be an essential part of the desk at which he was writing, and to have as much thought or sentiment.—*Pickwick, Chap. 20.*

GARGERY, JOE.—Presently I heard Joe on the staircase. I knew it was Joe, by his clumsy manner of coming up-stairs—his state boots being always too big for him—and by the time it took him to read the names on the other floors in the course of his ascent. When at last he stopped outside our door, I could hear his finger tracing over the painted letters of my name, and I afterward distinctly heard him breathing in at the keyhole. Finally, he gave a faint single rap, and Pepper—such was the compromising name of the avenging boy—announced "Mr. Gargery!" I thought he never would have done wiping his feet, and that I must have gone out to lift him off the mat, but at last he came in.

"Joe, how are you, Joe?"

"Pip, how ARE you, Pip?"

With his good honest face all glowing and shining, and his hat put down on the floor between us, he caught both my hands and worked them straight up and down, as if I had been the last-patented Pump.

"I am glad to see you, Joe. Give me your hat."

But Joe, taking it up carefully with both hands, like a bird's-nest with eggs in it, wouldn't hear of parting with that piece of property, and persisted in standing talking over it in a most uncomfortable way.

"Which you have that growed," said Joe "and that swelled, and that gentlefolked;" Joe considered a little before he discovered this word; "as to be sure you are a honor to your king and country."

"And you, Joe, look wonderfully well."

"Thank God," said Joe, "I'm ekerval to most. And your sister, she's no worse than she were. And Biddy, she's ever right and ready. And all friends is no backerder, if not no forarder."

Great Expectations, Chap. 27.

GASHFORD.—Gashford, the secretary, was taller, angularly made, high-shouldered, bony, and ungraceful. His dress, in imitation of his superior, was demure and staid in the extreme; his manner, formal and constrained. This gentleman had an overhanging brow, great hands and feet and ears, and a pair of eyes that seemed to have made an unnatural retreat into his head, and to have dug themselves a cave to hide in. His manner was smooth and humble, but very sly and slinking. He wore the aspect of a man who was always lying in wait for something that *wouldn't* come to pass; but he looked patient—very patient—and fawned like a spaniel dog. Even now, while he warmed and rubbed his hands before the blaze, he had the air of one who only presumed to enjoy it in his degree as a commoner; and though he knew his lord was not regarding him, he looked into his face from time to time, and with a meek and deferential manner, smiled as if for practice.

Barnaby Rudge, Chap. 35.

There was a remarkable contrast between this man's occupation at the moment, and the expression of his countenance, which was singularly repulsive and malicious. His beetling brow almost obscured his eyes; his lip was curled contemptuously; his very shoulders seemed to sneer in stealthy whisperings with his great flapped ears.—*Barnaby Rudge, Chap. 36.*

GEORGE, Mr., the Trooper.—"And how does the world use you, Mr. George?" Grandfather Smallweed inquires, slowly rubbing his hands.

"Pretty much as usual. Like a football."

He is a swarthy brown man of fifty; well-made, and good-looking; with crisp dark hair, bright eyes, and a broad chest. His sinewy and powerful hands, as sunburnt as his face, have evidently been used to a pretty rough life. What is curious about him is, that he sits forward on his chair as if he were, from long habit, allowing space for some dress or accoutrements that he has altogether laid aside. His step, too, is measured and heavy, and would go well with a weighty clash and jingle of spurs. He is close-shaved now, but his mouth is set as if his upper lip had been for years familiar with a great moustache; and his manner of occasionally laying the open palm of his broad brown hand upon it, is to the same effect. Altogether, one might guess Mr. George to have been a trooper once upon a time.

A special contrast Mr. George makes to the Smallweed family. Trooper was never yet billeted upon a household more unlike him. It is a broadsword to an oyster-knife. His developed figure, and their stunted forms; his large manner, filling any amount of room, and their little narrow pinched ways; his sounding voice, and

their sharp spare tones ; are in the strongest and the strangest opposition. As he sits in the middle of the grim parlor, leaning a little forward, with his hands upon his thighs and his elbows squared, he looks as though, if he remained there long, he would absorb into himself the whole family and the whole four-roomed house, extra little back-kitchen and all.

Bleak House, Chap. 21.

GORDON, LORD.—The lord, the great personage, who did the Maypole so much honor, was about the middle height, of a slender make, and sallow complexion, with an aquiline nose, and long hair of a reddish brown, combed perfectly straight and smooth about his ears, and slightly powdered, but without the faintest vestige of a curl. He was attired, under his great-coat, in a full suit of black, quite free from any ornament, and of the most precise and sober cut. The gravity of his dress, together with a certain lankness of cheek and stiffness of deportment, added nearly ten years to his age, but his figure was that of one not yet past thirty. As he stood musing in the red glow of the fire, it was striking to observe his very bright large eye, which betrayed a restlessness of thought and purpose, singularly at variance with the studied composure and sobriety of his mien, and with his quaint and sad apparel. It had nothing harsh or cruel in its expression ; neither had his face, which was thin and mild, and wore an air of melancholy ; but it was suggestive of an indefinable uneasiness, which infected those who looked upon him, and filled them with a kind of pity for the man ; though why it did so, they would have had some trouble to explain.

Barnaby Rudge, Chap. 35.

GREWGIOUS, Mr.—Mr. Grewgious had been well selected for his trust, as a man of incorruptible integrity, but certainly for no other appropriate quality discernible on the surface. He was an arid, sandy man, who, if he had been put into a grinding-mill, looked as if he would have ground immediately into high-dried snuff. He had a scanty flat crop of hair, in color and consistency like some very mangy yellow fur tip-pet ; it was so unlike hair, that it must have been a wig, but for the stupendous improbability of anybody's voluntarily sporting such a head. The little play of feature that his face presented was cut deep into it, in a few hard curves that made it more like work ; and he had certain notches in his forehead, which looked as though Nature had been about to touch them into sensibility or refinement when she had impatiently thrown away the chisel, and said, "I really cannot be worried to finish off this man ; let him go as he is."

With too great length of throat at his upper end, and too much ankle-bone and heel at his lower ; with an awkward and hesitating manner ; with a shambling walk, and with what is called a near sight—which perhaps prevented his observing how much white cotton stocking he displayed to the public eye, in contrast with his black suit,—Mr. Grewgious still had some strange capacity in him of making on the whole an agreeable impression.

Edwin Drood, Chap. 9.

GRIDE, ARTHUR (the Usurer).—The person who made this reply was a little old man,

of about seventy or seventy-five years of age, of a very lean figure, much bent, and slightly twisted. He wore a gray coat with a very narrow collar, an old-fashioned waistcoat of ribbed black silk, and such scanty trousers as displayed his shrunken spindle-shanks in their full ugliness. The only articles of display or ornament in his dress, were a steel watch-chain to which were attached some large gold seals ; and a black ribbon into which, in compliance with an old fashion scarcely ever observed in these days, his gray hair was gathered behind. His nose and chin were sharp and prominent, his jaws had fallen inwards from loss of teeth, his face was shrivelled and yellow, save where the cheeks were streaked with the color of a dry winter apple ; and where his beard had been, there lingered yet a few gray tufts which seemed, like the ragged eyebrows, to denote the badness of the soil from which they sprung. The whole air and attitude of the form was one of stealthy, cat-like obsequiousness ; the whole expression of the face was concentrated in a wrinkled leer, compounded of cunning, lecherousness, slyness, and avarice.

Such was old Arthur Gride, in whose face there was not a wrinkle, in whose dress there was not one spare fold or plait, but expressed the most covetous and griping penury, and sufficiently indicated his belonging to that class of which Ralph Nickleby was a member. Such was old Arthur Gride, as he sat in a low chair looking up into the face of Ralph Nickleby, who, lounging on the tall office-stool, with his arms upon his knees, looked down into his ; a match for him, on whatever errand he had come.

Nicholas Nickleby, Chap. 47.

HEEP, URIAH.—The low arched door then opened, and the face came out. It was quite as cadaverous as it had looked in the window, though in the grain of it there was that tinge of red which is sometimes to be observed in the skins of red-haired people. It belonged to a red-haired person—a youth of fifteen, as I take it now, but looking much older—whose hair was cropped as close as the closest stubble ; who had hardly any eyebrows, and no eyelashes, and eyes of a red-brown, so unsheltered and unshaded, that I remember wondering how he went to sleep. He was high-shouldered and bony ; dressed in decent black, with a white wisp of a neck-cloth ; buttoned up to the throat ; and had a long, lank, skeleton hand, which particularly attracted my attention, as he stood at the pony's head, rubbing his chin with it, and looking up at us in the chaise.—*David Copperfield, Chap. 15.*

I turned away without any ceremony ; and left him doubled up in the middle of the garden, like a scarecrow in want of support.

David Copperfield, Chap. 42.

JAGGERS, Mr. (Lawyer).—Mr. Jaggars never laughed ; but he wore great bright creaking boots ; and, in poisoning himself on those boots, with his large head bent down and his eyebrows joined together, awaiting an answer, he sometimes caused the boots to creak, as if they laughed in a dry and suspicious way. As he happened to go out now, and as Wemmick was brisk and talkative, I said to Wemmick that I hardly knew what to make of Mr. Jaggars's manner.

"Tell him that, and he'll take it as a compliment," answered Wemmick; "he don't mean that you *should* know what to make of it—Oh!" for I looked surprised, "it's not personal; it's professional; only professional."

Wemmick was at his desk, lunching—and crunching—on a dry, hard biscuit; pieces of which he threw from time to time into his slit of a mouth, as if he were posting them.

"Always seems to me," said Wemmick, "as if he had set a man-trap and was watching it. Suddenly—click—you're caught!"

Without remarking that man-traps were not among the amenities of life, I said I supposed he was very skillful?

"Deep," said Wemmick, "as Australia." Pointing with his pen at the office floor, to express that Australia was understood, for the purposes of the figure, to be symmetrically on the opposite spot of the globe. "If there was anything deeper," added Wemmick, bringing his pen to paper, "he'd be it."

Great Expectations, Chap. 24.

He was a burly man of an exceedingly dark complexion, with an exceedingly large head and a corresponding large hand. He took my chin in his large hand and turned up my face to have a look at me by the light of the candle. He was prematurely bald on the top of his head, and had bushy black eyebrows that wouldn't lie down, but stood up bristling. His eyes were set very deep in his head, and were disagreeably sharp and suspicious. He had a large watch-chain, and strong black dots where his beard and whiskers would have been if he had let them.—*Great Expectations, Chap. 11.*

JORKINS, the Silent Partner.—I was quite dismayed by the idea of this terrible Jorkins. But I found out afterwards that he was a mild man of a heavy temperament, whose place in the business was to keep himself in the background, and be constantly exhibited by name as the most obdurate and ruthless of men. If a clerk wanted his salary raised, Mr. Jorkins wouldn't listen to such a proposition. If a client were slow to settle his bill of costs, Mr. Jorkins was resolved to have it paid; and however painful these things might be (and always were) to the feelings of Mr. Spenslow, Mr. Jorkins would have his bond. The heart and hand of the good angel Spenslow would have been always open, but for the restraining demon Jorkins. As I have grown older, I think I have had experience of some other houses doing business on the principle of Spenslow and Jorkins!

David Copperfield, Chap. 23.

JINGLE.—He was about the middle height, but the thinness of his body, and the length of his legs, gave him the appearance of being much taller. The green coat had been a smart dress garment in the days of swallow-tails, but had evidently in those times adorned a much shorter man than the stranger, for the soiled and faded sleeves scarcely reached to his wrists. It was buttoned closely up to his chin, at the imminent hazard of splitting the back; and an old stock, without a vestige of shirt-collar, ornamented his neck. His scanty black trousers displayed here and there those shiny patches which bespeak

long service, and were strapped very tightly over a pair of patched and mended shoes, as if to conceal the dirty white stockings, which were nevertheless distinctly visible. His long black hair escaped in negligent waves from beneath each side of his old pinched-up hat; and glimpses of his bare wrists might be observed between the tops of his gloves, and the cuffs of his coat-sleeves. His face was thin and haggard; but an indescribable air of jaunty impudence and perfect self-possession pervaded the whole man.—*Pickwick, Chap. 2.*

KITTERBELL, Mr.—"How are you?" said little Kitterbell, in a greater bustle than ever, bolting out of the little back parlor with a cork-screw in his hand, and various particles of sawdust, looking like so many inverted commas, on his inexpressibles.—*Tales, Chap. 11.*

KROOK.—Turning towards the door, he now caught sight of us. He was short, cadaverous, and withered; with his head sunk sideways between his shoulders, and the breath issuing in visible smoke from his mouth, as if he were on fire within. His throat, chin, and eyebrows were so frosted with white hairs, and so gnarled with veins and puckered skin, that he looked, from his breast upward, like some old root in a fall of snow.—*Bleak House, Chap. 5.*

LILLYVICK, Mr.—The features of Mr. Lillyvick they were, but strangely altered. If ever an old gentleman had made a point of appearing in public, shaved close and clean, that old gentleman was Mr. Lillyvick. If ever a collector had borne himself like a collector, and assumed before all men a solemn and portentous dignity, as if he had the world on his books and it was all two quarters in arrear, that collector was Mr. Lillyvick. And now, there he sat, with the remains of a beard at least a week old, encumbering his chin; a soiled and crumpled shirt-frill crouching, as it were, upon his breast, instead of standing boldly out; a demeanor so abashed and drooping, so despondent, and expressive of humiliation, grief, and shame; that if the souls of forty unsubstantial housekeepers, all of whom had had their water cut off for non-payment of the rate, could have been concentrated in one body, that one body could hardly have expressed such mortification and defeat as were now expressed in the person of Mr. Lillyvick, the collector.

Newman Noggs uttered his name, and Mr. Lillyvick groaned; then coughed to hide it. But the groan was a full-sized groan; and the cough was but a wheeze.

"Is anything the matter?" said Newman Noggs.

"Matter, sir!" cried Mr. Lillyvick. "The plug of life is dry, sir, and but the mud is left."

Nicholas Nickleby, Chap. 52.

LIRRIPER, Mr.—My poor Lirriper was a handsome figure of a man, with a beaming eye, and a voice as mellow as a musical instrument made of honey and steel, but he had ever been a free liver, being in the commercial travelling line and travelling what he called a limekiln road—"a dry road, Emma, my dear," my poor Lirriper says to me, "where I have to lay the dust with one drink or another all day long and

half the night, and it wears me, Emma"—and this led to his running through a good deal and might have run through the turnpike, too, when that dreadful horse that never would stand still for a single instant set off; but for its being night, the gate shut and consequently took his wheel, my poor Lirriper, and the gig smashed to atoms and never spoke afterwards. He was a handsome figure of a man, and a man with a jovial heart and a sweet temper; but if they had come up then, they never could have given you the mellowness of his voice, and indeed, I consider photographs wanting in mellowness as a general rule, and making you look like a new-ploughed field.

Mrs. Lirriper's Lodgings, Chap. 1.

LOBLEY, the Sailor.—He was a jolly favored man, with tawny hair and whiskers, and a big red face. He was the dead image of the sun in old woodcuts, his hair and whiskers answering for rays all round him. Resplendent in the bow of the boat, he was a shining sight, with a man-of-war's man's shirt on—or off, according to opinion—and his arms and breast tattooed all sorts of patterns. Lobley seemed to take it easily, and so did Mr. Tartar; yet their oars bent as they pulled, and the boat bounded under them.—*Edwin Drood, Chap. 22.*

LOWRY, Mr., the Banker.—Very orderly and methodical he looked, with a hand on each knee, and a loud watch ticking a sonorous sermon under his flapped waistcoat, as though it pitted its gravity and longevity against the levity and evanescence of the brisk fire. He had a good leg, and was a little vain of it, for his brown stockings fitted sleek and close, and were of a fine texture; his shoes and buckles, too, though plain, were trim. He wore an odd little sleek crisp flaxen wig, setting very close to his head: which wig, it is to be presumed, was made of hair, but which looked far more as though it were spun from filaments of silk or glass. His linen, though not of a fineness in accordance with his stockings, was as white as the tops of the waves that broke upon the neighboring beach, or the specks of sail that glinted in the sunlight far at sea. A face habitually suppressed and quieted, was still lighted up under the quaint wig by a pair of moist, bright eyes, that it must have cost their owner, in years gone by, some pains to drill to the composed and reserved expression of Tellson's Bank. He had a healthy color in his cheeks, and his face, though lined, bore few traces of anxiety. But perhaps the confidential bachelor clerks in Tellson's Bank were principally occupied with the cares of other people; and perhaps second-hand cares, like second-hand clothes, come easily off and on.—*Tale of Two Cities, Chap. 4.*

MICAWBER, Mr.—The counting-house clock was at half-past twelve, and there was general preparation for going to dinner, when Mr. Quinion tapped at the counting-house window, and beckoned me to go in. I went in, and found there a stoutish, middle-aged person, in a brown surtout and black tights and shoes, with no more hair upon his head (which was a large one, and very shining) than there is upon an egg, and with a very extensive face, which he turned full upon me. His clothes were shabby, but he had

an imposing shirt-collar on. He carried a jaunty sort of a stick, with a large pair of rusty tassels to it; and a quizzing-glass hung outside his coat,—for ornament, I afterwards found, as he very seldom looked through it, and couldn't see anything when he did.

"This," said Mr. Quinion, in allusion to myself, "is he."

"This," said the stranger, with a certain condescending roll in his voice, and a certain indescribable air of doing something genteel, which impressed me very much, "is Master Copperfield. I hope I see you well, sir?"

* * * * *

"This is Mr. Micawber," said Mr. Quinion to me.

"Ahem!" said the stranger, "that is my name."

"Mr. Micawber," said Mr. Quinion, "is known to Mr. Murdstone. He takes orders for us on commission, when he can get any. He has been written to by Mr. Murdstone, on the subject of your lodgings, and he will receive you as a lodger."

"My address," said Mr. Micawber, "is Windsor Terrace, City Road. I—in short," said Mr. Micawber, with the same genteel air, and in another burst of confidence—"I live there."

I made him a bow.

"Under the impression," said Mr. Micawber, "that your peregrinations in this metropolis have not as yet been extensive, and that you might have some difficulty in penetrating the arcana of the Modern Babylon in the direction of the City Road—in short," said Mr. Micawber, in another burst of confidence, "that you might lose yourself—I shall be happy to call this evening, and install you in the knowledge of the nearest way."—*David Copperfield, Chap. 11.*

MINNS, Mr. AUGUSTUS (Bachelor).—Mr. Augustus Minns was a bachelor, of about forty, as he said—of about eight-and-forty, as his friends said. He was always exceedingly clean, precise, and tidy; perhaps somewhat priggish, and the most retiring man in the world. He usually wore a brown frock-coat without a wrinkle, light inexplicables without a spot, a neat neckerchief with a remarkably neat tie, and boots without a fault; moreover, he always carried a brown silk umbrella with an ivory handle. He was a clerk in Somerset House, or, as he said himself, he held "a responsible situation under Government." He had a good and increasing salary, in addition to some 10,000*l.* of his own (invested in the funds), and he occupied a first-floor in Tavistock Street, Covent Garden, where he had resided for twenty years, having been in the habit of quarrelling with his landlord the whole time; regularly giving notice of his intention to quit on the first day of every quarter, and as regularly countermanding it on the second. There were two classes of created objects which he held in the deepest and most unmingled horror; these were dogs and children. He was not unamiable, but he could, at any time, have viewed the execution of a dog, or the assassination of an infant, with the liveliest satisfaction. Their habits were at variance with his love of order, and his love of order was as powerful as his love of life.—*Tales, Chap. 2.*

MONSEIGNEUR.—He was a man of about sixty, handsomely dressed, haughty in manner, and with a face like a fine mask. A face of a transparent paleness; every feature in it clearly defined, one set expression on it. The nose, beautifully formed otherwise, was very slightly pinched at the top of each nostril. In those two compressions, or dints, the only little change that the face ever showed, resided. They persisted in changing color sometimes, and they would be occasionally dilated and contracted by something like a faint pulsation; then, they gave a look of treachery and cruelty to the whole countenance. Examined with attention, its capacity of helping such a look was to be found in the line of the mouth, and the lines of the orbits of the eyes, being much too horizontal and thin; still, in the effect the face made, it was a handsome face, and a remarkable one.

Tale of Two Cities, Chap. 7.

MURDSTONE, Mr.—He had that kind of shallow black eye—I want a better word to express an eye that has no depth in it to be looked into—which, when it is abstracted, seems, from some peculiarity of light, to be disfigured, for a moment at a time, by a cast. Several times when I glanced at him, I observed that appearance with a sort of awe, and wondered what he was thinking about so closely. His hair and whiskers were blacker and thicker, looked at so near, than even I had given them credit for being. A squareness about the lower part of his face, and the dotted indication of the strong black beard he shaved close every day, reminded me of the wax-work that had travelled into our neighborhood some half-a-year before. This, his regular eyebrows, and the rich white, and black, and brown, of his complexion—confound his complexion, and his memory!—made me think him, in spite of my misgivings, a very handsome man. I have no doubt that my poor dear mother thought him so too.

David Copperfield, Chap. 2.

NADGETT, The Secret Man.—He was the man at a pound a week who made the inquiries. It was no virtue or merit in Nadgett that he transacted all his Anglo-Bengalee business secretly and in the closest confidence: for he was born to be a secret. He was a short, dried-up, withered old man, who seemed to have secreted his very blood; for nobody would have given him credit for the possession of six ounces of it in his whole body. How he lived was a secret; where he lived was a secret; and even what he was, was a secret. In his musty old pocket-book he carried contradictory cards, in some of which he called himself a coal-merchant, in others a wine-merchant, in others a commission agent, in others a collector, in others an accountant; as if he really didn't know the secret himself. He was always keeping appointments in the City, and the other man never seemed to come. He would sit on 'Change for hours, looking at everybody who walked in and out, and would do the like at Garraway's, and in other business coffee-houses, in some of which he would be occasionally seen drying a very damp pocket-handkerchief before the fire, and still looking over his shoulder for the man who never appeared. He was mildewed, threadbare, shabby; always had flue upon his legs and back; and kept

his linen so secret by buttoning up and wrapping over, that he might have had none—perhaps he hadn't. He carried one stained beaver glove, which he dangled before him by the forefinger as he walked or sat; but even its fellow was a secret. Some people said he had been a bankrupt, others that he had gone an infant into an ancient Chancery suit which was still depending, but it was all a secret. He carried bits of sealing-wax and a hieroglyphical old copper seal in his pocket, and often secretly indited letters in corner boxes of the trysting-places before mentioned; but they never appeared to go to anybody, for he would put them into a secret place in his coat, and deliver them to himself weeks afterwards, very much to his own surprise, quite yellow. He was that sort of man that if he had died worth a million of money, or had died worth twopence halfpenny, everybody would have been perfectly satisfied, and would have said it was just as they expected. And yet he belonged to a class; a race peculiar to the City; who are secrets as profound to one another, as they are to the rest of mankind.

Martin Chuzzlewit, Chap. 27.

NOAKES, PERCY—a "Society" Man.—Mr. Percy Noakes was a law-student, inhabiting a set of chambers on the fourth floor, in one of those houses in Gray's Inn Square which command an extensive view of the gardens, and their usual adjuncts—flaunting nursery-maids, and town-made children, with parenthetical legs. Mr. Percy Noakes was what is generally termed—"a devilish good fellow." He had a large circle of acquaintance, and seldom dined at his own expense. He used to talk politics to papas, flatter the vanity of mammas, do the amiable to their daughters, make pleasure engagements with their sons, and romp with the younger branches. Like those paragons of perfection, advertising footmen out of place, he was always "willing to make himself generally useful." If any old lady, whose son was in India, gave a ball, Mr. Percy Noakes was master of the ceremonies; if any young lady made a stolen match, Mr. Percy Noakes gave her away; if a juvenile wife presented her husband with a blooming cherub, Mr. Percy Noakes was either godfather, or deputy godfather; and if any member of a friend's family died, Mr. Percy Noakes was invariably to be seen in the second mourning coach, with a white handkerchief to his eyes, sobbing—to use his own appropriate and expressive description—"like winkin'!"

It may readily be imagined that these numerous avocations were rather calculated to interfere with Mr. Percy Noakes's professional studies. Mr. Percy Noakes was perfectly aware of the fact, and had, therefore, after mature reflection, made up his mind not to study at all—a laudable determination, to which he adhered in the most praiseworthy manner. His sitting-room presented a strange chaos of dress-gloves, boxing-gloves, caricatures, albums, invitation-cards, foils, cricket-bats, card board drawings, paste, gum, and fifty other miscellaneous articles, heaped together in the strangest confusion. He was always making something for somebody, or planning some party of pleasure, which was his great forte. He invariably spoke with astonishing rapidity; was smart, spiffish, and eight-and-twenty.—*Tales, Chap. 7.*

NOGGS, NEWMAN.—The clerk got off the high stool (to which he had communicated a high polish by countless gettings off and on), and presented himself in Mr. Nickleby's room. He was a tall man of middle age, with two goggle-eyes, whereof one was a fixture, a rubicund nose, a cadaverous face, and a suit of clothes (if the term be allowable when they suited him not at all) much the worse for wear, very much too small, and placed upon such a short allowance of buttons that it was marvellous how he contrived to keep them on.

Noggs gave a peculiar grunt, as was his custom at the end of all disputes with his master, to imply that he (Noggs) triumphed; and (as he rarely spoke to anybody unless somebody spoke to him) fell into a grim silence, and rubbed his hands slowly over each other: cracking the joints of his fingers, and squeezing them into all possible distortions. The incessant performance of this routine on every occasion, and the communication of a fixed and rigid look to his unaffected eye, so as to make it uniform with the other, and to render it impossible for anybody to determine where or at what he was looking, were two among the numerous peculiarities of Mr. Noggs, which struck an inexperienced observer at first sight.

Nicholas Nickleby, Chap. 2.

PANCKS.—He was dressed in black, and rusty iron gray; had jet-black beads of eyes; a scrubby little black chin; wiry black hair striking out from his head in prongs, like forks or hairpins; and a complexion that was very dingy by nature, or very dirty by art, or a compound by nature and art. He had dirty hands and dirty broken nails, and looked as if he had been in the coals; he was in a perspiration, and snorted and sniffed and puffed and blew, like a little laboring steam-engine.

Little Dorrit, Book I., Chap. 13.

PINCH, TOM.—An ungainly, awkward-looking man, extremely short-sighted, and prematurely bald, availed himself of this permission; and seeing that Mr. Pecksniff sat with his back towards him, gazing at the fire, stood hesitating, with the door in his hand. He was far from handsome, certainly; and was dressed in a snuff-colored suit, of an uncouth make at the best, which, being shrunk with long wear, was twisted and tortured into all kinds of odd shapes; but notwithstanding his attire, and his clumsy figure, which a great stoop in his shoulders, and a ludicrous habit he had of thrusting his head forward, by no means redeemed, one would not have been disposed (unless Mr. Pecksniff said so) to consider him a bad fellow by any means. He was perhaps about thirty, but he might have been almost any age between sixteen and sixty; being one of those strange creatures who never decline into an ancient appearance, but look their oldest when they are very young, and get it over at once.—*Martin Chuzzlewit, Chap. 2.*

PIPKIN, NATHANIEL.—Nathaniel Pipkin was a harmless, inoffensive, good-natured being, with a turned-up nose, and rather turned-in legs; a cast in his eye, and a halt in his gait; and he divided his time between the church and his school, verily believing that there existed not,

on the face of the earth, so clever a man as the curate, so imposing an apartment as the vestry-room, or so well-ordered a seminary as his own. Once, and only once, in his life, Nathaniel Pipkin had seen a bishop—a real bishop, with his arms in lawn sleeves, and his head in a wig. He had seen him walk, and heard him talk, at a confirmation, on which momentous occasion Nathaniel Pipkin was so overcome with reverence and awe, when the aforesaid bishop laid his hand on his head, that he fainted right clean away, and was borne out of church in the arms of the beadle.—*Pickwick, Chap. 17.*

POGRAM, ELIJAH, M.C.—Among the passengers on board the steamboat, there was a faint gentleman sitting on a low camp-stool, with his legs on a high barrel of flour, as if he were looking at the prospect with his ankles; who attracted their attention speedily.

He had straight black hair, parted up the middle of his head, and hanging down upon his coat; a little fringe of hair upon his chin; wore no neck-cloth; a white hat; a suit of black, long in the sleeves, and short in the legs; soiled brown stockings, and laced shoes. His complexion, naturally muddy, was rendered muddier by too strict an economy of soap and water; and the same observation will apply to the washable part of his attire, which he might have changed with comfort to himself and gratification to his friends. He was about five and thirty; was crushed and jammed up in a heap, under the shade of a large green cotton umbrella; and ruminated over his tobacco-plug like a cow.

He was not singular, to be sure, in these respects; for every gentleman on board appeared to have had a difference with his laundress, and to have left off washing himself in early youth. Every gentleman, too, was perfectly stopped up with tight plugging, and was dislocated in the greater part of his joints. But about this gentleman there was a peculiar air of sagacity and wisdom, which convinced Martin that he was no common character; and this turned out to be the case.—*Martin Chuzzlewit, Chap. 34.*

POTT, the Editor.—This was a tall, thin man, with a sandy-colored head inclined to baldness, and a face in which solemn importance was blended with a look of unfathomable profundity. He was dressed in a long brown surtout, with a black cloth waistcoat and drab trousers. A double eye-glass dangled at his waistcoat; and on his head he wore a very low-crowned hat with a broad brim. The new-comer was introduced to Mr. Pickwick as Mr. Pott, the editor of the *Eatanrwill Gazette*.

Pickwick, Chap. 13.

PUMBLECHOOK.—"Mrs. Joe," said Uncle Pumblechook: a large, hard breathing, middle-aged, slow man, with a mouth like a fish, dull staring eyes, and sandy hair standing upright on his head, so that he looked as if he had just been all but choked, and had that moment come to.

Great Expectations, Chap. 4.

The mere sight of the torment, with his fishy eyes and mouth open, his sandy hair inquisitively on end, and his waistcoat heaving with windy arithmetic, made me vicious in my reticence.—*Great Expectations, Chap. 9.*

QUILP.—The child was closely followed by an elderly man of remarkably hard features and forbidding aspect, and so low in stature as to be quite a dwarf, though his head and face were large enough for the body of a giant. His black eyes were restless, sly, and cunning; his mouth and chin, bristly with the stubble of a coarse, hard beard; and his complexion was one of that kind which never looks clean or wholesome. But what added most to the grotesque expression of his face, was a ghastly smile, which, appearing to be the mere result of habit, and to have no connection with any mirthful or complacent feeling, constantly revealed the few discolored fangs that were yet scattered in his mouth, and gave him the aspect of a panting dog. His dress consisted of a large high-crowned hat, a worn dark suit, a pair of capacious shoes, and a dirty white neckerchief, sufficiently limp and crumpled to disclose the greater portion of his wiry throat. Such hair as he had was of a grizzled black, cut short and straight upon his temples, and hanging in a frowsy fringe about his ears. His hands, which were of a rough, coarse grain, were very dirty; his finger-nails were crooked, long, and yellow.—*Old Curiosity Shop, Chap. 3.*

RUDGE, BARNABY (Idiot).—As he stood, at that moment, half shrinking back and half bending forward, both his face and figure were full in the strong glare of the link, and as distinctly revealed as though it had been broad day. He was about three-and-twenty years old, and though rather spare, of a fair height and strong make. His hair, of which he had a great profusion, was red, and, hanging in disorder about his face and shoulders, gave to his restless looks an expression quite unearthly—enhanced by the paleness of his complexion, and the glassy lustre of his large protruding eyes. Startling as his aspect was, the features were good, and there was something even plaintive in his wan and haggard aspect. But the absence of the soul is far more terrible in a living man than in a dead one; and in this unfortunate being its noblest powers were wanting.

His dress was of green, clumsily trimmed here and there—apparently by his own hands—with gaudy lace; brightest where the cloth was most worn and soiled, and poorest where it was the best. A pair of tawdry ruffles dangled at his wrists, while his throat was nearly bare. He had ornamented his hat with a cluster of peacock's feathers, but they were limp and broken, and now trailed negligently down his back. Girt to his side was the steel hilt of an old sword without blade or scabbard; and some parti-colored ends of ribands and poor glass toys completed the ornamental portion of his attire. The flattered and confused disposition of all the motley scraps that formed his dress, bespoke, in a scarcely less degree than his eager and unsettled manner, the disorder of his mind, and by a grotesque contrast set off and heightened the more impressive wildness of his face.

Barnaby Rudge, Chap. 3.

RUGG, Mr. and Miss.—In the society of Mr. Rugg, who had a round white visage, as if all his blushes had been drawn out of him long ago, and who had a ragged yellow head like a worn-out hearth-broom; and in the society of Miss Rugg, who had little nankeen spots, like

shirt buttons, all over her face, and whose own yellow tresses were rather scrubby than luxuriant; * * —*Little Dorrit, Book I., Chap. 25.*

SCROOGE, the Miser.—Oh! But he was a tight-fisted hand at the grindstone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog days, and didn't thaw it one degree at Christmas.

External heat and cold had little influence on Scrooge. No warmth could warm, no wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. They often "came down" handsomely, and Scrooge never did.

Nobody ever stopped him in the street to say, with glad looks, "My dear Scrooge, how are you? When will you come to see me?" No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge. Even the blind men's dogs appeared to know him; and when they saw him coming on, would tug their owners into doorways and up courts; and then would wag their tails as though they said, "No eye at all is better than an evil eye, dark master!"—*Christmas Carol, Stave I.*

SLAMMER, Dr.—One of the most popular personages, in his own circle, present, was a little fat man, with a ring of upright black hair round his head, and an extensive bald plain on the top of it—Doctor Slammer, surgeon to the 97th. The Doctor took snuff with everybody, chatted with everybody, laughed, danced, made jokes, played whist, did everything, and was everywhere. To these pursuits, multifarious as they were, the little Doctor added a more important one than any—he was indefatigable in paying the most unremitting and devoted attention to a little old widow, whose rich dress and profusion of ornament bespoke her a most desirable addition to a limited income.

Pickwick, Chap. 2.

SLOPPY.—"Is he called by his right name?"

"Why, you see, speaking quite correctly, he has no right name. I always understood he took his name from being found on a Sloppy night."

"He seems an amiable fellow."

"Bless you, sir, there's not a bit of him," returned Betty, "that's not amiable. So you may judge how amiable he is, by running your eye along his height."

Of an ungainly make was Sloppy. Too much of him longwise, too little of him broadwise,

and too many sharp angles of him anglewise. One of those shambling male human creatures, born to be indiscreetly candid in the revelation of buttons; every button he had about him glaring at the public to a quite preternatural extent. A considerable capital of knee and elbow and wrist and ankle had Sloppy, and he didn't know how to dispose of it to the best advantage, but was always investing it in wrong securities, and so getting himself into embarrassed circumstances. Full-Private Number One in the Awkward Squad of the rank and file of life, was Sloppy, and yet had his glimmering notions of standing true to the Colors.

Our Mutual Friend, Book I., Chap. 16.

SLYME, CHEVY.—He might have added that he hated two sorts of men; all those who did him favors, and all those who were better off than himself; as in either case their position was an insult to a man of his stupendous merits. But he did not; for with the apt closing words above recited, Mr. Slyme—of too haughty a stomach to work, to beg, to borrow, or to steal; yet mean enough to be worked or borrowed, begged or stolen for, by any catspaw that would serve his turn; too insolent to lick the hand that fed him in his need, yet cur enough to bite and tear it in the dark—with these apt closing words, Mr. Slyme fell forward with his head upon the table, and so declined into a sodden sleep.

"Was there ever," cried Mr. Tigg, joining the young men at the door, and shutting it carefully behind him, "such an independent spirit as is possessed by that extraordinary creature? Was there ever such a Roman as our friend Chiv? Was there ever a man of such a purely classical turn of thought, and of such a toga-like simplicity of nature? Was there ever a man with such a flow of eloquence? Might he not, gents both, I ask, have sat upon a tripod in the ancient times, and prophesied to a perfectly unlimited extent, if previously supplied with gin-and-water at the public cost?"

Martin Chuzzlewit, Chap. 7.

SMALLWEED, Grandfather, (Usurer).—The father of this pleasant grandfather, of the neighborhood of Mount Pleasant, was a horny-skinned, two-legged, money-getting species of spider, who spun webs to catch unwary flies, and retired into holes until they were entrapped. The name of this old pagan's God was Compound Interest. He lived for it, married it, died of it. Meeting with a heavy loss in an honest little enterprise, in which all the loss was intended to have been on the other side, he broke something—something necessary to his existence; therefore it couldn't have been his heart—and made an end of his career. As his character was not good, and he had been bred at a Charity School, in a complete course, according to question and answer, of those ancient people the Amorites and Hittites, he was frequently quoted as an example of the failure of education.

His spirit shone through his son, to whom he had always preached of "going out" early in life, and whom he made a clerk in a sharp scrivener's office at twelve years old. There, the young gentleman improved his mind, which was of a lean and anxious character; and, developing the family gifts, gradually elevated

himself into the discounting profession. Going out early in life, and marrying late, as his father had done before him, he, too, begat a lean and anxious-minded son; who, in his turn, going out early in life and marrying late, became the father of Bartholomew and Judith Smallweed, twins. During the whole time consumed in the slow growth of this family-tree, the house of Smallweed, always early to go out and late to marry, has strengthened itself in its practical character, has discarded all amusements, discountenanced all story-books, fairy tales, fictions, and fables, and banished all levities whatsoever. Hence the gratifying fact, that it has had no child born to it, and that the complete little men and women whom it has produced, have been observed to bear a likeness to old monkeys with something depressing on their minds.

Grandfather Smallweed has been gradually sliding down in his chair since his last adjustment, and is now a bundle of clothes, with a voice in it calling for Judy.

Bleak House, Chap. 21.

SNITCHEY (Lawyer).—A cold, hard, dry man, dressed in gray and white, like a flint; with small twinkles in his eyes, as if something struck sparks out of them. The three natural kingdoms, indeed, had each a fanciful representative among this brotherhood of disputants; for Snitchey was like a magpie or a raven (only not so sleek), and the Doctor had a streaked face like a winter-pippin, with here and there a dimple to express the peckings of the birds, and a very little bit of pigtail behind that stood for the stalk.—*Battle of Life, Chap. 1.*

SNAGSBY, Mr. and Mrs.—In his lifetime, and likewise in the period of Snagsby's "time" of seven long years, there dwelt with Peffer, in the same law-stationing premises, a niece—a short, shrewd niece, something too violently compressed about the waist, and with a sharp nose like a sharp autumn evening, inclining to be frosty towards the end. The Cook's-Courtiers had a rumor flying among them, that the mother of this niece did, in her daughter's childhood, moved by too jealous a solicitude that her figure should approach perfection, lace her up every morning with her maternal foot against the bedpost for a stronger hold and purchase; and further, that she exhibited internally pints of vinegar and lemon-juice; which acids, they held, had mounted to the nose and temper of the patient. With whichever of the many tongues of Rumor this frothy report originated, it either never reached, or never influenced, the ears of young Snagsby; who, having wooed and won its fair subject on his arrival at man's estate, entered into two partnerships at once. So now, in Cook's Court, Cursitor Street, Mr. Snagsby and the niece are one; and the niece still cherishes her figure—which, however tastes may differ, is unquestionably so far precious, that there is mighty little of it.

Mr. and Mrs. Snagsby are not only one bone and one flesh, but, to the neighbors' thinking, one voice too. That voice, appearing to proceed from Mrs. Snagsby alone, is heard in Cook's Court very often. Mr. Snagsby, otherwise than as he finds expression through these dulcet tones, is rarely heard. He is a mild, bald, timid

man, with a shining head, and a scrubby clump of black hair sticking out at the back. He tends to meekness and obesity. As he stands at his door in Cook's Court, in his gray shop-coat and black calico sleeves, looking up at the clouds; or stands behind his desk in his dark shop, with a heavy flat ruler, snipping and slicing at sheepskin, in company with his two 'prentices; he is emphatically a retiring and unassuming man. From beneath his feet, at such times, as from a shrill ghost unquiet in its grave, there frequently arise complainings and lamentations in the voice already mentioned; and haply, on some occasions, when these reach a sharper pitch than usual, Mr. Snagsby mentions to the 'prentices, "I think my little woman is a-giving it to Guster!"

Rumor, always flying, bat-like, about Cook's Court, and skimming in and out at everybody's windows, does say that Mrs. Snagsby is jealous and inquisitive; and that Mr. Snagsby is sometimes worried out of house and home, and that if he had the spirit of a mouse he wouldn't stand it. It is even observed that the wives who quote him to their self-willed husbands as a shining example, in reality look down upon him; and that nobody does so with greater superciliousness than one particular lady, whose lord is more than suspected of laying his umbrella on her as an instrument of correction. But these vague whisperings may arise from Mr. Snagsby's being, in his way, rather a meditative and poetical man; loving to walk in Staple Inn in the summer time, and to observe how countrified the sparrows and the leaves are; also to lounge about the Rolls Yard of a Sunday afternoon, and to remark (if in good spirits) that there were old times once, and that you'd find a stone coffin or two, now, under that chapel, he'll be bound, if you was to dig for it. He solaces his imagination, too, by thinking of the many Chancellors and Vices, and Masters of the Rolls, who are deceased; and he gets such a flavor of the country out of telling the two 'prentices how he has heard say that a brook "as clear as crystal" once ran right down the middle of Holborn, when Turnstile really was a turnstile, leading slap away into the meadows—gets such a flavor of the country out of this, that he never wants to go there.—*Black House, Chap. 10.*

SOWERBERRY (the Undertaker).—Mr. Sowerberry was a tall, gaunt, large-jointed man, attired in a suit of threadbare black, with darned cotton stockings of the same color, and shoes to answer. His features were not naturally intended to wear a smiling aspect, but he was in general rather given to professional jocosity. His step was elastic, and his face betokened inward pleasantry.—*Oliver Twist, Chap. 4.*

SPENLOW (the Lawyer).—He was a little light-haired gentleman, with undeniable boots, and the stiffest of white cravats and shirt-collars. He was buttoned up mighty trim and tight, and must have taken a great deal of pains with his whiskers, which were accurately curled. His gold watch-chain was so massive, that a fancy came across me, that he ought to have a sinewy golden arm, to draw it out with, like those which are put up over the gold-beaters' shops. He was got up with such care, and was so stiff, that he

could hardly bend himself; being obliged, when he glanced at some papers on his desk, after sitting down in his chair, to move his whole body, from the bottom of his spine, like Punch.

David Copperfield, Chap. 23.

SQUEERS (Schoolmaster).—Mr. Squeers's appearance was not prepossessing. He had but one eye, and the popular prejudice runs in favor of two. The eye he had was unquestionably useful, but decidedly not ornamental; being of a greenish gray, and in shape resembling the fan-light of a street door. The blank side of his face was much wrinkled and puckered up, which gave him a very sinister appearance, especially when he smiled, at which times his expression bordered closely on the villanous. His hair was very flat and shiny, save at the ends, where it was brushed stiffly up from a low protruding forehead, which assorted well with his harsh voice and coarse manner. He was about two or three and fifty, and a trifle below the middle size; he wore a white neckerchief with long ends, and a suit of scholastic black; but his coat-sleeves being a great deal too long, and his trousers a great deal too short, he appeared ill at ease in his clothes, and as if he were in a perpetual state of astonishment at finding himself so respectable.—*Nicholas Nickleby, Chap. 4.*

SQUOD, PHIL.—"Shut up shop, Phil!"

As Phil moves about to execute this order, it appears that he is lame, though able to move very quickly. On the speckled side of his face he has no eyebrow, and on the other side he has a bushy black one, which want of uniformity gives him a very singular and rather sinister appearance. Everything seems to have happened to his hands that could possibly take place, consistently with the retention of all the fingers; for they are notched, and seamed, and crumpled all over. He appears to be very strong, and lifts heavy benches about as if he had no idea what weight was. He has a curious way of limping round the gallery with his shoulder against the wall, and tacking off at objects he wants to lay hold of, instead of going straight to them, which has left a smear all round the four walls, conventionally called "Phil's mark."

The little man is dressed something like a gunsmith, in a green baize apron and cap; and his face and hands are dirty with gunpowder, and begrimed with the loading of guns. As he lies in the light, before a glaring white target, the black upon him shines again. Not far off is the strong, rough, primitive table, with a vice upon it, at which he has been working. He is a little man with a face all crushed together, who appears, from a certain blue and speckled appearance that one of his cheeks presents, to have been blown up, in the way of business, at some odd time or times.—*Black House, Chap. 21.*

STIGGINS (the Reverend Shepherd).—"Now, then!" said a shrill female voice the instant Sam thrust his head in at the door, "what do you want, young man?"

Sam looked round in the direction whence the voice proceeded. It came from a rather stout lady of comfortable appearance, who was seated beside the fire-place in the bar, blowing the fire to make the kettle boil for tea. She was not

alone; for on the other side of the fire-place, sitting bolt upright in a high-backed chair, was a man in threadbare black clothes, with a back almost as long and stiff as that of the chair itself, who caught Sam's most particular and especial attention at once.

He was a prim-faced, red-nosed man, with a long, thin countenance, and a semi-rattlesnake sort of eye—rather sharp, but decidedly bad. He wore very short trousers, and black cotton stockings, which, like the rest of his apparel, were particularly rusty. His looks were starched, but his white neckerchief was not, and its long limp ends straggled over his closely-buttoned waistcoat in a very uncouth and unpicturesque fashion. A pair of old, worn beaver gloves, a broad-brimmed hat, and a faded green umbrella, with plenty of whalebone sticking through the bottom, as if to counterbalance the want of a handle at the top, lay on a chair beside him, and, being disposed in a very tidy and careful manner, seemed to imply that the red-nosed man, whoever he was, had no intention of going away in a hurry.

To do the red-nosed man justice, he would have been very far from wise if he had entertained any such intention; for, to judge from all appearances, he must have been possessed of a most desirable circle of acquaintance, if he could have reasonably expected to be more comfortable anywhere else. The fire was blazing brightly under the influence of the bellows, and the kettle was singing gaily under the influence of both. A small tray of tea-things was arranged on the table, a plate of hot buttered toast was gently simmering before the fire, and the red-nosed man himself was busily engaged in converting a large slice of bread into the same agreeable edible, through the instrumentality of a long brass toasting-fork. Beside him stood a glass of reeking hot pine-apple rum and water, with a slice of lemon in it; and every time the red-nosed man stopped to bring the round of toast to his eye, with the view of ascertaining how it got on, he imbibed a drop or two of the hot pine-apple rum and water, and smiled upon the rather stout lady, as she blew the fire.

Pickwick, Chap. 27.

STRYVER (Lawyer).—So, he pushed open the door with the weak rattle in its throat, stumbled down the two steps, got past the two ancient cashiers, and shouldered himself into the musty back closet where Mr. Lorry sat at great books ruled for figures, with perpendicular iron bars to his window as if that were ruled for figures too, and everything under the clouds were a sum.

"Halloa!" said Mr. Stryver. "How do you do? I hope you are well!"

It was Stryver's grand peculiarity that he always seemed too big for any place, or space. He was so much too big for Tellson's, that old clerks in distant corners looked up with looks of remonstrance, as though he squeezed them against the wall. The House itself, magnificently reading the paper quite in the far-off perspective, lowered displeased, as if the Stryver head had been butted into its responsible waistcoat.

Tale of Two Cities, Chap. 12.

STRONG, Dr.—Doctor Strong looked almost as rusty, to my thinking, as the tall iron rails

and gates outside the house; and almost as stiff and heavy as the great stone urns that flanked them, and were set up, on the top of the red-brick wall, at regular distances all round the court, like sublimated skittles, for Time to play at. He was in his library (I mean Doctor Strong was), with his clothes not particularly well-brushed, and his hair not particularly well-combed; his knee-smalls unbraced; his long black gaiters unbuttoned; and his shoes yawning like two caverns on the hearth-rug. Turning upon me a lustreless eye, that reminded me of a long-forgotten blind old horse who once used to crop the grass, and tumble over the graves, in Blunderstone churchyard, he said he was glad to see me; and then he gave me his hand; which I didn't know what to do with, as it did nothing for itself.

David Copperfield, Chap. 16.

SWIVELLER, DICK.—It was perhaps not very unreasonable to suspect from what had already passed, that Mr. Swiveller was not quite recovered from the effects of the powerful sunlight to which he had made allusion; but if no such suspicion had been awakened by his speech, his wiry hair, dull eyes, and sallow face, would still have been strong witnesses against him. His attire was not, as he had himself hinted, remarkable for the nicest arrangement, but was in a state of disorder which strongly induced the idea that he had gone to bed in it. It consisted of a brown body-coat with a great many brass buttons up the front, and only one behind; a bright check neckerchief, a plaid waistcoat, soiled white trousers, and a very limp hat, worn with the wrong side foremost, to hide a hole in the brim. The breast of his coat was ornamented with an outside pocket from which there peeped forth the cleanest end of a very large and very ill-favored handkerchief; his dirty wristbands were pulled down as far as possible and ostentatiously folded back over his cuffs; he displayed no gloves, and carried a yellow cane having at the top a bone hand with the semblance of a ring on its little finger and a black ball in its grasp. With all these personal advantages (to which may be added a strong savor of tobacco-smoke, and a prevailing greasiness of appearance) Mr. Swiveller leaned back in his chair with his eyes fixed on the ceiling, and occasionally pitching his voice to the needful key, obliged the company with a few bars of an intensely dismal air, and then, in the middle of a note, relapsed into his former silence.

Old Curiosity Shop, Chap. 2.

TACKLETON.—He didn't look much like a Bridegroom, as he stood in the Carrier's kitchen, with a twist in his dry face, and a screw in his body, and his hat jerked over the bridge of his nose, and his hands tucked down into the bottoms of his pockets, and his whole sarcastic ill-conditioned self peering out of one little corner of one little eye, like the concentrated essence of any number of ravens. But, a Bridegroom he designed to be.

Cricket on the Hearth, Chap. 1.

TAPPERTIT, SIMON.—Sim, as he was called in the locksmith's family, or Mr. Simon Tappertit, as he called himself, and required all men to style him out of doors, on holidays, and

Sundays out—was an old-fashioned, thin-faced, sleek-haired, sharp-nosed, small-eyed little fellow, very little more than five feet high, and thoroughly convinced in his own mind that he was above the middle size; rather tall, in fact, than otherwise. Of his figure, which was well enough formed, though somewhat of the leanest, he entertained the highest admiration; and with his legs, which, in knee-breeches, were perfect curiosities of littleness, he was enraptured to a degree amounting to enthusiasm. He also had some majestic, shadowy ideas, which had never been quite fathomed by his intimate friends, concerning the power of his eye. Indeed, he had been known to go so far as to boast that he could utterly quell and subdue the haughtiest beauty by a simple process, which he termed "eyeing her over;" but it must be added, that neither of this faculty, nor of the power he claimed to have, through the same gift, of vanquishing and heaving down dumb animals, even in a rabid state, had he ever furnished evidence which could be deemed quite satisfactory and conclusive.

It may be inferred from these premises, that in the small body of Mr. Tappertit there was locked up an ambitious and aspiring soul. As certain liquors, confined in casks too cramped in their dimensions, will ferment, and fret, and chafe in their imprisonment, so the spiritual essence or soul of Mr. Tappertit would sometimes fume within that precious cask, his body, until, with great foam and froth and splutter, it would force a vent, and carry all before it. It was his custom to remark, in reference to any one of these occasions, that his soul had got into his head; and in this novel kind of intoxication, many scrapes and mishaps befell him, which he had frequently concealed with no small difficulty from his worthy master.

Sim Tappertit, among the other fancies upon which his before-mentioned soul was for ever feasting and regaling itself (and which fancies, like the liver of Prometheus, grew as they were fed upon), had a mighty notion of his order; and had been heard by the servant-maid openly expressing his regret that the 'prentices no longer carried clubs wherewith to mace the citizens; that was his strong expression.

* * * * *

In respect of dress and personal decoration, Sim Tappertit was no less of an adventurous and enterprising character. He had been seen beyond dispute to pull off ruffles of the finest quality at the corner of the street on Sunday night, and to put them carefully in his pocket before returning home; and it was quite notorious that on all great holiday occasions it was his habit to exchange his plain steel knee-buckles for a pair of glittering paste, under cover of a friendly post, planted most conveniently in that same spot. Add to this, that he was in years just twenty, in his looks much older, and in conceit at least two hundred; that he had no objection to be jested with, touching his admiration of his master's daughter; and had even, when called upon at a certain obscure tavern to pledge the lady whom he honored with his love, toasted with many winks and leers, a fair creature whose Christian name, he said, began with a D—;—and as much is known of Sim Tappertit, who has by this time followed the locksmith in to breakfast, as is necessary to be known in making his acquaintance.—*Barnaby Rudge, Chap. 4.*

TIBBS, Mr. and Mrs.—Mrs. Tibbs was somewhat short of stature, and Mr. Tibbs was by no means a large man. He had, moreover, very short legs, but, by way of indemnification, his face was peculiarly long. He was to his wife what the 0 is in 90—he was of some importance *with* her—he was nothing without her. Mrs. Tibbs was always talking. Mr. Tibbs rarely spoke; but, if it were at any time possible to put in a word when he should have said nothing at all, he had that talent. Mrs. Tibbs detested long stories, and Mr. Tibbs had one, the conclusion of which had never been heard by his most intimate friends. It always began, "I recollect when I was in the volunteer corps, in eighteen hundred and six,"—but, as he spoke very slowly and softly, and his better half very quickly and loudly, he rarely got beyond the introductory sentence. He was a melancholy specimen of the story-teller. He was the wondering Jew of Joe Millerism.

Tales. The Boarding-House, Chap. 1.

TIGG, MONTAGUE.—Mr. Pecksniff found himself immediately collared by something which smelt like several damp umbrellas, a barrel of beer, a cask of warm brandy-and-water, and a small parlor-full of stale tobacco-smoke mixed; and was straightway led down stairs into the bar from which he had lately come, where he found himself standing opposite to, and in the grasp of, a perfectly strange gentleman of still stranger appearance, who, with his disengaged hand, rubbed his own head very hard, and looked at him, Pecksniff, with an evil countenance.

The gentleman was of that order of appearance which is currently termed shabby-genteel, though in respect of his dress he can hardly be said to have been in any extremities, as his fingers were a long way out of his gloves, and the soles of his feet were at an inconvenient distance from the upper leather of his boots. His nether garments were of a bluish gray—violent in its colors once, but sobered now by age and dinginess—and were so stretched and strained in a tough conflict between his braces and his straps, that they appeared every moment in danger of flying asunder at the knees. His coat, in color blue and of a military cut, was buttoned and frogged up to his chin. His cravat was, in hue and pattern, like one of those mantles which hair-dressers are accustomed to wrap about their clients, during the progress of the professional mysteries. His hat had arrived at such a pass that it would have been hard to determine whether it was originally white or black. But he wore a moustache—a shaggy moustache, too; nothing in the meek and merciful way, but quite in the fierce and scornful style; the regular Satanic sort of thing—and he wore, besides, a vast quantity of unbrushed hair. He was very dirty and very jaunty; very bold and very mean; very swaggering and very slinking; very much like a man who might have been something better, and unspeakably like a man who deserved to be something worse.

Martin Chuzzlewit, Chap. 4.

TIGG (the Financier).—The appearance of Mr. Bailey's governor as he drove along, fully justified that enthusiastic youth's description of him to the wondering Poll. He had a world

of jet-black shining hair upon his head, upon his cheeks, upon his chin, upon his upper lip. His clothes, symmetrically made, were of the newest fashion and the costliest kind. Flowers of gold and blue, and green and blushing red, were on his waistcoat; precious chains and jewels sparkled on his breast; his fingers, clogged with brilliant rings, were as unwieldy as summer flies but newly rescued from a honey-pot. The daylight mantled in his gleaming hat and boots as in a polished glass. And yet, though changed his name, and changed his outward surface, it was Tigg. Though turned and twisted upside down, and inside out, as great men have been sometimes known to be; though no longer Montague Tigg, but Tigg Montague; still it was Tigg; the same Satanic, gallant, military Tigg. The brass was burnished, lacquered, newly-stamped; yet it was the true Tigg metal notwithstanding.—*Martin Chuzzlewit*, Chap. 27.

TOODLE, Mr.—He was a strong, loose, round-shouldered, shuffling, shaggy fellow, on whom his clothes sat negligently; with a good deal of hair and whisker, deepened in its natural tint, perhaps, by smoke and coal-dust; hard knotty hands; and a square forehead, as coarse in grain as the bark of an oak.

He was dressed in a canvas suit abundantly besmeared with coal-dust and oil, and had cinders in his whiskers, and a smell of half-slaked ashes all over him. He was not a bad-looking fellow, nor even what could be fairly called a dirty-looking fellow, in spite of this; and, in short, he was Mr. Toodle, professionally clothed.

Dombey & Son, Chap. 2.

TOOTS, Mr.—There young Toots was, possessed of the gruffest of voices and the shrillest of minds; sticking ornamental pins into his shirt, and keeping a ring in his waistcoat pocket to put on his little finger by stealth, when the pupils went out walking; constantly falling in love by sight with nurserymaids, who had no idea of his existence; and looking at the gas-lighted world over the little iron bars in the left-hand corner window of the front three pairs of stairs, after bed-time, like a greatly overgrown cherub who had sat up aloft much too long.

Dombey & Son, Chap. 11.

TOTTLE, WATKINS (a Bachelor).—Mr. Watkins Tottle was a rather uncommon compound of strong uxorious inclinations, and an unparalleled degree of anti-connubial timidity. He was about fifty years of age; stood four feet six inches and three-quarters in his socks—for he never stood in stocking at all—plump, clean, and rosy. He looked something like a vignette to one of Richardson's novels, and had a clean-cravatish formality of manner, and kitchen-pokerness of carriage, which Sir Charles Grandison himself might have envied. He lived on an annuity, which was well adapted to the individual who received it in one respect—it was rather small. He received it in periodical payments on every alternate Monday; but he ran himself out, about a day after the expiration of the first week, as regularly as an eight-day clock; and then, to make the comparison complete, his landlady wound him up, and he went on with a regular tick.

Mr. Watkins Tottle had long lived in a state of single blessedness, as bachelors say, or single cursedness, as spinsters think; but the idea of matrimony had never ceased to haunt him.

Tales, Chap. 10.

TUGGSES, The.—Once upon a time, there dwelt, in a narrow street on the Surrey side of the water, within three minutes' walk of old London Bridge, Mr. Joseph Tuggs—a little dark-faced man, with shiny hair, twinkling eyes, short legs, and a body of very considerable thickness, measuring from the centre button of his waistcoat in front to the ornamental buttons of his coat behind. The figure of the amiable Mrs. Tuggs, if not perfectly symmetrical, was decidedly comfortable; and the form of her only daughter, the accomplished Miss Charlotte Tuggs, was fast ripening into that state of luxuriant plumpness which had enchanted the eyes, and captivated the heart, of Mr. Joseph Tuggs in his earlier days. Mr. Simon Tuggs, his only son, and Miss Charlotte Tuggs's only brother, was as differently formed in body, as he was differently constituted in mind, from the remainder of his family. There was that elongation in his thoughtful face, and that tendency to weakness in his interesting legs, which tell so forcibly of a great mind and romantic disposition. The slightest traits of character in such a being possess no mean interest to speculative minds. He usually appeared in public in capacious shoes, with black cotton stockings; and was observed to be particularly attached to a black glazed stock, without tie or ornament of any description.—*Tales*, Chap. 4.

TURVEYDROP (Deportment).—Just then, there appeared from a side-door old Mr. Turveydrop, in the full lustre of his Deportment.

He was a fat old gentleman, with a false complexion, false teeth, false whiskers, and a wig. He had a fur collar, and he had a padded breast to his coat, which only wanted a star or a broad blue ribbon to be complete. He was pinched in, and swelled out, and got up, and strapped down, as much as he could possibly bear. He had such a neckcloth on (puffing his very eyes out of their natural shape), and his chin and even his ears so sunk into it, that it seemed as though he must inevitably double up, if it were cast loose. He had, under his arm, a hat of great size and weight, shelving downward from the crown to the brim; and in his hand a pair of white gloves, with which he flapped it, as he stood poised on one leg, in a high-shouldered, round-elbowed state of elegance not to be surpassed. He had a cane, he had an eye-glass, he had a snuff-box, he had rings, he had wristbands, he had everything but any touch of nature; he was not like youth, he was not like age, he was not like anything in the world but a model of Deportment.

"Father! A visitor. Miss Jellyby's friend, Miss Summerson."

"Distinguished," said Mr. Turveydrop, "by Miss Summerson's presence." As he bowed to me in that tight state, I almost believe I saw creases come into the whites of his eyes.

Black House, Chap. 14.

VAGABOND, A.—This last man was an admirable specimen of a class of gentry which

never can be seen in full perfection but in such places; they may be met with, in an imperfect state, occasionally about stable-yards and public-houses; but they never attain their full bloom except in these hot-beds, which would almost seem to be considerably provided by the Legislature for the sole purpose of rearing them.

He was a tall fellow, with an olive complexion, long dark hair, and very thick bushy whiskers meeting under his chin. He wore no neckerchief, as he had been playing rackets all day, and his open shirt-collar displayed their full luxuriance. On his head he wore one of the common eighteenpenny French skull-caps, with a gaudy tassel dangling therefrom, very happily in keeping with the common fustian coat. His legs—which, being long, were afflicted with weakness—graced a pair of Oxford-mixture trousers, made to show the full symmetry of those limbs. Being somewhat negligently braced, however, and, moreover, but imperfectly buttoned, they fell in a series of not the most graceful folds over a pair of shoes sufficiently down at heel to display a pair of very soiled white stockings. There was a rakish, vagabond smartness, and a kind of boastful rascality, about the whole man, that was worth a mine of gold.

This figure was the first to perceive that Mr. Pickwick was looking on; upon which he winked to the Zephyr, and entreated him, with mock gravity, not to wake the gentleman.

Pickwick, Chap. 41.

VHOLES (the Lawyer).—Mr. Vholes is a very respectable man. He has not a large business, but he is a very respectable man. He is allowed by the greater attorneys who have made good fortunes, or are making them, to be a most respectable man. He never misses a chance in his practice; which is a mark of respectability. He never takes any pleasure; which is another mark of respectability. He is reserved and serious; which is another mark of respectability. His digestion is impaired, which is highly respectable. And he is making hay of the grass which is flesh, for his three daughters. And his father is dependent on him in the Vale of Taunton.

The one great principle of the English law is, to make business for itself. There is no other principle distinctly, certainly, and consistently maintained through all its narrow turnings. Viewed by this light it becomes a coherent scheme, and not the monstrous maze the laity are apt to think it. Let them but once clearly perceive that its grand principle is to make business for itself at their expense, and surely they will cease to grumble.—*Black House, Chap. 39.*

WEMMICK, Mr.—Casting my eyes on Mr. Wemmick as we went along, to see what he was like in the light of day, I found him to be a dry man, rather short in stature, with a square wooden face, whose expression seemed to have been imperfectly chipped out with a dull-edged chisel. There were some marks in it that might have been dimples, if the material had been softer and the instrument finer, but which, as it was, were only dints. The chisel had made three or four of these attempts at embellishment over his nose, but had given them up without an effort to smooth them off. I judged him to be a bachelor from the frayed condition of his linen, and he

appeared to have sustained a good many bereavements; for he wore at least four mourning rings, besides a brooch representing a lady and a weeping willow at a tomb with an urn on it. I noticed, too, that several rings and seals hung at his watch-chain, as if he were quite laden with remembrances of departed friends. He had glittering eyes—small, keen, and black—and thin wide mottled lips. He had had them, to the best of my belief, from forty to fifty years.

He wore his hat on the back of his head, and looked straight before him; walking in a self-contained way as if there were nothing in the streets to claim his attention. His mouth was such a post-office of a mouth that he had a mechanical appearance of smiling. We had got to the top of Holborn Hill before I knew that it was merely a mechanical appearance, and that he was not smiling at all.

Great Expectations, Chap. 21.

WILFER, REGINALD, the Conventional Cherub.—Reginald Wilfer is a name with rather a grand sound, suggesting on first acquaintance brasses in country churches, scrolls in stained-glass windows, and generally the De Wilfers who came over with the Conqueror. For it is a remarkable fact in genealogy that no De Anyones ever came over with Anybody else.

But, the Reginald Wilfer family were of such common-place extraction and pursuits, that their forefathers had for generations modestly subsisted on the Docks, the Excise Office and the Custom House, and the existing R. Wilfer was a poor clerk. So poor a clerk, though having a limited salary and an unlimited family, that he had never yet attained the modest object of his ambition; which was, to wear a complete new suit of clothes, hat and boots included, at one time. His black hat was brown before he could afford a coat, his pantaloons were white at the seams and knees before he could buy a pair of boots, his boots had worn out before he could treat himself to new pantaloons, and, by the time he worked round to the hat again, that shining modern article roofed-in an ancient ruin of various periods.

If the conventional Cherub could ever grow up and be clothed, he might be photographed as a portrait of Wilfer. His chubby, smooth, innocent appearance was a reason for his being always treated with condescension when he was not put down. A stranger entering his own poor house at about ten o'clock P.M. might have been surprised to find him sitting up to supper. So boyish was he in his curves and proportions, that his old schoolmaster, meeting him in Cheap-side, might have been unable to withstand the temptation of caning him on the spot. In short, he was the conventional Cherub, rather gray, with signs of care on his expression, and in decidedly insolvent circumstances.

He was shy, and unwilling to own to the name of Reginald, as being too aspiring and self-assertive a name. In his signature he used only the initial R., and imparted what it really stood for, to none but chosen friends, under the seal of confidence. Out of this, the facetious habit had arisen in the neighborhood surrounding Mincing Lane of making Christian names for him of adjectives and participles beginning

with R. Some of these were more or less appropriate: as Rusty, Retiring, Ruddy, Round, Ripe, Ridiculous, Ruminative; others derived their point from their want of application, as Raging, Rattling, Roaring, Raffish. But his popular name was Rumty, which in a moment of inspiration had been bestowed upon him by a gentleman of convivial habits connected with the drug market, as the beginning of a social chorus, his leading part in the execution of which had led this gentleman to the Temple of Fame, and of which the whole expressive burden ran:

"Rumty, lddity, row dow dow,
Sing toodley, teedley, bow wow wow."

Thus he was constantly addressed, even in minor notes on business, as "Dear Rumty;" in answer to which, he sedately signed himself, "Yours truly, R. Wilfer."

Our Mutual Friend, Book I., Chap. 4.

WILKINS, SAMUEL.—Mr. Samuel Wilkins was a carpenter, a journeyman carpenter, of small dimensions, decidedly below the middle size—bordering, perhaps, upon the dwarfish. His face was round and shining, and his hair carefully twisted into the outer corner of each eye, till it formed a variety of that description of semi-curls, usually known as "aggerawators." His earnings were all-sufficient for his wants, varying from eighteen shillings to one pound five, weekly—his manner undeniable—his Sabbath waistcoats dazzling.—*Sketches (Characters), Chap. 4.*

WILLIAM, Mr. and Mrs.—Mrs. William, like Mr. William, was a simple, innocent-looking person, in whose smooth cheeks the cheerful red of her husband's official waistcoat was very pleasantly repeated. But whereas Mr. William's light hair stood on end all over his head, and seemed to draw his eyes up with it in an excess of bustling readiness for anything, the dark brown hair of Mrs. William was carefully smoothed down, and waved away under a trim tidy cap, in the most exact and quiet manner imaginable. Whereas Mr. William's very trousers hitched themselves up at the ankles, as if it were not in their iron-gray nature to rest without looking about them, Mrs. William's neatly-flowered skirts—red and white, like her own pretty face—were as composed and orderly as if the very wind that blew so hard out of doors could not disturb one of their folds. Whereas his coat had something of a fly-away and half-off appearance about the collar and breast, her little bodice was so placid and neat, that there should have been protection for her, in it, had she needed any, with the roughest people. Who could have had the heart to make so calm a bosom swell with grief, or throb with fear, or flutter with a thought of shame! To whom would its repose and peace have not appealed against disturbance, like the innocent slumber of a child!

Haunted Man, Chap. I.

WIT, a "Social."—He could imitate the French horn to admiration, sang comic songs most imitatively, and had the most insinuating way of saying impertinent nothings to his doting female admirers. He had acquired, somehow or other, the reputation of being a great wit, and accordingly, whenever he opened his mouth, everybody who knew him laughed very heartily.

Tales, Chap. II.

WATERBROOK, Mr., and Company.—I found Mr. Waterbrook to be a middle-aged gentleman, with a short throat, and a good deal of shirt collar, who only wanted a black nose to be the portrait of a pug-dog. He told me he was happy to have the honor of making my acquaintance; and when I had paid my homage to Mrs. Waterbrook, presented me, with much ceremony, to a very awful lady in a black velvet dress, and a great black velvet hat, whom I remember as looking like a near relation of Hamlet's—say his aunt.

Mrs. Henry Spiker was this lady's name; and her husband was there too; so cold a man, that his head, instead of being gray, seemed to be sprinkled with hoar-frost. Immense deference was shown to the Henry Spikers, male and female, which Agnes told me was on account of Mr. Henry Spiker being solicitor to something or to somebody, I forget what or which, remotely connected with the Treasury.

I found Uriah Heep among the company, in a suit of black, and in deep humility. He told me, when I shook hands with him, that he was proud to be noticed by me, and that he really felt obliged to me for my condescension. I could have wished he had been less obliged to me, for he hovered about me in his gratitude all the rest of the evening; and whenever I said a word to Agnes, was sure, with his shadowless eyes and cadaverous face, to be looking gauntly down upon us from behind.

There were other guests—all iced for the occasion, as it struck me, like the wine. But there was one who attracted my attention before he came in, on account of my hearing him announced as Mr. Traddles! My mind flew back to Salem House; and could it be Tommy, I thought, who used to draw the skeletons!

I looked for Mr. Traddles with unusual interest. He was a sober, steady-looking young man, of retiring manners, with a comic head of hair, and eyes that were rather wide open; and he got into an obscure corner so soon, that I had some difficulty in making him out. At length I had a good view of him, and either my vision deceived me, or it was the old unfortunate Tommy.

David Copperfield, Chap. 25.

CHARACTERS—General Description of.

Tobacco-smoky Frenchman in Algerine wrapper, with peaked hood behind, who might be Abd-el-Kader dyed rifle-green, and who seems to be dressed entirely in dirt and braid, carries pineapples in a covered basket. Tall, grave, melancholy Frenchman, with black Vandyke beard, and hair close-cropped, with expansive chest to waistcoat, and compressive waist to coat: saturnine as to his pantaloons, calm as to his feminine boots, precious as to his jewelry, smooth and white as to his linen; dark-eyed, high-foreheaded, hawk-nosed—got up, one thinks, like Lucifer, or Mephistopheles, or Zamiel, transformed into a highly genteel Parisian—has the green end of a pineapple sticking out of his neat valise.—*A Flight.—Reprinted Piece.*

CHARACTERS.—A Haunted Man.

Who could have seen his hollow cheek, his sunken brilliant eye; his black-attired figure, indefinitely grim, although well-knit and well-proportioned; his grizzled hair hanging, like tangled sea-weed, about his face—as if he had

been, through his whole life, a lonely mark for the chafing and beating of the great deep of humanity—but might have said he looked like a haunted man?—*Haunted Man, Chap. 1.*

It was the voice of the same Richard, who had come upon them unobserved, and stood before the father and daughter; looking down upon them with a face as glowing as the iron on which his stout sledge-hammer daily rung. A handsome, well-made, powerful youngster he was; with eyes that sparkled like the red-hot droppings from a furnace-fire; black hair that curled about his swarthy temples rarely; and a smile—a smile that bore out Meg's eulogium on his style of conversation.

Christmas Chimes, 1st Quarter.

CHARACTERS—A Family Party at Pecksniff's.

If ever Mr. Pecksniff wore an apostolic look, he wore it on this memorable day. If ever his unruffled smile proclaimed the words: "I am a messenger of peace!" that was its mission now. If ever man combined within himself all the mild qualities of the lamb with a considerable touch of the dove, and not a dash of the crocodile, or the least possible suggestion of the very mildest seasoning of the serpent, that man was he. And, oh, the two Miss Pecksniffs! Oh, the serene expression on the face of Charity, which seemed to say, "I know that all my family have injured me beyond the possibility of reparation, but I forgive them, for it is my duty so to do!" And, oh, the gay simplicity of Mercy; so charming, innocent, and infant-like, that if she had gone out walking by herself, and it had been a little earlier in the season, the robin-redbreasts might have covered her with leaves against her will, believing her to be one of the sweet children in the wood, come out of it, and issuing forth once more to look for blackberries, in the young freshness of her heart! What words can paint the Pecksniffs in that trying hour? Oh, none; for words have naughty company among them, and the Pecksniffs were all goodness!

But when the company arrived! That was the time. When Mr. Pecksniff, rising from his seat at the table's head, with a daughter on either hand, received his guests in the best parlor and motioned them to chairs, with eyes so overflowing and countenance so damp with gracious perspiration, that he may be said to have been in a kind of moist meekness! And the company; the jealous, stony-hearted, distrustful company, who were all shut up in themselves, and had no faith in anybody, and wouldn't believe anything, and would no more allow themselves to be softened or lulled asleep by the Pecksniffs than if they had been so many hedgehogs or porcupines!

First, there was Mr. Spottletoe, who was so bald and had such big whiskers, that he seemed to have stopped his hair, by the sudden application of some powerful remedy, in the very act of falling off his head, and to have fastened it irrevocably on his face. Then there was Mrs. Spottletoe, who, being too slim for her years, and of a poetical constitution, was accustomed to inform her more intimate friends that the said whiskers were "the lodestar of her existence;" and who could now, by reason of her strong affection for her uncle Chuzzlewit, and the shock it gave her to be suspected of testamentary designs upon

him, do nothing but cry—except moan. Then there was Anthony Chuzzlewit, and his son Jonas: the face of the old man so sharpened by the wariness and cunning of his life, that it seemed to cut him a passage through the crowded room, as he edged away behind the remotest chairs; while the son had so well profited by the precept and example of the father, that he looked a year or two the elder of the twain, as they stood winking their red eyes, side by side, and whispering to each other softly. Then there was the widow of a deceased brother of Mr. Martin Chuzzlewit, who being almost supernaturally disagreeable, and having a dreary face and a bony figure and a masculine voice, was, in right of these qualities, what is commonly called a strong-minded woman; and who, if she could, would have established her claim to the title, and have shown herself, mentally speaking, a perfect Samson, by shutting up her brother-in-law in a private mad-house, until he proved his complete sanity by loving her very much. Beside her sat her spinster daughters, three in number, and of gentlemanly deportment, who had so mortified themselves with tight stays, that their tempers were reduced to something less than their waists, and sharp lacing was expressed in their very noses. Then there was a young gentleman, grand-nephew of Mr. Martin Chuzzlewit, very dark and very hairy, and apparently born for no particular purpose but to save looking-glasses the trouble of reflecting more than just the first idea and sketchy notion of a face, which had never been carried out. Then there was a solitary female cousin who was remarkable for nothing but being very deaf, and living by herself, and always having the toothache. Then there was George Chuzzlewit, a gay bachelor-cousin, who claimed to be young, but had been younger, and was inclined to corpulency, and rather over-fed himself: to that extent, indeed, that his eyes were strained in their sockets, as if with constant surprise; and he had such an obvious disposition to pimples, that the bright spots on his cravat, the rich pattern on his waistcoat, and even his glittering trinkets, seemed to have broken out upon him, and not to have come into existence comfortably. Last of all there were present Mr. Chevy Slyme and his friend Tigg. And it is worthy of remark, that although each person present disliked the other, mainly because he or she *did* belong to the family, they one and all concurred in hating Mr. Tigg because he didn't.

Such was the pleasant little family circle now assembled in Mr. Pecksniff's best parlor, agreeably prepared to fall foul of Mr. Pecksniff or anybody else who might venture to say anything whatever upon any subject.

Martin Chuzzlewit, Chap. 4.

CHARACTERS—Miscellaneous.

A corpulent man, with a fortnight's napkin under his arm and coeval stockings on his legs.
Pickwick, Chap. 22.

"Humph! Caleb, come here! Who's that with the gray hair?"

"I don't know, sir," returned Caleb, in a whisper. "Never see him before, in all my life. A beautiful figure for a nut-cracker; quite a new model. With a screw-jaw opening down into his waistcoat, he'd be lovely."

"Not ugly enough," said Tackleton.

"Or for a fire-box, either," observed Caleb, in deep contemplation, "what a model! Unscrew his head to put the matches in; turn him heels up'ards for the light; and what a fire-box for a gentleman's mantel-shelf, just as he stands!"

"Not half ugly enough," said Tackleton. "Nothing in him at all."

Cricket on the Hearth, Chap. 1.

Two other gentlemen had come out with him. One was a low-spirited gentleman of middle age, of a meagre habit, and a disconsolate face; who kept his hands continually in the pockets of his scanty pepper-and-salt trousers, very large and dog's-eared from that custom; and was not particularly well brushed or washed. The other, a full-sized, sleek, well-conditioned gentleman, in a blue coat with bright buttons, and a white cravat. This gentleman had a very red face, as if an undue proportion of the blood in his body were squeezed up into his head; which perhaps accounted for his having also the appearance of being rather cold about the heart.

Christmas Chimes, 1st Quarter.

A mighty man at cutting and drying, he was; a government officer; in his way (and in most other people's too) a professed pugilist; always in training, always with a system to force down the general throat like a bolus, always to be heard of at the bar of his little Public-office, ready to fight All England. To continue in fistic phraseology, he had a genius for coming up to the scratch, wherever and whatever it was, and proving himself an ugly customer. He would go in and damage any subject whatever with his right, follow up with his left, stop, exchange, counter, bore his opponent (he always fought All England) to the ropes, and fall upon him neatly. He was certain to knock the wind out of common sense, and render that unlucky adversary deaf to the call of time.

Hard Times, Book I., Chap. 2.

There was a hanger-on at that establishment (a supernaturally preserved Druid, I believe him to have been, and to be still), with long white hair, and a flinty blue eye always looking afar off: who claimed to have been a shepherd, and who seemed to be ever watching for the reappearance, on the verge of the horizon, of some ghostly flock of sheep that had been mutton for many ages. He was a man with a weird belief in him that no one could count the stones of Stonehenge twice, and make the same number of them; likewise, that any one who counted them three times nine times, and then stood in the centre and said "I dare!" would behold a tremendous apparition, and be stricken dead.

The Holly-Tree.

CHARACTERS—Female.

MISS MURDSTONE.—It was Miss Murdstone who was arrived, and a gloomy-looking lady she was; dark, like her brother, whom she greatly resembled in face and voice; and with very heavy eyebrows, nearly meeting over her large nose, as if, being disabled by the wrongs of her sex from wearing whiskers, she had carried them to that account. She brought with her two uncompromising hard black boxes, with her initials on the lids in hard brass nails. When

she paid the coachman she took her money out of a hard steel purse, and she kept the purse in a very jail of a bag which hung upon her arm by a heavy chain, and shut up like a bite. I had never, at that time, seen such a metallic lady altogether as Miss Murdstone was.

She began to "help" my mother next morning, and was in and out of the store-closet all day, putting things to rights, and making havoc in the old arrangements. Almost the first remarkable thing I observed in Miss Murdstone was, her being constantly haunted by a suspicion that the servants had a man secreted somewhere on the premises. Under the influence of this delusion, she dived into the coal-cellar at the most untimely hours, and scarcely ever opened the door of a dark cupboard without clapping it to again, in the belief that she had got him.

Though there was nothing very airy about Miss Murdstone, she was a perfect Lark in point of getting up. She was up (and, as I believe to this hour, looking for that man) before anybody in the house was stirring. Peggotty gave it as her opinion that she even slept with one eye open; but I could not concur in this idea; for I tried it myself after hearing the suggestion thrown out, and found it couldn't be done.

David Copperfield, Chap. 4.

CLEMENCY NEWCOME.—She was about thirty years old, and had a sufficiently plump and cheerful face, though it was twisted up into an odd expression of tightness that made it comical. But the extraordinary homeliness of her gait and manner would have superseded any face in the world. To say that she had two left legs, and somebody else's arms, and that all four limbs seemed to be out of joint, and to start from perfectly wrong places when they were set in motion, is to offer the mildest outline of the reality. To say that she was perfectly content and satisfied with these arrangements, and regarded them as being no business of hers, and that she took her arms and legs as they came, and allowed them to dispose of themselves just as it happened, is to render faint justice to her equanimity. Her dress was a prodigious pair of self-willed shoes, that never wanted to go where her feet went; blue stockings; a printed gown of many colors and the most hideous pattern procurable for money; and a white apron. She always wore short sleeves, and always had, by some accident, grazed elbows, in which she took so lively an interest, that she was continually trying to turn them round and get impossible views of them. In general, a little cap perched somewhere on her head; though it was rarely to be met with in the place usually occupied in other subjects by that article of dress; but from head to foot she was scrupulously clean, and maintained a kind of dislocated tidiness. Indeed, her laudable anxiety to be tidy and compact in her own conscience as well as in the public eye, gave rise to one of her most startling evolutions, which was to grasp herself sometimes by a sort of wooden handle (part of her clothing, and familiarly called a busk), and wrestle as it were with her garments, until they fell into a symmetrical arrangement.—*The Battle of Life, Chap. 1.*

PEGGOTTY.—The first objects that assume a distinct presence before me, as I look far back,

into the blank of my infancy, are my mother, with her pretty hair and youthful shape, and Peggotty, with no shape at all, and eyes so dark that they seemed to darken their whole neighborhood in her face, and cheeks and arms so hard and red that I wondered that the birds didn't peck her in preference to apples.

I believe I can remember these two at a little distance apart, dwarfed to my sight by stooping down or kneeling on the floor, and I going unsteadily from the one to the other. I have an impression on my mind which I cannot distinguish from actual remembrance, of the touch of Peggotty's fore-finger as she used to hold it out to me, and of its being roughened by needle-work, like a pocket nutmeg-grater.

David Copperfield, Chap. 2.

DOLLY VARDEN.—How well she looked! Well? Why, if he had exhausted every laudatory adjective in the dictionary, it wouldn't have been praise enough. When and where was there ever such a plump, roguish, comely, bright-eyed, enticing, bewitching, captivating, maddening little puss in all this world, as Dolly! What was the Dolly of five years ago to the Dolly of that day! How many coach-makers, saddlers, cabinet-makers, and professors of other useful arts, had deserted their fathers, mothers, sisters, brothers, and, most of all, their cousins, for the love of her! How many unknown gentlemen—supposed to be of mighty fortunes, if not titles—had waited round the corner after dark, and tempted Miggs, the incorruptible, with golden guineas, to deliver offers of marriage folded up in love-letters! How many disconsolate fathers and substantial tradesmen had waited on the locksmith for the same purpose, with dismal tales of how their sons had lost their appetites, and taken to shut themselves up in dark bed-rooms, and wandering in desolate suburbs with pale faces, and all because of Dolly Varden's loveliness and cruelty! How many young men, in all previous times of unprecedented steadiness, had turned suddenly wild and wicked for the same reason, and, in an ecstasy of unrequited love, taken to wrench off door-knockers, and invert the boxes of rheumatic watchmen! How had she recruited the king's service, both by sea and land, through rendering desperate his loving subjects between the ages of eighteen and twenty-five! How many young ladies had publicly professed with tears in their eyes, that for their tastes she was much too short, too tall, too bold, too cold, too stout, too thin, too fair, too dark—too everything but handsome! How many old ladies, taking counsel together, had thanked Heaven their daughters were not like her, and had hoped she might come to no harm, and had thought she would come to no good, and had wondered what people saw in her, and had arrived at the conclusion that she was "going off" in her looks, or had never come on in them, and that she was a thorough imposition and a popular mistake!

Barnaby Rudge, Chap. 41.

MR. F'S AUNT.—There was a fourth and most original figure in the Patriarchal tent, who also appeared before dinner. This was an amazing little old woman, with a face like a staring wooden doll too cheap for expression, and a stiff yellow wig perched unevenly on the top of her head, as if the child who owned the

doll had driven a tack through it anywhere, so that it only got fastened on. Another remarkable thing in this little old woman was, that the same child seemed to have damaged her face in two or three places with some blunt instrument in the nature of a spoon; her countenance, and particularly the tip of her nose, presenting the phenomena of several dints, generally answering to the bowl of that article. A further remarkable thing in this little old woman was, that she had no name but Mr. F's Aunt.

Little Dorrit, Book I., Chap. 13.

Mr. F's Aunt was so stiffened that she had the appearance of being past bending, by any means short of powerful mechanical pressure. Her bonnet was cocked up behind in a terrific manner; and her stony reticule was as rigid as if it had been petrified by the Gorgon's head, and had got it at that moment inside.

Little Dorrit, Book II., Chap. 34.

SALLY BRASS.—The office commonly held two examples of animated nature, more to the purpose of this history, and in whom it has a stronger interest and more particular concern.

Of these, one was Mr. Brass himself, who has already appeared in these pages. The other was his clerk, assistant, housekeeper, secretary, confidential plotter, adviser, intriguer, and bill-of-cost increaser, Miss Brass—a kind of Amazon at common law, of whom it may be desirable to offer a brief description.

Miss Sally Brass, then, was a lady of thirty-five or thereabouts, of a gaunt and bony figure, and a resolute bearing, which, if it repressed the softer emotions of love, and kept admirers at a distance, certainly inspired a feeling akin to awe in the breasts of those male strangers who had the happiness to approach her. In face she bore a striking resemblance to her brother Sampson—so exact, indeed, was the likeness between them, that had it consorted with Miss Brass's maiden modesty and gentle womanhood to have assumed her brother's clothes in a frolic and sat down beside him, it would have been difficult for the oldest friend of the family to determine which was Sampson and which Sally, especially as the lady carried upon her upper lip certain reddish demonstrations, which, if the imagination had been assisted by her attire, might have been mistaken for a beard. These were, however, in all probability, nothing more than eye-lashes in a wrong place, as the eyes of Miss Brass were free quite from any such natural impertinencies. In complexion Miss Brass was sallow—rather a dirty sallow, so to speak—but this hue was agreeably relieved by the healthy glow which mantled in the extreme tip of her laughing nose. Her voice was exceedingly impressive—deep and rich in quality, and, once heard, not easily forgotten. Her usual dress was a green gown, in color not unlike the curtain of the office-window, made tight to the figure, and terminating at the throat, where it was fastened behind by a peculiarly large and massive button. Feeling, no doubt, that simplicity and plainness are the soul of elegance, Miss Brass wore no collar or kerchief except upon her head, which was invariably ornamented with a brown gauze scarf, like the wing of the fabled vampire, and which, twisted into any form that happened to suggest itself, formed an easy and graceful head-dress.

Old Curiosity Shop, Chap. 33.

ROSA DARTLE.—There was a second lady in the dining-room, of a slight, short figure, dark, and not agreeable to look at, but with some appearance of good looks too, who attracted my attention: perhaps because I had not expected to see her; perhaps because I found myself sitting opposite to her: perhaps because of something really remarkable in her. She had black hair and eager black eyes, and was thin, and had a scar upon her lip. It was an old scar—I should rather call it seam, for it was not discolored, and had healed years ago—which had once cut through her mouth, downward towards the chin, but was now barely visible across the table, except above and on her upper lip, the shape of which it had altered. I concluded in my own mind that she was about thirty years of age, and that she wished to be married. She was a little dilapidated—like a house—with having been so long to let; yet had, as I have said, an appearance of good looks. Her thinness seemed to be the effect of some wasting fire within her, which found a vent in her gaunt eyes.

David Copperfield, Chap. 20.

MADAME DEFARGE.—Madame Defarge, his wife, sat in the shop behind the counter as he came in. Madame Defarge was a stout woman of about his own age, with a watchful eye that seldom seemed to look at anything, a large hand heavily ringed, a steady face, strong features, and great composure of manner. There was a character about Madame Defarge, from which one might have predicted that she did not often make mistakes against herself in any of the reckonings over which she presided. Madame Defarge being sensitive to cold, was wrapped in fur, and had a quantity of bright shawl twined about her head, though not to the concealment of her large ear-rings. Her knitting was before her, but she had laid it down to pick her teeth with a toothpick. Thus engaged, with her right elbow supported by her left hand, Madame Defarge said nothing when her lord came in, but coughed just one grain of cough. This, in combination with the lifting of her darkly-defined eyebrows over her toothpick by the breadth of a line, suggested to her husband that he would do well to look round the shop among the customers, for any new customer who had dropped in while he stepped over the way.

Tale of Two Cities, Chap. 5.

LITTLE DORRIT.—It was not easy to make out Little Dorrit's face; she was so retiring, plied her needle in such removed corners, and started away so scared if encountered on the stairs. But it seemed to be a pale transparent face, quick in expression, though not beautiful in feature, its soft hazel eyes excepted. A delicately bent head, a tiny form, a quick little pair of busy hands, and a shabby dress—it must needs have been very shabby to look at all so, being so neat—were Little Dorrit as she sat at work.

Little Dorrit, Book I., Chap. 5.

SAIREY GAMP.—She was a fat old woman, this Mrs. Gamp, with a husky voice and a moist eye, which she had a remarkable power of turning up, and only showing the white of it. Having very little neck, it cost her some trouble to look over herself, if one may say so, at those to whom she talked. She wore a very rusty

black gown, rather the worse for snuff, and a shawl and bonnet to correspond. In these dilapidated articles of dress she had, on principle, arrayed herself, time out of mind, on such occasions as the present; for this at once expressed a decent amount of veneration for the deceased, and invited the next of kin to present her with a fresher suit of weeds; an appeal so frequently successful, that the very feich and ghost of Mrs. Gamp, bonnet and all, might be seen hanging up, any hour in the day, in at least a dozen of the second-hand clothes shops about Holborn. The face of Mrs. Gamp—the nose in particular—was somewhat red and swollen, and it was difficult to enjoy her society without becoming conscious of a smell of spirits. Like most persons who have attained to great eminence in their profession, she took to hers very kindly; insomuch, that setting aside her natural predilections as a woman, she went to a lying-in or a laying-out with equal zest and relish.

Martin Chuzzlewit, Chap. 19.

Mrs. JOE GARGER.—My sister, Mrs. Joe Gargery, was more than twenty years older than I, and had established a great reputation with herself and the neighbors because she had brought me up "by hand." Having at that time to find out for myself what the expression meant, and knowing her to have a hard and heavy hand, and to be much in the habit of laying it upon her husband as well as upon me, I supposed that Joe Gargery and I were both brought up by hand.

She was not a good-looking woman, my sister; and I had a general impression that she must have made Joe Gargery marry her by hand. Joe was a fair man, with curls of flaxen hair on each side of his smooth face, and with eyes of such a very undecided blue that they seemed to have somehow got mixed with their own whites. He was a mild, good-natured, sweet-tempered, easy-going, foolish, dear fellow—a sort of Hercules in strength, and also in weakness.

My sister, Mrs. Joe, with black hair and eyes, had such a prevailing redness of skin that I sometimes used to wonder whether it was possible she washed herself with a nutmeg-grater instead of soap. She was tall and bony, and almost always wore a coarse apron, fastened over her figure behind with two loops, and having a square impregnable bib in front, that was stuck full of pins and needles. She made it a powerful merit in herself, and a strong reproach against Joe, that she wore this apron so much. Though I really see no reason why she should have worn it at all; or why, if she did wear it at all, she should not have taken it off every day of her life.

Great Expectations, Chap. 2.

"And she ain't over-partial to having scholars on the premises," Joe continued, "and in particular would not be over-partial to my being a scholar, for fear as I might rise. Like a sort of rebel, don't you see?"

I was going to retort with an inquiry, and had got as far as "Why—" when Joe stopped me.

"Stay a bit. I know what you're a going to say, Pip; stay a bit! I don't deny that your sister comes the Mogul over us, now and again. I don't deny that she do throw us back-falls, and that she do drop down upon us heavy. At such times as when your sister is on the Ram-page,

Pip," Joe sank his voice to a whisper and glanced at the door, "candor compels me to admit that she is a buster."

Joe pronounced this word as if it began with at least twelve capital B's.

"Why don't I rise? That were your observation when I broke it off, Pip?"

"Yes, Joe."

"Well," said Joe, passing the poker into his left hand, that he might feel his whisker; and I had no hope of him whenever he took to that placid occupation; "your sister's a master-mind. A master-mind."

"What's that?" I asked, in some hope of bringing him to a stand. But Joe was readier with his definition than I had expected, and completely stopped me by arguing circularly, and answering with a fixed look, "her."

"And I ain't a master-mind," Joe resumed, when he had unfixed his look, and got back to his whisker. "And last of all, Pip—and this I want to say very serious to you, old chap—I see so much in my poor mother, of a woman drudging and slaving and breaking her honest heart and never getting no peace in her mortal days, that I'm dead afeard of going wrong in the way of not doing what's right by a woman, and I'd far rather of the two go wrong the 'tother way, and be a little ill-convenienced myself. I wish it was only me that got put out, Pip; I wish there warn't no tickler for you, old chap; I wish I could take it all on myself; but this is the up-and-down-and-straight on it, Pip, and I hope you'll overlook shortcomings."

Great Expectations, Chap. 7.

MRS. GENERAL.—In person, Mrs. General, including her skirts, which had much to do with it, was of a dignified and imposing appearance; ample, rustling, gravely voluminous; always upright behind the proprieties. She might have been taken—had been taken—to the top of the Alps and the bottom of Herculaneum, without disarranging a fold in her dress, or displacing a pin. If her countenance and hair had rather a floury appearance, as though from living in some transcendently genteel Mill, it was rather because she was a chalky creation altogether, than because she mended her complexion with violet powder, or had turned gray. If her eyes had no expression, it was probably because they had nothing to express. If she had few wrinkles, it was because her mind had never traced its name or any other inscription on her face. A cool, waxy, blown-out woman, who had never lighted well.

Mrs. General had no opinions. Her way of forming a mind was to prevent it from forming opinions. She had a little circular set of mental grooves or rails, on which she started little trains of other people's opinions, which never overtook one another, and never got anywhere. Even her propriety could not dispute that there was impropriety in the world; but Mrs. General's way of getting rid of it was to put it out of sight, and make believe that there was no such thing. This was another of her ways of forming a mind—to cram all articles of difficulty into cupboards, lock them up, and say they had no existence. It was the easiest way, and, beyond all comparison, the properest.

Mrs. General was not to be told of anything shocking. Accidents, miseries, and offences,

were never to be mentioned before her. Passion was to go to sleep in the presence of Mrs. General, and blood was to change to milk and water. The little that was left in the world, when all these deductions were made, it was Mrs. General's province to varnish. In that formation process of hers, she dipped the smallest of brushes into the largest of pots, and varnished the surface of every object that came under consideration. The more cracked it was, the more Mrs. General varnished it.

There was varnish in Mrs. General's voice, varnish in Mrs. General's touch, an atmosphere of varnish round Mrs. General's figure. Mrs. General's dreams ought to have been varnished—if she had any—lying asleep in the arms of the good Saint Bernard, with the feathery snow falling on his house-top.

Little Dorrit, Book II., Chap. 2.

"GUSTER," Mrs. Snagsby's Maid.—Guster, really aged three or four and twenty, but looking a round ten years older, goes cheap with this unaccountable drawback of fits; and is so apprehensive of being returned on the hands of her patron saint, that, except when she is found with her head in the pail, or the sink, or the copper, or the dinner, or anything else that happens to be near her at the time of her seizure, she is always at work. She is a satisfaction to the parents and guardians of the 'prentices, who feel that there is little danger of her inspiring tender emotions in the breast of youth; she is a satisfaction to Mrs. Snagsby, who can always find fault with her; she is a satisfaction to Mr. Snagsby, who thinks it a charity to keep her. The law-stationer's establishment is, in Guster's eyes, a Temple of plenty and splendor. She believes the little drawing room up-stairs, always kept, as one may say, with its hair in papers and its pinafore on, to be the most elegant apartment in Christendom.

Bleak House, Chap. 10.

MRS. HUBBLE.—I remember Mrs. Hubble as a little, curly, sharp-edged person in sky-blue, who held a conventionally juvenile position, because she had married Mr. Hubble—I don't know at what remote period—when she was much younger than he. I remember Mr. Hubble as a tough, high-shouldered, stooping old man, of a sawdusty fragrance, with his legs extraordinarily wide apart; so that in my short days I always saw some miles of open country between them when I met him coming up the lane.

Great Expectations, Chap. 4.

TILLY SLOWBOY.—It may be noted of Miss Slowboy, in spite of her rejecting the caution with some vivacity, that she had a rare and surprising talent for getting this baby into difficulties; and had several times imperilled its short life, in a quiet way peculiarly her own. She was of a spare and straight shape, this young lady, insomuch that her garments appeared to be in constant danger of sliding off those sharp pegs, her shoulders, on which they were loosely hung. Her costume was remarkable for the partial development, on all possible occasions, of some flannel vestment of a singular structure; also for affording glimpses, in the region of the back, of a corset, or pair of stays, in color a dead-green. Being always in a state

of gaping admiration at everything, and absorbed, besides, in the perpetual contemplation of her mistress's perfections and the baby's, Miss Slowboy, in her little errors of judgment may be said to have done equal honor to her head and to her heart; and though these did less honor to the baby's head, which they were the occasional means of bringing into contact with deal-doors, dressers, stair-rails, bedposts, and other foreign substances, still they were the honest results of Tilly Slowboy's constant astonishment at finding herself so kindly treated, and installed in such a comfortable home. For the maternal and paternal Slowboy were alike unknown to Fame, and Tilly had been bred by public charity, a foundling; which word, though only differing from fondling by one vowel's length, is very different in meaning, and expresses quite another thing.

Cricket on the Hearth, Chap. 1.

MRS. KITTERBELL.—Mrs. Kitterbell was a tall, thin young lady, with very light hair, and a particularly white face—one of those young women who almost invariably, though one hardly knows why, recall to one's mind the idea of a cold fillet of veal.—*Tales, Chap. 11.*

MISS MARTIN.—Miss Amelia Martin was pale, tallish, thin, and two-and-thirty—what ill-natured people would call plain, and police reports interesting. She was a milliner and dress-maker, living on her business, and not above it.

Sketches (Characters), Chap. 8.

MRS. MIFF, The Pew-Opener.—Mrs. Miff, the wheezy little pew-opener—a mighty dry old lady, sparsely dressed, with not an inch of fullness anywhere about her—is also here, and has been waiting at the church-gate half-an-hour, as her place is, for the beadle.

A vinegary face has Mrs. Miff, and a mortified bonnet, and eke a thirsty soul for sixpences and shillings. Beckoning to stray people to come into pews, has given Mrs. Miff an air of mystery; and there is reservation in the eye of Mrs. Miff, as always knowing of a softer seat, but having her suspicions of the fee. There is no such fact as Mr. Miff, nor has there been these twenty years, and Mrs. Miff would rather not allude to him.—*Dombey & Son, Chap. 31.*

"Well, well," says Mrs. Miff, "you might do worse. For you're a tidy pair!"

There is nothing personal in Mrs. Miff's remark. She merely speaks of stock in trade. She is hardly more curious in couples than in coffins. She is such a spare, straight, dry old lady—such a pew of a woman—that you should find as many individual sympathies in a chip.

Dombey & Son, Chap. 57.

MISS MIGGS.—Mrs. Varden's chief aider and abettor, and at the same time her principal victim and object of wrath, was her single domestic servant, one Miss Miggs; or, as she was called, in conformity with those prejudices of society which lop and top from poor handmaidens all such genteel excrescences—Miggs. This Miggs was a tall young lady, very much addicted to pattens in private life; slender and shrewish, of a rather uncomfortable figure, and though not absolutely ill-looking, of a sharp and acid visage.

As a general principle and abstract proposition, Miggs held the male sex to be utterly contemptible and unworthy of notice; to be fickle, false, base, sottish, inclined to perjury, and wholly undeserving. When particularly exasperated against them (which, scandal said, was when Sim Tappertit slighted her most) she was accustomed to wish with great emphasis that the whole race of women could but die off, in order that the men might be brought to know the real value of the blessings by which they set so little store; nay, her feeling for her order ran so high, that she sometimes declared, if she could only have good security for a fair, round number—say ten thousand—of young virgins following her example, she would, to spite mankind, hang, drown, stab, or poison herself, with a joy past all expression.—*Barnaby Rudge, Chap. 7.*

MRS. MARKLEHAM.—Mrs. Strong's mamma was a lady I took great delight in. Her name was Mrs. Markleham; but our boys used to call her the Old Soldier, on account of her generalship, and the skill with which she marshalled great forces of relations against the Doctor. She was a little, sharp-eyed woman, who used to wear, when she was dressed, one unchangeable cap, ornamented with some artificial flowers, and two artificial butterflies supposed to be hovering about the flowers. There was a superstition among us that this cap had come from France, and could only originate in the workmanship of that ingenious nation; but all I certainly know about it is, that it always made its appearance on an evening, wheresoever Mrs. Markleham made her appearance; that it was carried about to friendly meetings in a Hindoo basket; that the butterflies had the gift of trembling constantly; and that they improved the shining hours at Dr. Strong's expense, like busy bees.—*David Copperfield, Chap. 16.*

MAGGIE.—She was about eight-and-twenty, with large bones, large features, large feet and hands, large eyes, and no hair. Her large eyes were limpid and almost colorless; they seemed to be very little affected by light, and to stand unnaturally still. There was also that attentive, listening expression in her face, which is seen in the faces of the blind; but she was not blind, having one tolerably serviceable eye. Her face was not exceedingly ugly, though it was only redeemed from being so by a smile; a good-humored smile, and pleasant in itself, but rendered pitiable by being constantly there. A great white cap, with a quantity of opaque frilling that was always flapping about, apologized for Maggy's baldness, and made it so very difficult for her old black bonnet to retain its place upon her head, that it held on round her neck like a gypsy's baby. A commission of haberdashers could alone have reported what the rest of her poor dress was made of; but it had a strong general resemblance to sea-weed, with here and there a gigantic tea-leaf. Her shawl looked particularly like a tea-leaf after long infusion.—*Little Dorrit, Book I., Chap. 9.*

MISS MOWCHER.—I looked at the doorway and saw nothing. I was still looking at the doorway, thinking that Miss Mowcher was a long while making her appearance, when, to my infinite astonishment there came

waddling round a sofa which stood between me and it, a puffy dwarf, of about forty or forty-five, with a very large head and face, a pair of roguish gray eyes, and such extremely little arms, that, to enable herself to lay a finger archly against her snub nose as she ogled Steerforth, she was obliged to meet the finger half-way, and lay her nose against it. Her chin, which was what is called a double-chin, was so fat that it entirely swallowed up the strings of her bonnet, bow and all. Throat she had none; waist she had none; legs she had none, worth mentioning; for though she was more than full-sized down to where her waist would have been, if she had had any, and though she terminated, as human beings generally do, in a pair of feet, she was so short that she stood at a common-sized chair as at a table, resting a bag she carried on the seat. This lady, dressed in an off-hand, easy style; bringing her nose and her forefinger together, with the difficulty I have described; standing with her head necessarily on one side, and, with one of her sharp eyes shut up, making an uncommonly knowing face; after ogling Steerforth for a few moments, broke into a torrent of words.

David Copperfield, Chap. 22.

CHAMBERMAID.

I rang the chambermaid's bell; and Mrs. Pratchett marched in, according to custom, demurely carrying a lighted flat candle before her, as if she was one of a long public procession, all the other members of which were invisible.

Somebody's Luggage, Chap. 3.

CHANGE—The Results of.

Change begets change. Nothing propagates so fast. If a man habituated to a narrow circle of cares and pleasures, out of which he seldom travels, step beyond it, though for never so brief a space, his departure from the monotonous scene on which he has been an actor of importance, would seem to be the signal for instant confusion. As if, in the gap he had left, the wedge of change were driven to the head, rending what was a solid mass to fragments; things cemented and held together by the usages of years, burst asunder in as many weeks. The mine which Time has slowly dug beneath familiar objects, is sprung in an instant; and what was rock before, becomes but sand and dust. Most men, at one time or other, have proved this in some degree.

Martin Chuzzlewit, Chap. 18.

CHARITY—of the Poor.

The man came running after them, and pressing her hand left something in it—two old, battered, smoke-earusted penny pieces. Who knows but they shone as brightly in the eyes of angels, as golden gifts that have been chronicled on tombs?—*Old Curiosity Shop, Chap. 45.*

CHARITY—Held by Main Force.

Mr. Wegg smokes and looks at the fire with a most determined expression of Charity; as if he had caught that cardinal virtue by the skirts as she felt it her painful duty to depart from him, and held her by main force.

Our Mutual Friend, Book II., Chap. 7.

CHARITY—Speculators in.

In short, we heard of a great many Missions, of various sorts, among this set of people; but,

nothing respecting them was half so clear to us, as that it was Mr. Quale's mission to be in ecstasies with everybody else's mission, and that it was the most popular mission of all.

Mr. Jarndyce had fallen into this company, in the tenderness of his heart, and his earnest desire to do all the good in his power; but, that he felt it to be too often an unsatisfactory company, where benevolence took spasmodic forms; where charity was assumed, as a regular uniform, by loud professors and speculators in cheap notoriety, vehement in profession, restless and vain in action, servile in the last degree of meanness to the great, adulatory of one another, and intolerable to those who were anxious quietly to help the weak from falling, rather than with a great deal of bluster and self-laudation to raise them up a little way when they were down; he plainly told us. When a testimonial was originated to Mr. Quale, by Mr. Gusher (who had already got one, originated by Mr. Quale), and when Mr. Gusher spoke for an hour and a half on the subject to a meeting, including two charity-schools of small boys and girls, who were specially reminded of the widow's mite, and requested to come forward with halfpence, and be acceptable sacrifices; I think the wind was in the east for three whole weeks.—*Bleak House, Chap. 15.*

CHARITY—The Romance of.

There are many lives of much pain, hardship, and suffering, which, having no stirring interest for any but those who lead them, are disregarded by persons who do not want thought or feeling, but who pamper their compassion, and need high stimulants to rouse it.

There are not a few among the disciples of charity who require, in their vocation, scarcely less excitement than the votaries of pleasure in theirs; and hence it is that diseased sympathy and compassion are every day expended on out-of-the-way objects, when only too many demands upon the legitimate exercise of the same virtues in a healthy state, are constantly within the sight and hearing of the most unobservant person alive. In short, charity must have its romance, as the novelist or playwright must have his. A thief in fustian is a vulgar character, scarcely to be thought of by persons of refinement; but dress him in green velvet, with a high-crowned hat, and change the scene of his operations from a thickly-peopled city to a mountain road, and you shall find in him the very soul of poetry and adventure. So it is with the one great cardinal virtue, which, properly nourished and exercised, leads to, if it does not necessarily include, all the others. It must have its romance; and the less of real, hard, struggling, work-a-day life there is in that romance the better.

Nicholas Nickleby, Chap. 18.

CHEEK—An Unsympathetic.

"My child is welcome, though unlooked for," said she, at the time presenting her cheek as if it were a cool slate for visitors to enroll themselves upon.

Our Mutual Friend, Book III., Chap. 16.

"This," said Mrs. Wilfer, presenting a cheek to be kissed, as sympathetic and responsive as the back of the bowl of a spoon, "is quite an honor!"

Our Mutual Friend, Book II., Chap. 8.

CHEER—An English.

No men on earth can cheer like Englishmen, who do so rally one another's blood and spirit when they cheer in earnest, that the stir is like the rush of their whole history, with all its standards waving at once, from Saxon Alfred's downward.—*Little Dorrit, Book II., Chap. 22.*

CHEERFULNESS—Kit's Religion.

"I don't believe, mother, that harmless cheerfulness and good humor are thought greater sins in Heaven than shirt-collars are, and I do believe that those chaps are just about as right and sensible in putting down the one as in leaving off the other—that's my belief. Whenever a Little Bethel parson calls you a precious lamb, or says your brother's one, you tell him it's the truest thing he's said for a twelvemonth, and that if he'd got a little more of the lamb himself, and less of the mint-sauce—not being quite so sharp and sour over it—I should like him all the better."—*Old Curiosity Shop, Chap. 41.*

CHEERFULNESS—Kit's Philosophy of.

"Can you suppose there's any harm in looking as cheerful and being as cheerful as our poor circumstances will permit? Do I see anything in the way I'm made, which calls upon me to be a snivelling, solemn, whispering chap, sneaking about as if I couldn't help it, and expressing myself in a most unpleasant snuffle? on the contrary, don't I see every reason why I shouldn't? Just hear this! Ha ha ha! Ain't that as nat'ral as walking, and as good for the health? Ha ha ha! Ain't that as nat'ral as a sheep's bleating, or a pig's grunting, or a horse's neighing, or a bird's singing? Ha ha ha! Isn't it, mother?"
—*Old Curiosity Shop, Chap. 22.*

CHEMIST—The.

Who that had seen him in his inner chamber, part library and part laboratory—for he was, as the world knew, far and wide, a learned man in chemistry, and a teacher on whose lips and hands a crowd of aspiring ears and eyes hung daily—who that had seen him there, upon a winter night, alone, surrounded by his drugs and instruments and books; the shadow of his shaded lamp a monstrous beetle on the wall, motionless among a crowd of spectral shapes raised there by the flickering of the fire upon the quaint objects around him; some of these phantoms (the reflections of glass vessels that held liquids) trembling at heart like things that knew his power to uncombine them, and to give back their component parts to fire and vapor; who that had seen him then, his work done, and he pondering in his chair before the rusted grate and red flame, moving his thin mouth as if in speech, but silent as the dead, would not have said that the man seemed haunted and the chamber too?
—*Haunted Man, Chap. 1.*

CHESTERFIELD—as a Man of the World.

"Shakespeare was undoubtedly very fine in his way; Milton good, though prosy; Lord Bacon deep, and decidedly knowing; but the writer who should be his country's pride, is my Lord Chesterfield."

He became thoughtful again, and the toothpick was in requisition.

"I thought I was tolerably accomplished as a man of the world," he continued; "I flattered

myself that I was pretty well versed in all those little arts and graces which distinguish men of the world from boors and peasants, and separate their character from those intensely vulgar sentiments which are called the national character. Apart from any natural prepossession in my own favor, I believed I was. Still, in every page of this enlightened writer, I find some captivating hypocrisy which has never occurred to me before, or some superlative piece of selfishness to which I was utterly a stranger. I should quite blush for myself before this stupendous creature, if, remembering his precepts, one might blush at anything. An amazing man! a nobleman in deed! any king or queen may make a lord, but only the Devil himself—and the Graces—can make a Chesterfield."

Many who are thoroughly false and hollow, seldom try to hide those vices from themselves; and yet, in the very act of avowing them, they lay claim to the virtues they feign most to despise. "For," say they, "this is honesty, this is truth. All mankind are like us, but they have not the candor to avow it." The more they affect to deny the existence of any sincerity in the world, the more they would be thought to possess it in its boldest shape; and this is an unconscious compliment to Truth on the part of these philosophers, which will turn the laugh against them to the Day of Judgment.

—*Barnaby Rudge, Chap. 23.*

CHILD—A matured (Mr. Grewgious).

"Young ways were never my ways. I was the only offspring of parents far advanced in life, and I half believe I was born advanced in life myself. No personality is intended towards the name you will so soon change, when I remark that while the general growth of people seem to have come into existence buds, I seem to have come into existence a chip. I was a chip—and a very dry one—when I first became aware of myself."—*Edwin Drood, Chap. 9.*

CHILD—Sickness of Johnny Harmon—Sloppy's account.

Mr. Sloppy being introduced, remained close to the door; revealing, in various parts of his form, many surprising, confounding, and incomprehensible buttons.

"I am glad to see you," said John Rokesmith, in a cheerful tone of welcome. "I have been expecting you."

Sloppy explained that he had meant to come before, but that the orphan (of whom he made mention as Our Johnny) had been ailing, and he had waited to report him well.

"Then he is well now?" said the Secretary.

"No he ain't," said Sloppy.

Mr. Sloppy having shaken his head to a considerable extent, proceeded to remark that he thought Johnny "must have took 'em from the Minders." Being asked what he meant, he answered, them that come out upon him and pickler his chest. Being requested to explain himself, he stated that there was some of 'em wot you couldn't kiver with a sixpence. Pressed to fall back upon a nominative case, he opined that they wos about as red as ever red could be. "But as long as they strikes out'ards, sir," continued Sloppy, "they ain't so much. It's their striking in'ards that's to be kep off."

John Rokesmith hoped the child had had

medical attendance? Oh, yes, said Sloppy, he had been took to the doctor's shop once. And what did the doctor call it? Rokesmith asked him. After some perplexed reflection, Sloppy answered, brightening, "He called it something as was wery long for spots." Rokesmith suggested measles. "No," said Sloppy, with confidence, "ever so much longer than *them*, sir!" (Mr. Sloppy was elevated by this fact, and seemed to consider that it reflected credit on the poor little patient.)

* * * * *

"Last night," said Sloppy, "when I was a-turning at the wheel pretty late, the mangle seemed to go like our Johnny's breathing. It begun beautiful, then as it went out it shook a little and got unsteady, then as it took the turn to come home it had a rattle-like and lumbered a bit, then it come smooth, and so it went on till I scarce know'd which was mangle and which was Our Johnny. Nor Our Johnny, he scarce know'd either, for sometimes when the mangle lumbers he says, 'Me choking, Granny!' and Mrs. Higden holds him up in her lap and says to me, 'Bide a bit, Sloppy,' and we all stops together. And when Our Johnny gets his breathing again, I turns again, and we all goes on together."

Sloppy had gradually expanded with this description into a stare and a vacant grin. He now contracted, being silent, into a half-repressed gush of tears, and, under pretence of being heated, drew the under part of his sleeve across his eyes with a singularly awkward, laborious, and roundabout smear.

* * * * *

"So bad as that!" cried Mrs. Boffin. "And Betty Higden not to tell me of it sooner!"

"I think she might have been mistrustful, mum," answered Sloppy, hesitating.

"Of what, for Heaven's sake?"

"I think she might have been mistrustful, mum," returned Sloppy, with submission, "of standing in Our Johnny's light. There's so much trouble in illness, and so much expense, and she's seen such a lot of its being objected to."

"But she never can have thought," said Mrs. Boffin, "that I would grudge the dear child anything?"

"No, mum, but she might have thought (as a habit-like) of its standing in Johnny's light, and might have tried to bring him through it unbeknownst."

Sloppy knew his ground well. To conceal herself in sickness, like a lower animal; to creep out of sight and coil herself away, and die; had become this woman's instinct. To catch up in her arms the sick child who was dear to her, and hide it as if it were a criminal, and keep off all ministrations but such as her own ignorant tenderness and patience could supply, had become this woman's idea of maternal love, fidelity, and duty. The shameful accounts we read, every week in the Christian year, my Lords and Gentlemen and Honorable Boards, the infamous records of small official inhumanity, do not pass by the people as they pass by us. And hence these irrational, blind, and obstinate prejudices, so astonishing to our magnificence, and having no more reason in them—God save the Queen and confound their politics—no, than smoke has in coming from fire!

Our Mutual Friend, Book II., Chap. 9.

CHILD—Death of Little Johnny Harmon.

At the Children's Hospital, the gallant steed, the Noah's ark, the yellow bird, and the officer in the Guards, were made as welcome as their child-owner. But the doctor said aside to Rokesmith, "This should have been days ago. Too late!"

However, they were all carried up into a fresh airy room, and there Johnny came to himself, out of a sleep or a swoon or whatever it was, to find himself lying in a little quiet bed, with a little platform over his breast, on which were already arranged, to give him heart and urge him to cheer up, the Noah's ark, the noble steed, and the yellow bird; with the officer in the Guards doing duty over the whole, quite as much to the satisfaction of his country as if he had been upon Parade. And at the bed's head was a colored picture beautiful to see, representing as it were another Johnny seated on the knee of some Angel surely, who loved little children. And, marvellous fact, to lie and stare at: Johnny had become one of a little family, all in little quiet beds (except two playing dominoes in little arm-chairs at a little table on the hearth); and on all the little beds were little platforms whereon were to be seen dolls' houses, woolly dogs with mechanical barks in them, not very dissimilar from the artificial voice pervading the bowels of the yellow bird, tin armies, Moorish tumblers, wooden tea-things, and the riches of the earth.

As Johnny murmured something in his placid admiration, the ministering women at his bed's head asked him what he said. It seemed that he wanted to know whether all these were brothers and sisters of his? So they told him yes. It seemed then, that he wanted to know whether God had brought them all together there? So they told him yes again. They made out then, that he wanted to know whether they would all get out of pain? So they answered yes to that question likewise, and made him understand that the reply included himself.

Johnny's powers of sustaining conversation were as yet so very imperfectly developed, even in a state of health, that in sickness they were little more than monosyllabic. But, he had to be washed and tended, and remedies were applied, and though those offices were far, far more skillfully and lightly done than ever anything had been done for him in his little life, so rough and short, they would have hurt and tired him but for an amazing circumstance which laid hold of his attention. This was no less than the appearance on his own little platform in pairs, of All Creation, on its way into his own particular ark: the elephant leading, and the fly, with a diffident sense of his size, politely bringing up the rear. A very little brother lying in the next bed with a broken leg, was so enchanted by this spectacle that his delight exalted its enthralling interest; and so came rest and sleep.

"I see you are not afraid to leave the dear child here, Betty," whispered Mrs. Boffin.

"No, ma'am. Most willingly, most thankfully, with all my heart and soul."

So, they kissed him, and left him there, and old Betty was to come back early in the morning, and nobody but Rokesmith knew for certain how that the doctor had said, "This should have been days ago. Too late!"

But, Rokesmith knowing it, and knowing that his bearing it in mind would be acceptable there-

after to that good woman who had been the only light in the childhood of desolate John Harmon dead and gone, resolved that late at night he would go back to the bedside of John Harmon's namesake, and see how it fared with him.

The family whom God had brought together were not all asleep, but were all quiet. From bed to bed, a light womanly tread and a pleasant fresh face passed in the silence of the night. A little head would lift itself up into the softened light here and there, to be kissed as the face went by—for these little patients are very loving—and would then submit itself to be composed to rest again. The mite with the broken leg was restless, and moaned; but after a while turned his face towards Johnny's bed, to fortify himself with a view of the ark, and fell asleep. Over most of the beds, the toys were yet grouped as the children had left them when they last laid themselves down, and, in their innocent grotesqueness and incongruity, they might have stood for the children's dreams.

The doctor came in too, to see how it fared with Johnny. And he and Rokesmith stood together, looking down with compassion upon him.

"What is it, Johnny?" Rokesmith was the questioner, and put an arm round the poor baby as he made a struggle.

"Him!" said the little fellow. "Those!"

The doctor was quick to understand children, and, taking the horse, the ark, the yellow bird, and the man in the Guards, from Johnny's bed, softly placed them on that of his next neighbor, the mite with the broken leg.

With a weary and yet a pleased smile, and with an action as if he stretched his little figure out to rest, the child heaved his body on the sustaining arm, and seeking Rokesmith's face with his lips, said:

"A kiss for the boofer lady."

Having now bequeathed all he had to dispose of, and arranging his affairs in this world, Johnny, thus speaking, left it.

Our Mutual Friend, Book II., Chap. 9.

CHILD—A Fashionable.

There was a Miss Podsnap. And this young rocking-horse was being trained in her mother's art of prancing in a stately manner without ever getting on. But the high parental action was not yet imparted to her, and in truth she was but an undersized damsel, with high shoulders, low spirits, chilled elbows, and a rasped surface of nose, who seemed to take occasional frosty peeps out of childhood into womanhood, and to shrink back again, overcome by her mother's head-dress, and her father from head to foot—crushed by the mere dead-weight of Podsnapery—*Our Mutual Friend, Book I., Chap. II.*

CHILD—Of a Female Philanthropist.

I was sitting at the window with my guardian, on the following morning, and Ada was busy writing—of course to Richard—when Miss Jellyby was announced, and entered, leading the identical Peepy, whom she had made some endeavors to render presentable, by wiping the dirt into corners of his face and hands, and making his hair very wet, and then violently frizzing it with her fingers. Everything the dear child wore was either too large for him or too small. Among his other contradictory decorations he had the hat of

a bishop, and the little gloves of a baby. His boots were, on a small scale, the boots of a ploughman; while his legs, so crossed and recrossed with scratches that they looked like maps, were bare, below a very short pair of plaid drawers, finished off with two frills of perfectly different patterns. The deficient buttons on his plaid frock had evidently been supplied from one of Mr. Jellyby's coats, they were so extremely brazen and so much too large. Most extraordinary specimens of needlework appeared on several parts of his dress, where it had been hastily mended; and I recognized the same hand on Miss Jellyby's.

"Oh, dear me!" said my guardian, "Due East!"—*Black House, Chap. 14.*

CHILD AND FATHER—A Contrast.

Dombey sat in the corner of the darkened room, in the great arm-chair by the bed-side, and Son lay tucked up warm in a little basket bedstead, carefully disposed on a low settle immediately in front of the fire and close to it, as if his constitution were analogous to that of a muffin, and it was essential to toast him brown while he was very new.

Dombey was about eight-and-forty years of age. Son about eight-and-forty minutes. Dombey was rather bald, rather red, and though a handsome, well-made man, too stern and pompous in appearance to be prepossessing. Son was very bald, and very red, and though (of course) an undeniably fine infant, somewhat crushed and spotty in his general effect, as yet. On the brow of Dombey, Time and his brother Care had set some marks, as on a tree that was to come down in good time—remorseless twins they are for striding through their human forests, notching as they go—while the countenance of Son was crossed and recrossed with a thousand little creases, which the same deceitful Time would take delight in smoothing out and wearing away with the flat part of his scythe, as a preparation of the surface for his deeper operations.

Dombey, exulting in the long-looked for event, jingled and jingled the heavy gold watch-chain that depended from below his trim blue coat, whereof the buttons sparkled phosphorescently in the feeble rays of the distant fire. Son, with his little fists curled up and clenched, seemed, in his feeble way, to be squaring at existence for having come upon him so unexpectedly.

Dombey & Son, Chap. 1.

CHILDHOOD—The Power of Observation in.

I believe the power of observation in numbers of very young children to be quite wonderful for its closeness and accuracy. Indeed, I think that most grown men who are remarkable in this respect, may, with greater propriety, be said not to have lost the faculty, than to have acquired it; the rather, as I generally observe such men to retain a certain freshness, and gentleness, and capacity of being pleased, which are also an inheritance they have preserved from their childhood.—*David Copperfield, Chap. 2.*

CHILDHOOD—The Fortitude of Little Nell.

In the pale moonlight, which lent a wanness of its own to the delicate face, where thoughtful care already mingled with the winning grace and loveliness of youth, the too bright eye, the spiritual head, the lips that pressed each other with such high resolves and courage of the heart, the

slight figure, firm in its bearing, and yet so very weak, told their silent tale; but told it only to the wind that rustled by, which, taking up its burden, carried, perhaps to some mother's pillow, faint dreams of childhood fading in its bloom, and resting in the sleep that knows no waking.

Old Curiosity Shop, Chap. 43.

CHILDHOOD—The early experience of.

"It always grieves me to contemplate the initiation of children into the ways of life, when they are scarcely more than infants. It checks their confidence and simplicity—two of the best qualities that Heaven gives them—and demands that they share our sorrows before they are capable of entering into our enjoyments."

"It will never check hers," said the old man, looking steadily at me; "the springs are too deep. Besides, the children of the poor know but few pleasures. Even the cheap delights of childhood must be bought and paid for."

Old Curiosity Shop, Chap. 1.

CHILDHOOD—In a city.

I don't know where she was going, but we saw her run, such a little, little creature, in her womanly bonnet and apron, through a covered way at the bottom of the court; and melt into the city's strife and sound, like a dewdrop in an ocean.—*Bleak House, Chap. 15.*

CHILDHOOD—Sad remembrances of.

The dreams of childhood—its airy fables; its graceful, beautiful, humane, impossible adornments of the world beyond; so good to be believed in once, so good to be remembered when outgrown, for then the least among them rises to the stature of a great Charity in the heart, suffering little children to come into the midst of it, and to keep with their pure hands a garden in the stony ways of this world, wherein it was better for all the children of Adam that they should oftener sun themselves, simple and trustful, and not worldly-wise—what had she to do with these? Remembrances of how she had journeyed to the little that she knew, by the enchanted roads of what she and millions of innocent creatures had hoped and imagined; and how first coming upon Reason through the tender light of Fancy, she had seen it a beneficent god, deferring to gods as great as itself; not a grim Idol, cruel and cold, with its victims bound hand to foot, and its big dumb shape set up with a sightless stare, never to be moved by anything but so many calculated tons of leverage—what had she to do with these? Her remembrances of home and childhood were remembrances of the drying up of every spring and fountain in her young heart as it gushed out. The golden waters were not there. They were flowing for the fertilization of the land where grapes are gathered from thorns, and figs from thistles.

Hard Times, Book II., Chap. 9.

CHILDHOOD—The Dreams of.

The room was a pleasant one, at the top of the house, overlooking the sea, on which the moon was shining brilliantly. After I had said my prayers, and the candle had burnt out, I remember how I still sat looking at the moonlight on the water, as if I could hope to read my fortune in it, as in a bright book; or to see my mother with her child, coming from Heaven,

along that shining path, to look upon me as she had looked when I last saw her sweet face. I remember how I seemed to float, then, down the melancholy glory of that track upon the sea, away into the world of dreams.

David Copperfield, Chap. 13.

CHILDHOOD—Neglected.

The girl belonged to a class—unhappily but too extensive—the very existence of which should make men's hearts bleed. Barely past her childhood, it required but a glance to discover that she was one of those children, born and bred in neglect and vice, who have never known what childhood is: who have never been taught to love and court a parent's smile, or to dread a parent's frown. The thousand nameless endearments of childhood, its gayety and its innocence, are alike unknown to them. They have entered at once upon the stern realities and miseries of life, and to their better nature it is almost hopeless to appeal in after-times, by any of the references which will awaken, if it be only for a moment, some good feeling in ordinary bosoms, however corrupt they may have become. Talk to *them* of parental solicitude, the happy days of childhood, and the merry games of infancy! Tell them of hunger and the streets, beggary and stripes, the gin-shop, the station-house, and the pawnbroker's, and they will understand you.—*Scenes, Chap. 25.*

CHILDISHNESS—A Misnomer.

We call this a state of childishness, but it is the same poor hollow mockery of it, that death is of sleep. Where, in the dull eyes of doting men, are the laughing light and life of childhood, the gayety that has known no check, the frankness that has felt no chill, the hope that has never withered, the joys that fade in blossoming? Where, in the sharp lineaments of rigid and unsightly death, is the calm beauty of slumber, telling of rest for the waking hours that are past, and gentle hopes and loves for those which are to come? Lay death and sleep down, side by side, and say who shall find the two akin. Send forth the child and childish man together, and blush for the pride that libels our own old happy state, and gives its title to an ugly and distorted image.—*Old Curiosity Shop, Chap. 12.*

CHILDREN—The blessing of.

Humanity is indeed a happy lot, when we can repeat ourselves in others, and still be young as they.—*Barnaby Rudge, Chap. 27.*

CHILDREN—Injustice to.

In the little world in which children have their existence, whosoever brings them up, there is nothing so finely perceived and so finely felt, as injustice. It may be only small injustice that the child can be exposed to; but the child is small, and its world is small, and its rocking-horse stands as many hands high, according to scale, as a big-boned Irish hunter. Within myself, I had sustained, from my babyhood, a perpetual conflict with injustice. I had known, from the time when I could speak, that my sister, in her capricious and violent coercion, was unjust to me. I had cherished a profound conviction that her bringing me up by hand gave her no right to bring me up by jerks. Through all my punishments, disgraces, fasts, and vigils,

and other penitential performances, I had nursed this assurance; and to my communing so much with it, in a solitary and unprotected way, I in great part refer the fact that I was morally timid and very sensitive.

Great Expectations, Chap. 8.

CHILDREN—Keeping and losing.

"You have a son, I believe?" said Mr. Dombey.

"Four on 'em, sir. Four hims and a her. All alive!"

"Why, it's as much as you can afford to keep them!" said Mr. Dombey.

"I couldn't hardly afford but one thing in the world less, sir."

"What is that?"

"To lose 'em, sir."—*Dombey & Son, Ch. 2.*

CHILDREN—A lawyer's view of.

Pretty nigh all the children he saw in his daily business life, he had reason to look upon as so much spawn, to develop into the fish that were to come to his net—to be prosecuted, defended, forsworn, made orphans, be-devilled somehow.—*Great Expectations, Chap. 51.*

CHILDREN—The sympathy of.

No man ever really loved a woman, lost her, and knew her with a blameless though an unchanged mind, when she was a wife and a mother, but her children had a strange sympathy with him—an instinctive delicacy of pity for him.

Tale of Two Cities, Chap. 21.

CHILDREN—at church.

Here is our pew in the church. What a high-backed pew! With a window near it, out of which our house can be seen, and is seen many times during the morning's service, by Peggotty, who likes to make herself as sure as she can that it's not being robbed, or is not in flames. But though Peggotty's eye wanders, she is much offended if mine does, and frowns to me, as I stand upon the seat, that I am to look at the clergyman. But I can't always look at him—I know him without that white thing on, and I am afraid of his wondering why I stare so, and perhaps stopping the service to inquire—and what am I to do? It's a dreadful thing to gape, but I must do something. I look at my mother, but she pretends not to see me. I look at a boy in the aisle, and he makes faces at me. I look at the sunlight coming in at the open door through the porch, and there I see a stray sheep—I don't mean a sinner, but mutton—half making up his mind to come into the church. I feel that if I looked at him any longer, I might be tempted to say something out loud; and what would become of me then? I look up at the monumental tablets on the wall, and try to think of Mr. Bodgers, late of this parish, and what the feelings of Mrs. Bodgers must have been, when affliction sore, long time Mr. Bodgers bore, and physicians were in vain. I wonder whether they called in Mr. Chillip, and he was in vain; and if so, how he likes to be reminded of it once a week. I look from Mr. Chillip, in his Sunday neckcloth, to the pulpit; and think what a good place it would be to play in, and what a castle it would make, with another boy coming up the stairs to attack it, and having the velvet cushion with the tassels thrown down on his head. In time my eyes

gradually shut up; and, from seeming to hear the clergyman singing a drowsy song in the heat, I hear nothing, until I fall off the seat with a crash, and am taken out, more dead than alive, by Peggotty.—*David Copperfield, Chap. 2.*

CHILDREN—of Nature.

There was once a child, and he strolled about a good deal, and thought of a number of things. He had a sister, who was a child too, and his constant companion. These two used to wonder all day long. They wondered at the beauty of the flowers; they wondered at the height and blueness of the sky; they wondered at the depth of the bright water; they wondered at the goodness and the power of GOD, who made the lovely world.

They used to say to one another, sometimes, Supposing all the children upon earth were to die, would the flowers, and the water, and the sky be sorry? They believed they would be sorry. For, said they, the buds are the children of the flowers, and the little playful streams that gambol down the hill-sides are the children of the water; and the smallest bright specks playing at hide and seek in the sky all night, must surely be the children of the stars; and they would all be grieved to see their playmates, the children of men, no more.

Child's Dream of a Star.—Reprinted Pieces.

CHILDREN, Neglected—Their footprints.

I looked at him, and I looked about at the disorderly traces in the mud, and I thought of the drops of rain and the footprints of an extinct creature, hoary ages upon ages old, that geologists have identified on the face of a cliff; and this speculation came over me: If this mud could petrify at this moment, and could lie concealed here for ten thousand years, I wonder whether the race of men then to be our successors on the earth could, from these or any marks, by the utmost force of the human intellect, unassisted by tradition, deduce such an astounding inference as the existence of a polished state of society that bore with the public savagery of neglected children in the streets of its capital city, and was proud of its power by sea and land, and never used its power to seize and save them!—*An Amateur Beat—New Uncommercial Samples.*

CHILDREN—Who are doted upon.

The couple who dote upon their children recognize no dates but those connected with their births, accidents, illnesses, or remarkable deeds. They keep a mental almanac with a vast number of 'Innocents' days, all in red letters. They recollect the last coronation, because on that day little Tom fell down the kitchen stairs; the anniversary of the Gunpowder Plot, because it was on the fifth of November that Ned asked whether wooden legs were made in heaven and cocked hats grew in gardens. Mrs. Whiffer will never cease to recollect the last day of the old year as long as she lives, for it was on that day that the baby had the four red spots on its nose which they took for measles. * * * The children of this couple can know no medium. They are either prodigies of good health or prodigies of bad health; whatever they are, they must be prodigies.—*Sketches of Couples.*

CHILDREN—Their legs calendars of distress.

The children tumbled about, and notched memoranda of their accidents in their legs, which were perfect little calendars of distress.

Bleak House, Chap. 5.

CHILDREN—The love of.

I love these little people; and it is not a slight thing when they, who are so fresh from God, love us.—*Old Curiosity Shop, Chap. 1.*

CHILDREN—In the hospitals.

In its seven-and-thirty beds I saw but little beauty, for starvation in the second or third generation takes a pinched look; but I saw the sufferings both of infancy and childhood tenderly assuaged; I heard the little patients answering to pet, playful names; the light touch of a delicate lady laid bare the wasted sticks of arms for me to pity; and the claw-like little hands, as she did so, twined themselves lovingly around her wedding-ring.

One baby mite there was as pretty as any of Raphael's angels. The tiny head was bandaged for water on the brain, and it was suffering with acute bronchitis too, and made from time to time a plaintive, though not impatient or complaining, little sound. The smooth curve of the cheeks and of the chin was faultless in its condensation of infantine beauty, and the large bright eyes were most lovely. It happened, as I stopped at the foot of the bed, that these eyes rested upon mine with that wistful expression of wondering thoughtfulness which we all know sometimes in very little children. They remained fixed on mine, and never turned from me while I stood there. When the utterance of that plaintive sound shook the little form, the gaze still remained unchanged. I felt as though the child implored me to tell the story of the little hospital in which it was sheltered to any gentle heart I could address. Laying my world-worn hand upon the little unmarked clasped hand at the chin, I gave it a silent promise that I would do so.—*A Small Star in the East. New Uncommercial Samples.*

CHILDREN—Captain Cuttle's advice.

"Hear him!" cried the Captain, "good morality! Wal'r, my lad. Train up a fig-tree in the way it should go, and when you are old sit under the shade on it. Overhaul the—Well," said the Captain, on second thoughts, "I ain't quite certain where that's to be found, but when found make a note of. Sol Gills, heave ahead again!"
Dombey & Son, Chap. 19.

CHILDREN—Their martyrdom.

At one o'clock there was a dinner, chiefly of the farinaceous and vegetable kind, when Miss Pankey (a mild little blue-eyed morsel of a child, who was shampoo'd every morning, and seemed in danger of being rubbed away altogether) was led in from captivity by the ogress herself, and instructed that nobody who sniffed before visitors ever went to Heaven.—*Dombey & Son, Ch. 8.*

However touching these marks of a tender disposition were to his mother, it was not in the character of that remarkable woman to permit her recognition of them to degenerate into weak-

ness. Therefore, after vainly endeavoring to convince his reason by shakes, pokes, bawlings-out, and similar applications to his head, she led him into the air, and tried another method; which was manifested to the marriage-party by a quick succession of sharp sounds, resembling applause, and, subsequently, by their seeing Alexander in contact with the coolest paving-stone in the court, greatly flushed, and loudly lamenting.—*Dombey & Son, Chap. 60.*

"The fine little boy with the blister on his nose is the eldest. The blister, I believe," said Miss Tox, looking round upon the family, "is not constitutional, but accidental."

The apple-faced man was understood to growl. "Flat-iron."

"I beg your pardon, sir," said Miss Tox, "did you—"

"Flat-iron," he repeated.

"Oh yes," said Miss Tox. "Yes! quite true. I forgot. The little creature, in his mother's absence, smelt a warm flat-iron. You're quite right, sir."—*Dombey & Son, Chap. 2.*

CHILDREN—The Gauntlet of their diseases.

All this vigilance and care could not make little Paul a thriving boy. Naturally delicate, perhaps, he pined and wasted after the dismissal of his nurse, and for a long time seemed but to wait his opportunity of gliding through their hands, and seeking his lost mother. This dangerous ground in his steeple-chase towards manhood passed, he still found it very rough riding, and was grievously beset by all the obstacles in his course. Every tooth was a break-neck fence, and every pimple in the measles a stone-wall to him. He was down in every fit of the whooping-cough, and rolled upon and crushed by a whole field of small diseases, that came trooping on each other's heels to prevent his getting up again. Some bird of prey got into his throat instead of the thrush; and the very chickens, turning ferocious—if they have anything to do with that infant malady to which they lend their name—worried him like tiger-cats.—*Dombey & Son, Ch. 8.*

CHILDREN—In love.

Boots could assure me that it was better than a picter, and equal to a play, to see them babies, with their long, bright, curling hair, their sparkling eyes, and their beautiful, light tread, a rambling about the garden, deep in love. Boots was of opinion that the birds believed they was birds, and kept up with 'em, singing to please 'em. Sometimes they would creep under the Tulip-tree, and would sit there with their arms round one another's necks, and their soft cheeks touching, a reading about the Prince, and the Dragon, and the good and bad enchanters, and the king's fair daughter. Sometimes he would hear them planning about having a house in a forest, keeping bees and a cow, and living entirely on milk and honey. Once he came upon them by the pond, and heard Master Harry say, "Adorable Norah, kiss me and say you love me to distraction, or I'll jump in head-foremost." And Boots made no question he would have done it if she hadn't complied. On the whole, Boots said it had a tendency to make him feel as if he was in love himself—only he didn't exactly know who with.—*The Holly Tree.*

CHILDREN-HATER—Tackleton, the.

Tackleton, the Toy merchant, pretty generally known as Gruff & Tackleton—for that was the firm, though Gruff had been bought out long ago; only leaving his name, and as some said his nature, according to its Dictionary meaning, in the business—Tackleton, the Toy merchant, was a man whose vocation had been quite misunderstood by his Parents and Guardians. If they had made him a Money-Lender, or a sharp Attorney, or a Sheriff's Officer, or a Broker, he might have sown his discontented oats in his youth, and, after having had the full-run of himself in ill-natured transactions, might have turned out amiable, at last, for the sake of a little freshness and novelty. But, cramped and chafing in the peaceable pursuit of toy-making, he was a domestic Ogre, who had been living on children all his life, and was their implacable enemy. He despised all toys; wouldn't have bought one for the world; delighted, in his malice, to insinuate grim expressions into the faces of brown-paper farmers who drove pigs to market, bellmen who advertised lost lawyers' consciences, movable old ladies who darned stockings or carved pies; and other like samples of his stock in trade. In appalling masks; hideous, hairy, red-eyed Jacks in Boxes; Vampire Kites; demoniacal Tumblers who wouldn't lie down, and were perpetually flying forward, to stare infants out of countenance; his soul perfectly revelled. They were his only relief and safety-valve. He was great in such inventions. Anything suggestive of a Pony nightmare was delicious to him. He had even lost money (and he took to that toy very kindly) by getting up Goblin slides for magic lanterns, whereon the Powers of Darkness were depicted as a sort of supernatural shell-fish, with human faces. In intensifying the portraiture of Giants, he had sunk quite a little capital; and, though no painter himself, he could indicate, for the instruction of his artists, with a piece of chalk, a certain furtive leer for the countenances of those monsters, which was safe to destroy the peace of mind of any young gentleman between the ages of six and eleven, for the whole Christmas or Midsummer Vacation.

Cricket on the Hearth, Chap. 1.

CHIN—A double.

"That," repeated Mrs. Gowan, furling her green fan for the moment and tapping her chin with it (it was on the way to being a double chin; might be called a chin and a half at present), "that's all!"

Little Dorrit, Book I., Chap. 33.

CHRISTIAN—A conventional (Mrs. Sprogd-kin).

She was a member of the Reverend Frank's congregation, and made a point of distinguishing herself in that body, by conspicuously weeping at everything, however cheering, said by the Reverend Frank in his public ministration; also by applying to herself the various lamentations of David, and complaining in a personally injured manner (much in arrears of the clerk and the rest of the respondents) that her enemies were digging pit-falls about her, and breaking her with rods of iron. Indeed, this old widow discharged herself of that portion of the Morning and Evening Service as if she were lodging

a complaint on oath and applying for a warrant before a magistrate. But this was not her most inconvenient characteristic, for that took the form of an impression, usually recurring in inclement weather and at about daybreak, that she had something on her mind, and stood in immediate need of the Reverend Frank to come and take it off. Many a time had that kind creature got up, and gone out to Mrs. Sprogdkin (such was the disciple's name), suppressing a strong sense of her comicality by his strong sense of duty, and perfectly knowing that nothing but a cold would come of it. However, beyond themselves, the Reverend Frank Milvey and Mrs. Milvey seldom hinted that Mrs. Sprogdkin was hardly worth the trouble she gave; but both made the best of her, as they did of all their troubles.

Our Mutual Friend, Book IV., Chap. 11.

CHRISTIAN—A professing (Mrs. Varden).

"Let us be sincere, my dear madam—"

"—and Protestant," murmured Mrs. Varden.

"—and Protestant above all things. Let us be sincere and Protestant, strictly moral, strictly just (though always with a leaning towards mercy), strictly honest, and strictly true, and we gain—it is a slight point, certainly, but still it is something tangible; we throw up a groundwork and foundation, so to speak, of goodness, on which we may afterwards erect some worthy superstructure."

Now, to be sure, Mrs. Varden thought, here is a perfect character. Here is a meek, righteous, thoroughgoing Christian, who, having mastered all these qualities, so difficult of attainment; who, having dropped a pinch of salt on the tails of all the cardinal virtues, and caught them every one; makes light of their possession, and pants for more morality. For the good woman never doubted (as many good men and women never do) that this slighting kind of profession, this setting so little store by great matters, this seeming to say, "I am not proud, I am what you hear, but I consider myself no better than other people; let us change the subject, pray"—was perfectly genuine and true. He so contrived it, and said it in that way that it appeared to have been forced from him, and its effect was marvellous.

Aware of the impression he had made—few men were quicker than he at such discoveries—Mr. Chester followed up the blow by propounding certain virtuous maxims, somewhat vague and general in their nature, doubtless, and occasionally partaking of the character of truisms, worn a little out at elbow, but delivered in so charming a voice and with such uncommon serenity and peace of mind, that they answered as well as the best. Nor is this to be wondered at; for as hollow vessels produce a far more musical sound in falling than those which are substantial, so it will oftentimes be found that sentiments which have nothing in them make the loudest ringing in the world, and are the most relished.—*Barnaby Rudge, Chap. 27.*

CHRISTIAN—A rigid (Esther's God-mother).

I was brought up, from my earliest remembrance—like some of the princesses in the fairy stories, only I was not charming—by my god-mother. At least I only knew her as such. She

was a good, good woman ! She went to church three times every Sunday, and to morning prayers on Wednesdays and Fridays, and to lectures whenever there were lectures ; and never missed. She was handsome ; and if she had ever smiled, would have been (I used to think) like an angel—but she never smiled. She was always grave and strict. She was so very good herself, I thought, that the badness of other people made her frown all her life. I felt so different from her, even making every allowance for the differences between a child and a woman ; I felt so poor, so trifling, and so far off ; that I never could be unrestrained with her—no, could never love her as I wished.—*Black House, Chap. 3.*

CHRISTMAS.

Christmas time ! That man must be a misanthrope indeed, in whose breast something like a jovial feeling is not roused—in whose mind some pleasant associations are not awakened—by the recurrence of Christmas. There are people who will tell you that Christmas is not to them what it used to be ; that each succeeding Christmas has found some cherished hope or happy prospect of the year before, dimmed or passed away ; that the present only serves to remind them of reduced circumstances and straitened incomes—of the feasts they once bestowed on hollow friends, and of the cold looks that meet them now, in adversity and misfortune. Never heed such dismal reminiscences. There are few men who have lived long enough in the world, who cannot call up such thoughts any day in the year. Then do not select the merriest of the three hundred and sixty-five for your doleful recollections, but draw your chair nearer the blazing fire—fill the glass and send round the song—and if your room be smaller than it was a dozen years ago, or if your glass be filled with reeking punch instead of sparkling wine, put a good face on the matter, and empty it off-hand, and fill another, and troll off the old ditty you used to sing, and thank God it's no worse. Look on the merry faces of your children (if you have any) as they sit round the fire. One little seat may be empty ; one slight form that gladdened the father's heart, and roused the mother's pride to look upon, may not be there. Dwell not upon the past ; think not that one short year ago, the fair child now resolving into dust, sat before you, with the bloom of health upon its cheek, and the gayety of infancy in its joyous eye. Reflect upon your present blessings—of which every man has many—not on your past misfortunes, of which all men have some. Fill your glass again, with a merry face and contented heart. Our life on it, but your Christmas shall be merry, and your new-year a happy one.

Who can be insensible to the outpourings of good feeling, and the honest interchange of affectionate attachment, which abound at this season of the year ? A Christmas family party ! We know nothing in nature more delightful ! There seems a magic in the very name of Christmas. Petty jealousies and discords are forgotten ; social feelings are awakened in bosoms to which they have long been strangers ; father and son, or brother and sister, who have met and passed with averted gaze, or a look of cold recognition, for months before, proffer and return the cordial embrace, and bury their past animosities in their present happiness. Kindly

hearts that have yearned towards each other, but have been withheld by false notions of pride and self-dignity, are again re-united, and all is kindness and benevolence ! Would that Christmas lasted the whole year through (as it ought), and that the prejudices and passions which deform our better nature were never called into action among those to whom they should ever be strangers !—*Sketches (Characters), Chap. 2.*

CHRISTMAS—Its Associations.

But, hark ! 'The Waits are playing, and they break my childish sleep ! What images do I associate with the Christmas music as I see them set forth on the Christmas tree ? Known before all the others, keeping far apart from all the others, they gather round my little bed. An angel, speaking to a group of shepherds in a field ; some travellers, with eyes uplifted, following a star ; a baby in a manger ; a child in a spacious temple, talking with grave men ; a solemn figure, with a mild and beautiful face, raising a dead girl by the hand ; again, near a city-gate, calling back the son of a widow, on his bier, to life ; a crowd of people looking through the opened roof of a chamber where he sits, and letting down a sick person on a bed, with ropes ; the same, in a tempest, walking on the water to a ship ; again, on a sea-shore, teaching a great multitude ; again, with a child upon his knee, and other children round ; again, restoring sight to the blind, speech to the dumb, hearing to the deaf, health to the sick, strength to the lame, knowledge to the ignorant ; again, dying upon a Cross, watched by armed soldiers, a thick darkness coming on, the earth beginning to shake, and only one voice heard : "Forgive them, for they know not what they do !"

Still, on the lower and maturer branches of the Tree, Christmas associations cluster thick. School-books are shut up ; Ovid and Virgil silenced ; the Rule of Three, with its cool impertinent inquiries, long disposed of ; Terence and Plautus acted no more, in an arena of huddled desks and forms, all chipped, and notched, and inked ; cricket-bats, stumps, and balls, left higher up, with the smell of trodden grass and the softened noise of shouts in the evening air ; the tree is still fresh, still gay. If I no more come home at Christmas time, there will be girls and boys (thank Heaven) while the world lasts.

* * * * *

Among the later toys and fancies hanging there—as idle often, and less pure—be the images once associated with the sweet old Waits, the softened music in the night, ever unalterable ! Encircled by the social thoughts of Christmas time, still let the benignant figure of my childhood stand unchanged ! In every cheerful image and suggestion that the season brings, may the bright star that rested above the poor roof, be the star of all the Christian world ! A moment's pause, oh, vanishing tree, of which the lower boughs are dark to me as yet, and let me look once more ! I know there are blank spaces on thy branches, where eyes that I have loved have shone and smiled ; from which they are departed. But, far above, I see the raiser of the dead girl, and the widow's son ; and God is good ! If Age be hiding for me in the unseen portion of thy downward growth, oh, may I, with a gray head, turn a child's heart to that figure yet, and a child's trustfulness and confidence !

Now, the tree is decorated with bright merriment, and song, and dance, and cheerfulness. And they are welcome. Innocent and welcome be they ever held, beneath the branches of the Christmas Tree, which cast no gloomy shadow! But, as it sinks into the ground, I hear a whisper going through the leaves: "This, in commemoration of the law of love and kindness, mercy and compassion. This, in remembrance of Me!"—*Christmas Tree—Reprinted Pieces.*

CHRISTMAS DAY.

They stood in the city-streets on Christmas morning, where (for the weather was severe) the people made a rough, but brisk and not unpleasant kind of music, in scraping the snow from the pavement in front of their dwellings, and from the tops of their houses, whence it was mad delight to the boys to see it come plumping down into the road below, and splitting into artificial little snow-storms.

The house-fronts looked black enough, and the windows blacker, contrasting with the smooth white sheet of snow upon the roofs, and with the dirtier snow upon the ground; which last deposit had been ploughed up in deep furrows by the heavy wheels of carts and wagons; furrows that crossed and recrossed each other hundreds of times where the great streets branched off; and made intricate channels, hard to trace, in the thick yellow mud and icy water. The sky was gloomy, and the shortest streets were choked up with a dingy mist, half thawed, half frozen, whose heavier particles descended in a shower of sooty atoms, as if all the chimneys in Great Britain had, by one consent, caught fire, and were blazing away to their dear hearts' content. There was nothing very cheerful in the climate or the town, and yet there was an air of cheerfulness abroad that the clearest summer air, and brightest summer sun, might have endeavored to diffuse in vain.

For, the people who were shovelling away on the housetops were jovial and full of glee; calling out to one another from the parapets, and now and then exchanging a facetious snowball—better-natured missile far than many a wordy jest—laughing heartily if it went right, and not less heartily if it went wrong. The poulterers' shops were still half open, and the fruiterers' shops were radiant in their glory. There were great round, pot-bellied baskets of chestnuts, shaped like the waistcoats of jolly old gentlemen, lolling at the doors, and tumbling out into the street in their apoplectic opulence. There were ruddy, brown-faced, broad-girthed Spanish onions, shining, in the fatness of their growth, like Spanish friars, and winking from their shelves in wanton slyness at the girls as they went by, and glanced demurely at the hung-up mistletoe. There were pears and apples, clustered high in blooming pyramids; there were bunches of grapes, made, in the shopkeepers' benevolence, to dangle from conspicuous hooks, that people's mouths might water gratis as they passed; there were piles of filberts, mossy and brown, recalling, in their fragrance, ancient walks among the woods, and pleasant shufflings, ankle deep, through withered leaves; there were Norfolk Biffins, squab and swarthy, setting off the yellow of the oranges and lemons, and, in the great compactness of their juicy persons, urgently entreating and beseeching to be carried home in

paper bags and eaten after dinner. The very gold and silver fish, set forth among these choice fruits in a bowl, though members of a dull and stagnant-blooded race, appeared to know that there was something going on: and, to a fish, went gasping round and round their little world in slow and passionless excitement.

The grocers! oh, the grocers! nearly closed, with perhaps two shutters down, or one; but through those gaps such glimpses! It was not alone that the scales descending on the counter made a merry sound, or that the twine and roller parted company so briskly, or that the canisters were rattled up and down like juggling tricks, or even that the blended scents of tea and coffee were so grateful to the nose, or even that the raisins were so plentiful and rare, the almonds so extremely white, the sticks of cinnamon so long and straight, the other spices so delicious, the candied fruits so caked and spotted with molten sugar as to make the coldest lookers-on feel faint and subsequently bilious. Nor was it that the figs were moist and pulpy, or that the French plums blushed in modest tartness from their highly-decorated boxes, or that everything was good to eat and in its Christmas dress; but the customers were all so hurried and so eager in the hopeful promise of the day, that they tumbled up against each other at the door, crashing their wicker-baskets wildly; and left their purchases upon the counter, and came running back to fetch them; and committed hundreds of the like mistakes, in the best humor possible; while the grocer and his people were so frank and fresh that the polished hearts with which they fastened their aprons behind might have been their own, worn outside for general inspection, and for Christmas daws to peck at if they chose.

But soon the steeples called good people all to church and chapel, and away they came, flocking through the streets in their best clothes, and with their gayest faces. And at the same time there emerged from scores of by-streets, lanes, and nameless turnings, innumerable people, carrying their dinners to the bakers' shops. The sight of these poor revellers appeared to interest the Spirit very much, for he stood with Scrooge beside him in a baker's doorway, and taking off the covers as their bearers passed, sprinkled incense on their dinners from his torch. And it was a very uncommon kind of torch, for once or twice, when there were angry words between some dinner-carriers who had jostled each other, he shed a few drops of water on them from it, and their good humor was restored directly. For they said, it was a shame to quarrel upon Christmas Day. And so it was! God love it, so it was!

In time the bells ceased, and the bakers were shut up; and yet there was a genial shadowing forth of all these dinners and the progress of their cooking, in the thawed blotch of wet above each baker's oven; where the pavement smoked as if its stones were cooking too.

Christmas Carol, Stave 3.

CHRISTMAS—Its lessons.

"I will honor Christmas in my heart. I will live in the Past, the Present, and the Future. The Spirits of all Three shall strive within me. I will not shut out the lessons that they teach. O, tell me I may sponge away the writing on this stone!"

Christmas Carol, Stave 4.

CHRISTMAS—Scrooge's opinion of.

"Don't be cross, uncle!" said the nephew.

"What else can I be," returned the uncle, "when I live in such a world of fools as this? Merry Christmas! Out upon merry Christmas! What's Christmas time to you but a time for paying bills without money; a time for finding yourself a year older, and not an hour richer; a time for balancing your books and having every item in 'em through a round dozen of months presented dead against you? If I could work my will," said Scrooge indignantly, "every idiot who goes about with 'Merry Christmas' on his lips, should be boiled with his own pudding, and buried with a stake of holly run through his heart. He should!"—*Christmas Carol, Stave 1.*

CHRISTMAS—Scenes.

The noise in this room was perfectly tumultuous, for there were more children there than Scrooge, in his agitated state of mind, could count; and, unlike the celebrated herd in the poem, they were not forty children conducting themselves like one, but every child was conducting itself like forty. The consequences were uproarious beyond belief; but no one seemed to care; on the contrary, the mother and daughter laughed heartily, and enjoyed it very much; and the latter, soon beginning to mingle in the sports, got pillaged by the young brigands most ruthlessly. What would I not have given to be one of them! Though I never could have been so rude, no, no! I wouldn't for the wealth of all the world have crushed that braided hair, and torn it down; and for the precious little shoe, I wouldn't have plucked it off, God bless my soul! to save my life. As to measuring her waist in sport, as they did, bold young brood, I couldn't have done it; I should have expected my arm to have grown round it for a punishment, and never come straight again. And yet I should have dearly liked, I own, to have touched her lips; to have questioned her, that she might have opened them; to have looked upon the lashes of her downcast eyes, and never raised a blush; to have let loose waves of hair, an inch of which would be a keepsake beyond price; in short, I should have liked, I do confess, to have had the lightest license of a child, and yet to have been man enough to know its value.

But now a knocking at the door was heard, and such a rush immediately ensued that she, with laughing face and plundered dress, was borne towards it in the centre of a flushed and boisterous group, just in time to greet the father, who came home attended by a man laden with Christmas toys and presents. Then the shouting and the struggling, and the onslaught that was made on the defenceless porter! The scaling him, with chairs for ladders, to dive into his pockets, despoil him of brown-paper parcels, hold on tight by his cravat, hug him round the neck, pommel his back, and kick his legs in irrepressible affection. The shouts of wonder and delight with which the development of every package was received! The terrible announcement that the baby had been taken in the act of putting a doll's frying-pan into his mouth, and was more than suspected of having swallowed a fictitious turkey, glued on a wooden platter! The immense relief of finding this a

false alarm! The joy, and gratitude, and ecstasy! They are all indescribable alike. It is enough that, by degrees, the children and their emotions got out of the parlor, and, by one stair at a time, up to the top of the house, where they went to bed, and so subsided.

Christmas Carol, Stave 2.

CHRISTMAS—A charitable time.

"There are many things from which I might have derived good, by which I have not profited, I dare say," returned the nephew, "Christmas among the rest. But I am sure I have always thought of Christmas time, when it has come round—apart from the veneration due to its sacred name and origin, if anything belonging to it can be apart from that—as a good time; a kind, forgiving, charitable, pleasant time; the only time I know of, in the long calendar of the year, when men and women seem by one consent to open their shut-up hearts freely, and to think of people below them as if they really were fellow-passengers to the grave, and not another race of creatures bound on other journeys. And therefore, uncle, though it has never put a scrap of gold or silver in my pocket, I believe that it *has* done me good, and *will* do me good; and I say, God bless it!"

Christmas Carol, Stave 1.

CHRISTMAS EVE.

Christmas Eve in Cloisterham. A few strange faces in the streets; a few other faces, half strange and half familiar, once the faces of Cloisterham children, now the faces of men and women who come back from the outer world at long intervals to find the city wonderfully shrunken in size, as if it had not washed by any means well in the meanwhile. To these, the striking of the Cathedral clock, and the cawing of the rooks from the Cathedral tower, are like voices of their nursery time. To such as these, it has happened in their dying hours afar off, that they have imagined their chamber floor to be strewn with the autumnal leaves fallen from the elm-trees in the Close; so have the rustling sounds and fresh scents of their earliest impressions revived, when the circle of their lives was very nearly traced, and the beginning and the end were drawing close together.

Edwin Drood, Chap. 14.

CHRISTMAS—At sea.

Built upon a dismal reef of sunken rocks, some league or so from shore, on which the waters chafed and dashed the wild year through, there stood a solitary lighthouse. Great heaps of sea-weed clung to its base, and storm-birds—born of the wind one might suppose, as sea-weed of the water—rose and fell about it, like the waves they skimmed.

But even here, two men who watched the light had made a fire, that through the loophole in the thick stone wall shed out a ray of brightness on the awful sea. Joining their horny hands over the rough table at which they sat, they wished each other Merry Christmas in their can of grog; and one of them—the elder too, with his face all damaged and scarred with hard weather, as the figure-head of an old ship might be—struck up a sturdy song that was like a gale in itself.

Again the Ghost sped on, above the black and

heaving sea—on, on—until, being far away, as he told Scrooge, from any shore, they lighted on a ship. They stood beside the helmsman at the wheel, the look-out in the bow, the officers who had the watch; dark, ghostly figures in their several stations; but every man among them hummed a Christmas tune, or had a Christmas thought, or spoke below his breath to his companion of some by-gone Christmas Day, with homeward hopes belonging to it. And every man on board, waking or sleeping, good or bad, had had a kinder word for one another on that day than on any day in the year; and had shared to some extent in its festivities; and had remembered those he cared for at a distance, and had known that they delighted to remember him.—*Christmas Carol, Stave 3.*

CHRISTMAS—The recollections of.

Christmas was close at hand, in all his bluff and hearty honesty: it was the season of hospitality, merriment, and open-heartedness; the old year was preparing, like an ancient philosopher, to call his friends around him, and amidst the sound of feasting and revelry to pass gently and calmly away. Gay and merry was the time, and gay and merry were at least four of the numerous hearts that were gladdened by its coming.

And numerous indeed are the hearts to which Christmas brings a brief season of happiness and enjoyment. How many families, whose members have been dispersed and scattered far and wide in the restless struggles of life, are then re-united, and meet once again in that happy state of companionship and mutual good-will, which is a source of such pure and unalloyed delight; and one so incompatible with the cares and sorrows of the world, that the religious belief of the most civilized nations, and the rude traditions of the roughest savages, alike number it among the first joys of a future condition of existence, provided for the blest and happy! How many old recollections, and how many dormant sympathies, does Christmas time awaken!

We write these words now, many miles distant from the spot at which, year after year, we met on that day a merry and joyous circle. Many of the hearts that throbbed so gaily then, have ceased to beat; many of the looks that shone so brightly then, have ceased to glow; the hands we grasped have grown cold; the eyes we sought have hid their lustre in the grave; and yet the old house, the room, the merry voices and smiling faces, the jest, the laugh, the most minute and trivial circumstances connected with those happy meetings, crowd upon our mind at each recurrence of the season, as if the last assemblage had been but yesterday! Happy, happy Christmas, that can win us back to the delusions of our childish days; that can recall to the old man the pleasures of his youth; that can transport the sailor and the traveller, thousands of miles away, back to his own fireside and his quiet home!

Pickwick, Ch. 28.

CHRISTMAS CAROL—A.

I care not for Spring; on his fickle wing
Let the blossoms and buds be borne;
He woos them again with his treacherous rain,
And he scatters them ere the morn.

An inconstant elf, he knows not himself,
Nor his own changing mind an hour,
He'll smile in your face, and, with wry grimace,
He'll wither your youngest flower.

Let the Summer sun to his bright home run,
He shall never be sought by me;
When he's dimmed by a cloud I can laugh aloud,
And care not how sulky he be!
For his darling child is the madness wild
That sports in fierce fever's train;
And when love is too strong it don't last long,
As many have found to their pain.

A mild harvest night, by the tranquil light
Of the modest and gentle moon,
Has a far sweeter sheen, for me, I ween,
Than the broad and unblushing noon.
But every leaf awakens my grief,
As it lieth beneath the tree;
So let Autumn air be never so fair,
It by no means agrees with me.

But my song I trol out, for CHRISTMAS stout,
The hearty, the true, and the bold;
A bumper I drain, and with might and main
Give three cheers for this Christmas old!
We'll usher him in with a merry din
That shall gladden his joyous heart,
And we'll keep him up while there's a bite or sup,
And in fellowship good we'll part.

In his fine honest pride, he scorns to hide
One jot of his hard-weather scars;
They're no disgrace, for there's much the same
On the cheeks of our bravest tars. [trance
Then again I'll sing till the roof doth ring,
And it echoes from wall to wall—
To the stout old wight, fair welcome to-night,
As the King of the Seasons all!

Pickwick, Ch. 28.

CHRISTMAS DINNER—Bob Cratchit's.

"And how did little Tim behave?" asked Mrs. Cratchit, when she had rallied Bob on his credulity, and Bob had hugged his daughter to his heart's content.

"As good as gold," said Bob, "and better. Somehow he gets thoughtful, sitting by himself so much, and thinks the strangest things you ever heard. He told me, coming home, that he hoped the people saw him in the church, because he was a cripple, and it might be pleasant to them to remember, upon Christmas Day, who made lame beggars walk and blind men see."

Bob's voice was tremulous when he told them this, and trembled more when he said that Tiny Tim was growing strong and hearty.

His active little crutch was heard upon the floor, and back came Tiny Tim before another word was spoken, escorted by his brother and sister to his stool beside the fire; and while Bob, turning up his cuffs—as if, poor fellow, they were capable of being made more shabby—compounded some hot mixture in a jug, with gin and lemons, and stirred it round and round and put it on the hob to simmer; Master Peter and the two ubiquitous young Cratchits went to fetch the goose, with which they soon returned in high procession.

Such a bustle ensued that you might have thought a goose the rarest of all birds; a feathered phenomenon, to which a black swan was a matter of course—and in truth it was something very like it in that house. Mrs. Cratchit made the gravy (ready beforehand in a little saucepan) hissing hot; Master Peter mashed the potatoes with incredible vigor; Miss Belinda sweetened up the apple-sauce; Martha dusted the hot plates; Bob took Tiny Tim beside him in a tiny corner at the table; the two young Cratchits set chairs for every-

body, not forgetting themselves, and mounting guard upon their posts, crammed spoons into their mouths, lest they should shriek for goose before their turn came to be helped. At last the dishes were set on, and grace was said. It was succeeded by a breathless pause, as Mrs. Cratchit, looking slowly all along the carving-knife, prepared to plunge it in the breast; but when she did, and when the long-expected gush of stuffing issued forth, one murmur of delight arose all round the board, and even Tiny Tim, excited by the two young Cratchits, beat on the table with the handle of his knife, and feebly cried Hurrah!

There never was such a goose. Bob said he didn't believe there ever was such a goose cooked. Its tenderness and flavor, size and cheapness were the themes of universal admiration. Eked out by apple sauce and mashed potatoes, it was a sufficient dinner for the whole family; indeed, as Mrs. Cratchit said with great delight (surveying one small atom of a bone upon the dish), they hadn't ate it all at last! Yet every one had had enough, and the youngest Cratchits, in particular, were steeped in sage and onion to the eyebrows! But now the plates being changed by Miss Belinda, Mrs. Cratchit left the room alone—too nervous to bear witnesses—to take the pudding up, and bring it in.

Suppose it should not be done enough! Suppose it should break in turning out! Suppose somebody should have got over the wall of the back-yard, and stolen it, while they were merry with the goose—a supposition at which the two young Cratchits became livid! All sorts of horrors were supposed.

Hallo! A great deal of steam! The pudding was out of the copper. A smell like a washing-day! That was the cloth. A smell like an eating-house and a pastrycook's next door to each other, with a laundress's next door to that! That was the pudding! In half a minute Mrs. Cratchit entered—flushed, but smiling proudly—with the pudding, like a speckled cannon-ball, so hard and firm, blazing in half of half-a-quarter of ignited brandy, and bedight with Christmas holly stuck into the top.

Oh, a wonderful pudding. Bob Cratchit said, and calmly too, that he regarded it as the greatest success achieved by Mrs. Cratchit since their marriage. Mrs. Cratchit said that now the weight was off her mind, she would confess she had her doubts about the quantity of flour. Everybody had something to say about it, but nobody said or thought it was at all a small pudding for a large family. It would have been flat heresy to do so. Any Cratchit would have blushed to hint at such a thing.

At last the dinner was all done, the cloth was cleared, the hearth swept, and the fire made up. The compound in the jug being tasted, and considered perfect, apples and oranges were put upon the table, and a shovel full of chestnuts on the fire. Then all the Cratchit family drew round the hearth, in what Bob Cratchit called a circle, meaning half a one; and at Bob Cratchit's elbow stood the family display of glass, two tumblers and a custard-cup without a handle.

These held the hot stuff from the jug, however, as well as golden goblets would have done; and Bob served it out with beaming looks, while

the chestnuts on the fire sputtered and cracked noisily. Then Bob proposed,

"A merry Christmas to us all, my dears. God bless us."

Which all the family re-echoed,

"God bless us every one!" said Tiny Tim, the last of all.—*Christmas Carol, Stave 3.*

CHRISTMAS—Of Scrooge.

"I don't know what day of the month it is," said Scrooge; "I don't know how long I have been among the Spirits. I don't know anything. I'm quite a baby. Never mind. I don't care. I'd rather be a baby. Hallo! Whoop! Hallo here!"

He was checked in his transports by the churches ringing out the lustiest peals he had ever heard. Clash, clash, hammer; ding, dong, bell. Bell, dong, ding; hammer, clang, clash! Oh, glorious, glorious!

Running to the window, he opened it, and put out his head. No fog, no mist; clear, bright, jovial, stirring, cold; cold, piping for the blood to dance to; golden sunlight; heavenly sky; sweet fresh air; merry bells. Oh, glorious! Glorious!

"What's to-day?" cried Scrooge, calling downward to a boy in Sunday clothes, who perhaps had loitered in to look about him.

"Er?" returned the boy, with all his might of wonder.

"What's to-day, my fine fellow?" said Scrooge.

"To-day!" replied the boy. "Why, CHRISTMAS DAY."

"It's Christmas Day!" said Scrooge to himself. "I haven't missed it. The Spirits have done it all in one night. They can do anything they like. Of course they can. Of course they can. Hallo, my fine fellow!"

"Hallo!" returned the boy.

"Do you know the Poulterer's, in the next street but one, at the corner?" Scrooge inquired.

"I should hope I did," replied the lad.

"An intelligent boy!" said Scrooge. "A remarkable boy! Do you know whether they've sold the prize Turkey that was hanging up there?—Not the little prize Turkey: the big one?"

"What, the one as big as me?" returned the boy.

"What a delightful boy!" said Scrooge. "It's a pleasure to talk to him. Yes, my buck!"

"It's hanging there now," replied the boy.

"Is it?" said Scrooge. "Go and buy it."

"Walk-er!" exclaimed the boy.

"No, no," said Scrooge, "I am in earnest. Go and buy it, and tell 'em to bring it here, that I may give them the directions where to take it. Come back with the man, and I'll give you a shilling. Come back with him in less than five minutes, and I'll give half-a-crown!"

The boy was off like a shot. He must have had a steady hand at a trigger who could have got a shot off half so fast.

"I'll send it to Bob Cratchit's," whispered Scrooge, rubbing his hands, and splitting with a laugh. "He shan't know who sends it. It's twice the size of Tiny Tim. Joe Miller never made such a joke as sending it to Bob's will be!"

The hand in which he wrote the address was not a steady one; but write it he did, somehow,

and went down stairs to open the street-door, ready for the coming of the poulterer's man. As he stood there, waiting his arrival, the knocker caught his eye.

"I shall love it as long as I live!" cried Scrooge, patting it with his hand. "I scarcely ever looked at it before. What an honest expression it has in its face! It's a wonderful knocker!—Here's the Turkey. Hallo! Whoop! How are you! Merry Christmas!"

It *was* a Turkey! He never could have stood upon his legs, that bird. He would have snapped 'em short off in a minute, like sticks of sealing-wax.

"Why, it's impossible to carry that to Camden Town," said Scrooge. "You must have a cab."

The chuckle with which he said this, and the chuckle with which he paid for the Turkey, and the chuckle with which he paid for the cab, and the chuckle with which he recompensed the boy, were only to be exceeded by the chuckle with which he sat down breathless in his chair again, and chuckled till he cried.

Shaving was not an easy task, for his hand continued to shake very much; and shaving requires attention, even when you don't dance while you are at it. But if he had cut the end of his nose off, he would have put a piece of sticking-plaster over it, and been quite satisfied.

He dressed himself "all in his best," and at last got out into the streets. The people were by this time pouring forth, as he had seen them with the Ghost of Christmas Present; and walking with his hands behind him, Scrooge regarded every one with a delighted smile. He looked so irresistibly pleasant, in a word, that three or four good-humored fellows said, "Good morning, sir! A merry Christmas to you!" And Scrooge said often afterward, that of all the blithe sounds he had ever heard, those were the blithest in his ears.

He went to church, and walked about the streets, and watched the people hurrying to and fro, and patted the children on the head, and questioned beggars, and looked down into the kitchens of houses, and up to the windows; and found that everything could yield him pleasure. He had never dreamed that any walk—that anything—could give him so much happiness. In the afternoon, he turned his steps toward his nephew's house.

He passed the door a dozen times, before he had the courage to go up and knock. But he made a dash, and did it.

"Is your master at home, my dear?" said Scrooge to the girl. Nice girl! Very.

"Yes, sir."

"Where is he, my love?" said Scrooge.

"He's in the dining-room, sir, along with mistress. I'll show you up stairs, if you please."

"Thank'ee. He knows me," said Scrooge, with his hand already on the dining-room lock. "I'll go in here, my dear."

He turned it gently, and sidled his face in, round the door. They were looking at the table (which was spread out in great array); for these young housekeepers are always nervous on such points, and like to see that everything is right.

"Fred!" said Scrooge.

Dear heart alive, how his niece by marriage started. Scrooge had forgotten, for the moment, about her sitting in the corner with the foot-

stool, or he wouldn't have done it, on any account.

"Why, bless my soul!" cried Fred. "Who's that?"

"It's I. Your uncle Scrooge. I have come to dinner. Will you let me in, Fred?"

Let him in! It's a mercy he didn't shake his arm off. He was at home in five minutes. Nothing could be heartier. His niece looked just the same. So did Topper when *he* came. So did the plump sister, when *she* came. So did every one when *they* came. Wonderful party, wonderful games, wonderful unanimity, wonderful happiness.

But he was early at the office next morning. Oh, he was early there. If he could only be there first, and catch Bob Cratchit coming late. That was the thing he had set his heart upon.

And he did it; yes, he did! The clock struck nine. No Bob. A quarter past. No Bob. He was full eighteen minutes and a half behind his time. Scrooge sat with his door wide open, that he might see him come into the Tank.

His hat was off before he opened the door; his comforter too. He was on his stool in a jiffy, driving away with his pen, as if he were trying to overtake nine o'clock.

"Hallo!" growled Scrooge, in his accustomed voice as near as he could feign it. "What do you mean by coming here at this time of day?"

"I am very sorry, sir," said Bob. "I *am* behind my time."

"You are!" repeated Scrooge. "Yes. I think you are. Step this way, sir, if you please."

"It's only once a year, sir," pleaded Bob, appearing from the Tank. "It shall not be repeated. I was making rather merry, yesterday, sir."

"Now, I'll tell you what, my friend," said Scrooge, "I am not going to stand this sort of thing any longer. And therefore," he continued, leaping from his stool, and giving Bob such a dig in the waistcoat that he staggered back into the Tank again: "and therefore I am about to raise your salary!"

Bob trembled, and got a little nearer to the ruler. He had a momentary idea of knocking Scrooge down with it, holding him, and calling to the people in the court for help and a strait-waistcoat.

"A merry Christmas, Bob!" said Scrooge, with an earnestness that could not be mistaken, as he clapped him on the back. "A merrier Christmas, Bob, my good fellow, than I have given you for many a year! I'll raise your salary, and endeavor to assist your struggling family, and we will discuss your affairs this very afternoon, over a Christmas bowl of smoking bishop, Bob! Make up the fires and buy another coal-scuttle before you dot another i, Bob Cratchit!"

Scrooge was better than his word. He did it all, and infinitely more; and to Tiny Tim, who did NOT die, he was a second father. He became as good a friend, as good a master, and as good a man as the good old city knew, or any other good old city, town, or borough in the good old world. Some people laughed to see the alteration in him, but he let them laugh, and little heeded them; for he was wise enough to know that nothing ever happened on this globe, for good, at which some people did not have their fill of laughter in the outset; and

knowing that such as these would be blind anyway, he thought it quite as well that they should wrinkle up their eyes in grins, as have the malady in less attractive forms. His own heart laughed: and that was quite enough for him.

He had no further intercourse with Spirits, but lived upon the Total Abstinence Principle ever afterward; and it was always said of him, that he knew how to keep Christmas well, if any man alive possessed the knowledge. May that be truly said of us, and all of us! And so, as Tiny Tim observed, God bless Us, Every One!

Christmas Carol, Stave 5.

CHURCHES—A Sunday experience among.

There is a pale heap of books in the corner of my pew, and while the organ, which is hoarse and sleepy, plays in such fashion that I can hear more of the rusty working of the stops than of any music, I look at the books, which are mostly bound in faded baize and stuff.

* * * * *

The opening of the service recalls my wandering thoughts. I then find, to my astonishment, that I have been, and still am, taking a strong kind of invisible snuff up my nose, into my eyes, and down my throat. I wink, sneeze, and cough. The clerk sneezes, the clergyman winks, the unseen organist sneezes and coughs (and probably winks); all our little party wink, sneeze, and cough. The snuff seems to be made of the decay of matting, wood, cloth, stone, iron, earth, and something else. Is the something else the decay of dead citizens in the vaults below? As sure as Death it is! Not only in the cold, damp February day do we cough and sneeze dead citizens, all through the service, but dead citizens have got into the very bellows of the organ, and half-choked the same. We stamp our feet to warm them, and dead citizens arise in heavy clouds. Dead citizens stick upon the walls, and lie pulverized on the sounding-board over the clergyman's head, and, when a gust of air comes, tumble down upon him.

* * * * *

But we receive the signal to make that unanimous dive which surely is a little conventional—like the strange rustlings and settlings and clearings of throats and noses which are never dispensed with at certain points of the Church service, and are never held to be necessary under any other circumstances. In a minute more it is all over, and the organ expresses itself to be as glad of it as it can be of anything in its rheumatic state, and in another minute we are all of us out of the church, and Whity-brown has locked it up. Another minute or little more, and, in the neighboring churchyard—not the yard of that church, but of another—a churchyard like a great shabby old mignonette box, with two trees in it, and one tomb—I meet Whity-brown, in his private capacity, fetching a pint of beer for his dinner from the public-house in the corner, where the keys of the rotting fire-ladders are kept and were never asked for, and where there is a ragged, white-seamed, out-at-elbowed bagatelle-board on the first floor.

* * * * *

In the course of my pilgrimages I came upon one obscure church which had broken out in the melodramatic style, and was got up with various tawdry decorations, much after the manner of the extinct London Maypoles. These

attractions had induced several young priests or deacons, in black bibs for waistcoats, and several young ladies interested in that holy order (the proportion being, as I estimated, seventeen young ladies to a deacon), to come into the City as a new and odd excitement. It was wonderful to see how these young people played out their little play in the heart of the City, all among themselves, without the deserted City's knowing anything about it. It was as if you should take an empty counting-house on a Sunday, and act one of the old Mysteries there. They had impressed a small school (from what neighborhood I don't know) to assist in the performances; and it was pleasant to notice frantic garlands of inscription on the walls, especially addressing those poor innocents, in characters impossible for them to decipher. There was a remarkably agreeable smell of pomatum in this congregation.

But in other cases rot and mildew and dead citizens formed the uppermost scent, while infused into it, in a dreamy way not at all displeasing, was the staple character of the neighborhood. In the churches about Mark Lane, for example, there was a dry whiff of wheat; and I accidentally struck an airy sample of harley out of an aged hassock in one of them. From Rood Lane to Tower Street, and thereabouts, there was often a subtle flavor of wine; sometimes of tea. One church near Mincing Lane smelt like a druggist's drawer. Behind the Monument the service had a flavor of damaged oranges, which a little farther down towards the river tempered into herrings, and gradually toned into a cosmopolitan blast of fish. In one church, the exact counterpart of the church in the Rake's Progress where the hero is being married to the horrible old lady, there was no specialty of atmosphere, until the organ shook a perfume of hides all over us from some adjacent warehouse.

Be the scent what it would, however, there was no specialty in the people. There were never enough of them to represent any calling or neighborhood. They had all gone elsewhere overnight, and the few stragglers in the many churches languished there inexpressively.

Among the uncommercial travels in which I have engaged, this year of Sunday travel occupies its own place apart from all the rest. Whether I think of the church where the sails of the oyster-boats in the river almost flapped against the windows, or of the church where the railroad made the bells hum as the train rushed by above the roof, I recall a curious experience. On summer Sundays, in the gentle rain or the bright sunshine—either deepening the idleness of the idle city—I have sat, in that singular silence which belongs to resting-places usually astir, in scores of buildings, at the heart of the world's metropolis, unknown to far greater numbers of people speaking the English tongue than the ancient edifices of the Eternal City, or the Pyramids of Egypt. The dark vestries and registries into which I have peeped, and the little hemmed-in churchyards that have echoed to my feet, have left impressions on my memory as distinct and quaint as any it has in that way received. In all those dusty registers that the worms are eating, there is not a line but made some hearts leap, or some tears flow, in their day. Still and dry now, still and dry! and the old tree at the

window, with no room for its branches, has seen them all out. So with the tomb of the old Master of the old Company, on which it drips. His son restored it and died, his daughter restored it and died, and then he had been remembered long enough, and the tree took possession of him, and his name cracked out.

There are few more striking indications of the changes of manners and customs that two or three hundred years have brought about, than these deserted churches. Many of them are handsome and costly structures, several of them were designed by WREN, many of them arose from the ashes of the great fire, others of them outlived the plague and the fire too, to die a slow death in these later days. No one can be sure of the coming time; but it is not too much to say of it that it has no sign, in its outsetting tides, of the reflux to these churches of their congregations and uses. They remain, like the tombs of the old citizens who lie beneath them and around them, Monuments of another age.

Uncommercial Traveller, Chap. 9.

CHURCH.

We have a church, by the bye, a hideous temple of flint, like a great, petrified hay-stack.

Reprinted Pieces.

CHURCH AND PREACHER—A child's first experiences of.

Not that I have any curiosity to hear powerful preachers. Time was, when I was dragged by the hair of my head, as one may say, to hear too many. On summer evenings, when every flower and tree and bird might have better addressed my soft young heart, I have in my day been caught in the palm of a female hand by the crown, have been violently scrubbed from the neck to the roots of the hair as a purification for the Temple, and have then been carried off, highly charged with saponaceous electricity, to be steamed like a potato in the unventilated breath of the powerful Boanerges Boiler and his congregation, until what small mind I had was quite steamed out of me. In which pitiable plight I have been haled out of the place of meeting, at the conclusion of the exercises, and catechised respecting Boanerges Boiler, his fifthly, his sixthly, and his seventhly, until I have regarded that reverend person in the light of a most dismal and oppressive Charade. Time was, when I was carried off to platform assemblages at which no human child, whether of wrath or grace, could possibly keep its eyes open, and when I felt the fatal sleep stealing, stealing over me, and when I gradually heard the orator in possession spinning and humming like a great top, until he rolled, collapsed, and tumbled over, and I discovered, to my burning shame and fear, that as to that last stage it was not he, but I. I have sat under Boanerges when he has specifically addressed himself to us—us, the infants—and at this present writing I hear his lumbering jocularity (which never amused us, though we basely pretended that it did), and I behold his big round face, and I look up the inside of his outstretched coat-sleeve, as if it were a telescope, with the stopper on, and I hate him with an unwholesome hatred for two hours. Through such means did it come to pass that I knew the powerful preacher from beginning to end, all

over and all through, while I was very young, and that I left him behind at an early period of life. Peace be with him! More peace than he brought to me!

Uncommercial Traveller, Chap. 9.

CHURCH—A hideous.

A very hideous church with four towers at the four corners, generally resembling some petrified monster, frightful and gigantic, on its back, with its legs in the air.

Our Mutual Friend, Book II., Chap. 1.

CHURCH—An apology to Heaven.

* * * * * Laying violent hands upon a quantity of stone and timber which belonged to a weaker baron, he built a chapel as an apology, and so took a receipt from Heaven, in full of all demands.

Nicholas Nickleby, Chap. 6.

CHURCHES—In Italy.

Sitting in any of the churches toward evening, is like a mild dose of opium.

Pictures from Italy.

CHURCH—A wedding in.

Her heart beats quicker now, for Walter tells her that their church is very near. They pass a few great stacks of warehouses, with wagons at the doors, and busy carmen stopping up the way—but Florence does not see or hear them—and then the air is quiet, and the day is darkened, and she is trembling in a church which has a strange smell, like a cellar.

The shabby little old man, ringer of the disappointed bell, is standing in the porch, and has put his hat in the font—for he is quite at home there, being sexton. He ushers them into an old, brown, panelled, dusty vestry, like a corner-cupboard with the shelves taken out; where the wormy registers diffuse a smell like faded snuff, which has set the tearful Nipper sneezing.

Youthful, and how beautiful the young bride looks, in this old dusty place, with no kindred object near her but her husband. There is a dusty old clerk, who keeps a sort of evaporated news-shop underneath an archway opposite, behind a perfect fortification of posts. There is a dusty old pew-opener who only keeps herself, and finds that quite enough to do. There is a dusty old beadle (these are Mr. Toots's beadle and pew-opener of last Sunday), who has something to do with a worshipful Company who have got a Hall in the next yard, with a stained-glass window in it that no mortal ever saw. There are dusty wooden ledges and cornices poked in and out over the altar, and over the screen, and round the gallery, and over the inscription about what the Master and Wardens of the Worshipful Company did in one thousand six hundred and ninety-four. There are dusty old sounding-boards over the pulpit and reading-desk, looking like lids to be let down on the officiating ministers, in case of their giving offence. There is every possible provision for the accommodation of dust, except in the churchyard, where the facilities in that respect are very limited.

* * * * *
No gracious ray of light is seen to fall on Florence, kneeling at the altar with her timid head bowed down. The morning luminary is built

out, and don't shine there. There is a meagre tree outside, where the sparrows are chirping a little; and there is a blackbird in an eyelet-hole of sun in a dyer's garret, over against the window, who whistles loudly whilst the service is performing; and there is the man with the wooden leg stumping away. The amens of the dusty clerk appear, like Macbeth's, to stick in his throat a little; but Captain Cuttle helps him out, and does it with so much good-will that he interpolates three entirely new responses of that word, never introduced into the service before.

They are married, and have signed their names in one of the old sneezy registers, and the clergyman's surplice is restored to the dust, and the clergyman is gone home.

Dombey & Son, Chap. 57.

CHURCHES—Old.

The tall shrouded pulpit and reading-desk; the dreary perspective of empty pews stretching away under the galleries, and empty benches mounting to the roof and lost in the shadow of the great grim organ; the dusty matting and cold stone slabs; the grisly free seats in the aisles; and the damp corner by the bell-rope, where the black tressels used for funerals were stowed away, along with some shovels and baskets, and a coil or two of deadly-looking rope; the strange, unusual, uncomfortable smell, and the cadaverous light, were all in unison. It was a cold and dismal scene.

Dombey & Son, Chap. 28.

The church was a mouldy old church in a yard, hemmed in by a labyrinth of back streets and courts, with a little burying-ground round it, and itself buried in a kind of vault, formed by the neighboring houses, and paved with echoing stones. It was a great, dim, shabby pile, with high old oaken pews, among which about a score of people lost themselves every Sunday; while the clergyman's voice drowsily resounded through the emptiness, and the organ rumbled and rolled as if the church had got the colic, for want of a congregation to keep the wind and damp out. But so far was this city church from languishing for the company of other churches, that spires were clustered round it, as the masts of shipping cluster on the river. It would have been hard to count them from its steeple-top, they were so many. In almost every yard and blind-place near, there was a church. The confusion of bells when Susan and Mr. Toots betook themselves towards it on the Sunday morning, was deafening. There were twenty churches close together, clamoring for people to come in.—*Dombey & Son, Chap. 56.*

CHURCH—Windows.

So little light lives inside the churches in my churchyards, when the two are coexistent, that it is often only by an accident and after long acquaintance that I discover their having stained glass in some odd window. The westering sun slants into the churchyard by some unwonted entry, a few prismatic tears drop on an old tombstone, and a window that I thought was only dirty is for the moment all bejewelled. Then the light passes, and the colors die. Though even then, if there be room enough for me to fall back so far as that I can gaze up to the top of the church tower, I see the rusty

vane new burnished, and seeming to look out with a joyful flash over the sea of smoke at the distant shore of country.

Uncommercial Traveller, Chap. 21.

CHURCHYARDS—In London

Such strange churchyards hide in the City of London—churchyards sometimes so entirely detached from churches, always so pressed upon by houses; so small, so rank, so silent, so forgotten, except by the few people who ever look down into them from their smoky windows. As I stand peeping in through the iron gates and rails, I can peel the rusty metal off like bark from an old tree. The illegible tombstones are all lop-sided, the grave-mounds lost their shape in the rains of a hundred years ago, the Lombardy Poplar or Plane-Tree that was once a dry-salter's daughter and several common councilmen, has withered like those worthies, and its departed leaves are dust beneath it. Contagion of slow ruin overhangs the place. The discolored tiled roofs of the environing buildings stand so awry that they can hardly be proof against any stress of weather. Old crazy stacks of chimneys seem to look down as they overhang, dubiously calculating how far they will have to fall. In an angle of the walls, what was once the tool-house of the grave-digger rots away, incrusting with toadstools. Pipes and spouts for carrying off the rain from the encompassing gables, broken or feloniously cut for old lead long ago, now let the rain drip and splash as it list upon the weedy earth. Sometimes there is a rusty pump somewhere near, and, as I look in at the rails and meditate, I hear it working under an unknown hand with a creaking protest, as though the departed in the churchyard urged, "Let us lie here in peace; don't suck us up and drink us!"

Uncommercial Traveller, Chap. 21.

CHURCHYARD—A.

A churchyard. Here, then, the wretched man whose name he had now to learn, lay underneath the ground. It was a worthy place. Walled in by houses; overrun by grass and weeds, the growth of vegetation's death, not life; choked up with too much burying; fat with repleted appetite. A worthy place!

Christmas Carol, Stave 4.

CHURCHYARD—Little Nell in an old.

The sun was setting when they reached the wicket-gate at which the path began, and, as the rain falls upon the just and unjust alike, it shed its warm tint even upon the resting-places of the dead, and bade them be of good hope for its rising on the morrow. The church was old and gray, with ivy clinging to the walls, and round the porch. Shunning the tomb, it crept about the mounds, beneath which slept poor humble men; twining for them the first wreaths they had ever won, but wreaths less liable to wither and far more lasting in their kind, than some which were graven deep in stone and marble, and told in pompous terms of virtues meekly hidden for many a year, and only revealed at last to executors and mourning legatees.

The clergyman's horse, stumbling with a dull blunt sound among the graves, was cropping the grass; at once deriving orthodox consolation from the dead parishioners, and enforcing last

Sunday's text that this was what all flesh came to; a lean ass who had sought to expound it also, without being qualified and ordained, was pricking his ears in an empty pound hard by, and looking with hungry eyes upon his priestly neighbor.—*Old Curiosity Shop*, Chap. 16.

CIRCUS—The philosophy of the.

"People mutht be amuthed, Thquire, thomehow," continued Sleary, rendered more pury than ever, by so much talking; "they can't be alwayth a working, nor yet they can't be alwayth a learning. Make the betht of uth; not the wurht. I've got my living out of the horthering all my life, I know; but I conthider that I lay down the philothophy of the thubject when I thay to you, Thquire, make the betht of uth; not the wurht!"

The Sleary philosophy was propounded as they went down stairs; and the fixed eye of Philosophy—and its rolling eye, too—soon lost the three figures and the basket in the darkness of the street.—*Hard Times*, Book I., Chap. 6.

CIRCUS-PEOPLE—Mr. Sleary on.

"Thquire, thake handth, firht and latht! Don't be croth with uth poor vagabondth. People mutht be amuthed. They can't be alwayth a learning, nor yet they can't be alwayth a working, they an't made for it. You *mutht* have uth, Thquire. Do the withe thing and the kind thing too, and make the betht of uth; not the wurht!"

"And I never thought before," said Mr. Sleary, putting his head in at the door again to say it, "that I wath thoth muth of a Cackler!"

Hard Times, Book III., Chap. 8.

CIRCUS—The performers.

We defy any one who has been to Astley's two or three times, and is consequently capable of appreciating the perseverance with which precisely the same jokes are repeated night after night, and season after season, not to be amused with one part of the performances at least—we mean the scenes in the circle. For ourselves, we know that when the hoop, composed of jets of gas, is let down, the curtain drawn up for the convenience of the half-price on their ejection from the ring, the orange-peel cleared away, and the sawdust shaken, with mathematical precision, into a complete circle, we feel as much enlivened as the youngest child present; and actually join in the laugh which follows the clown's shrill shout of "Here we are!" just for old acquaintance sake. Nor can we quite divest ourselves of our old feeling of reverence for the riding-master, who follows the clown with a long whip in his hand, and bows to the audience with graceful dignity. He is none of your second-rate riding-masters, in nankeen dressing-gowns, with brown frogs, but the regular gentleman-attendant on the principal riders, who always wears a military uniform with a tablecloth inside the breast of the coat, in which costume he forcibly reminds one of a fowl trussed for roasting. He is—but why should we attempt to describe that of which no description can convey an adequate idea? Everybody knows the man, and everybody remembers his polished boots, his graceful demeanor, stiff, as some misjudging persons have in their jealousy considered it, and the splendid head of

black hair, parted high on the forehead, to impart to the countenance an appearance of deep thought and poetic melancholy. His soft and pleasing voice, too, is in perfect unison with his noble bearing, as he humors the clown by indulging in a little badinage; and the striking recollection of his own dignity with which he exclaims, "Now, sir, if you please, inquire for Miss Woolford, sir," can never be forgotten. The graceful air, too, with which he introduces Miss Woolford into the arena, and after assisting her to the saddle, follows her fairy courser round the circle, can never fail to create a deep impression in the bosom of every female servant present.—*Scenes*, Chap. 11.

CITY—An old and drowsy.

An ancient city, Cloisterham, and no meet dwelling-place for any one with hankering after the noisy world. A monotonous, silent city, deriving an earthy flavor throughout from its Cathedral crypt, and so abounding in vestiges of monastic graves, that the Cloisterham children grow small salad in the dust of abbots and abbesses, and make dirt-pies of nuns and friars; while every ploughman in its outlying fields renders to once puissant Lord Treasurers, Archbishops, Bishops, and such-like, the attention which the Ogre in the story-book desired to render to his unbidden visitor, and grinds their bones to make his bread.

A drowsy city, Cloisterham, whose inhabitants seem to suppose, with an inconsistency more strange than rare, that all its changes lie behind it, and that there are no more to come. A queer moral to derive from antiquity, yet older than any traceable antiquity. So silent are the streets of Cloisterham (though prone to echo on the smallest provocation), that of a summer-day the sunblinds of its shops scarce dare to flap in the south wind; while the sun-browned tramps who pass along and stare, quicken their limp a little, that they may the sooner get beyond the confines of its oppressive respectability. This is a feat not difficult of achievement, seeing that the streets of Cloisterham city are little more than one narrow street by which you get into it and get out of it: the rest being mostly disappointing yards with pumps in them and no thoroughfare—exception made of the Cathedral close, and a paved Quaker settlement, in color and general conformation very like a Quakeress's bonnet, up in a shady corner.

In a word, a city of another and a bygone time is Cloisterham, with its hoarse Cathedral bell, its hoarse rooks hovering about the Cathedral tower, its hoarser and less distinct rooks in the stalls far beneath. Fragments of old wall, saint's chapel, chapter-house, convent, and monastery have got incongruously or obstructively built into many of its houses and gardens, much as kindred jumbled notions have become incorporated into many of its citizens' minds. All things in it are of the past. Even its single pawnbroker takes in no pledges, nor has he for a long time, but offers vainly an unredeemed stock for sale, of which the costlier articles are dim and pale old watches apparently in a slow perspiration, tarnished sugar-tongs with ineffectual legs, and odd volumes of dismal books. The most abundant and the most agreeable evidences of progressing life in Cloisterham are the evidences of vegetable life in its many gar-

dens; even its drooping and despondent little theatre has its poor strip of garden, receiving the foul fiend, when he ducks from its stage into the infernal regions, among scarlet beans or oyster-shells, according to the season of the year.—*Edwin Drood*, Chap. 3.

CITY—A quiet nook in London.

Behind the most ancient part of Holborn, London, where certain gabled houses some centuries of age still stand looking on the public way, as if disconsolately looking for the Old Bourne that has long run dry, is a little nook composed of two irregular quadrangles, called Staple Inn. It is one of those nooks, the turning into which out of the clashing street imparts to the relieved pedestrian the sensation of having put cotton in his ears and velvet soles on his boots. It is one of those nooks where a few smoky sparrows twitter in smoky trees, as though they called to one another, "Let us play at country," and where a few feet of garden mould and a few yards of gravel enable them to do that refreshing violence to their tiny understandings. Moreover, it is one of those nooks which are legal nooks; and it contains a little Hall, with a little lantern in its roof; to what obstructive purposes devoted, and at whose expense, this history knoweth not.

Edwin Drood, Chap. 11.

CITY CROWD—Its expressions.

The throng of people hurried by, in two opposite streams, with no symptom of cessation or exhaustion; intent upon their own affairs; and undisturbed in their business speculations by the roar of carts and wagons laden with clashing wares, the slipping of horses' feet upon the wet and greasy pavement, the rattling of the rain on windows and umbrella-tops, the jostling of the more impatient passengers, and all the noise and tumult of a crowded street in the high tide of its occupation; while the two poor strangers, stunned and bewildered by the hurry they beheld but had no part in, looked mournfully on; feeling, amidst the crowd, a solitude which has no parallel but in the thirst of the shipwrecked mariner, who, tost to and fro upon the billows of a mighty ocean, his red eyes blinded by looking on the water which hems him in on every side, has not one drop to cool his burning tongue.

They withdrew into a low archway for shelter from the rain, and watched the faces of those who passed, to find in one among them a ray of encouragement or hope. Some frowned, some smiled, some muttered to themselves, some made slight gestures, as if anticipating the conversation in which they would shortly be engaged, some wore the cunning look of bargaining and plotting, some were anxious and eager, some slow and dull; in some countenances were written gain; in others loss. It was like being in the confidence of all these people to stand quietly there, looking into their faces as they flitted past. In busy places, where each man has an object of his own, and feels assured that every other man has his, his character and purpose are written broadly in his face. In the public walks and lounges of the town, people go to see and to be seen, and there the same expression, with little variety, is repeated a hundred times. The working-day faces

come nearer to the truth, and let it out more plainly.—*Old Curiosity Shop*, Chap. 44.

CITY OF PHILADELPHIA.

It is a handsome city, but distractingly regular. After walking about it for an hour or two, I felt that I would have given the world for a crooked street. The collar of my coat appeared to stiffen, and the brim of my hat to expand, beneath its Quakerly influence. My hair shrunk into a sleek short crop, my hands folded themselves upon my breast of their own calm accord, and thoughts of taking lodgings in Mark Lane, over against the Market Place, and of making a large fortune by speculations in corn, came over me involuntarily.—*American Notes*, Chap. 7.

CITY—The approach to New York.

We were now in a narrow channel, with sloping banks on either side, besprinkled with pleasant villas, and made refreshing to the sight by turf and trees. Soon we shot in quick succession past a light-house, a mad-house (how the lunatics flung up their caps and roared in sympathy with the headlong engine and the driving tide!), a jail, and other buildings, and so emerged into a noble bay, whose waters sparkled in the now cloudless sunshine, like Nature's eyes turned up to Heaven.

Then there lay stretched out before us to the right, confused heaps of buildings, with here and there a spire or steeple, looking down upon the herd below; and here and there again a cloud of lazy smoke; and in the foreground a forest of ships' masts, cheery with flapping sails and waving flags. Crossing from among them to the opposite shore were steam ferry-boats laden with people, coaches, horses, wagons, baskets, boxes; crossed and recrossed by other ferry-boats; all travelling to and fro, and never idle. Stately among these restless insects were two or three large ships, moving with slow, majestic pace, as creatures of a prouder kind, disdainful of their puny journeys, and making for the broad sea. Beyond were shining heights, and islands in the glancing river, and a distance scarcely less blue and bright than the sky it seemed to meet. The city's hum and buzz, the clinking of capstans, the ringing of bells, the barking of dogs, the clattering of wheels, tingled in the listening ear. All of which life and stir, coming across the stirring water, caught new life and animation from its free companionship; and, sympathizing with its buoyant spirits, glistened, as it seemed, in sport upon its surface, and hemmed the vessel round, and plashed the water high about her sides, and, floating her gallantly into the dock, flew off again to welcome other comers and speed before them to the busy port.—*American Notes*, Chap. 5.

CITY—Travellers to the.

Day after day, such travellers crept past, but always, as she thought, in one direction—always towards the town. Swallowed up in one phase or other of its immensity, towards which they seemed impelled by a desperate fascination, they never returned. Food for the hospitals, the churchyards, the prisons, the river, fever, madness, vice, and death,—they passed on to the monster, roaring in the distance, and were lost.

Dombey & Son, Chap. 33.

CITY—Approach to a.

And now he approached the great city, which lay outstretched before him like a dark shadow on the ground, reddening the sluggish air with a deep, dull light, that told of labyrinths of public ways and shops, and swarms of busy people. Approaching nearer and nearer yet, this halo began to fade, and the causes which produced it slowly to develop themselves. Long lines of poorly lighted streets might be faintly traced, with here and there a lighter spot, where lamps were clustered about a square or market, or round some great buildings; after a time these grew more distinct, and the lamps themselves were visible; slight yellow specks, that seemed to be rapidly snuffed out, one by one, as intervening obstacles hid them from the sight. Then sounds arose—the striking of church clocks, the distant bark of dogs, the hum of traffic in the streets; then outlines might be traced—tall steeples looming in the air, and piles of unequal roofs oppressed by chimneys; then, the noise swelled into a louder sound, and forms grew more distinct and numerous still, and London—visible in the darkness by its own faint light, and not by that of Heaven—was at hand.

Barnaby Rudge, Chap. 3.

CITY—London in old times.

A series of pictures representing the streets of London in the night, even at the comparatively recent date of this tale, would present to the eye something so very different in character from the reality which is witnessed in these times, that it would be difficult for the beholder to recognize his most familiar walks in the altered aspect of little more than half a century ago.

They were, one and all, from the broadest and best to the narrowest and least frequented, very dark. The oil and cotton lamps, though regularly trimmed twice or thrice in the long winter nights, burnt feebly at the best; and at a late hour, when they were unassisted by the lamps and candles in the shops, cast but a narrow track of doubtful light upon the footway, leaving the projecting doors and house-fronts in the deepest gloom. Many of the courts and lanes were left in total darkness; those of the meaner sort, where one glimmering light twinkled for a score of houses, being favored in no slight degree. Even in these places, the inhabitants had often good reason for extinguishing their lamp as soon as it was lighted; and the watch being utterly inefficient, and powerless to prevent them, they did so at their pleasure. Thus, in the lightest thoroughfares, there was at every turn some obscure and dangerous spot whither a thief might fly for shelter, and few would care to follow; and the city being belted round by fields, green lanes, waste grounds, and lonely roads, dividing it at that time from the suburbs that have joined it since, escape, even when the pursuit was hot, was rendered easy.

There were many other characteristics—not quite so disagreeable—about the thoroughfares of London then, with which they had been long familiar. Some of the shops, especially those to the eastward of Temple Bar, still adhered to the old practice of hanging out a sign, and the creaking and swinging of these boards in their iron frames on windy nights, formed a strange and mournful concert for the ears of those who

lay awake in bed or hurried through the streets. Long stands of hackney-chairs and groups of chairmen, compared with whom the coachmen of our day are gentle and polite, obstructed the way and filled the air with clamor; night-cellars, indicated by a little stream of light crossing the pavement, and stretching out half-way into the road, and by the stifled roar of voices from below, yawned for the reception and entertainment of the most abandoned of both sexes; under every shed and bulk small groups of link-boys gamed away the earnings of the day; or one, more weary than the rest, gave way to sleep, and let the fragment of his torch fall hissing on the puddled ground.

Then there was the watch, with staff and lantern, crying the hour, and the kind of weather; and those who woke up at his voice and turned them round in bed, were glad to hear it rained or snowed, or blew, or froze, for very comfort's sake. The solitary passenger was startled by the chairmen's cry of "By your leave there!" as two came trotting past him with their empty vehicle—carried backwards to show its being disengaged—and hurried to the nearest stand. Many a private chair too, inclosing some fine lady, monstrously hooped and furbelowed, and preceded by running footmen bearing flambeaux—for which extinguishers are yet suspended before the doors of a few houses of the better sort—made the way gay and light as it danced along, and darker and more dismal when it had passed. It was not unusual for these running gentry, who carried it with a very high hand, to quarrel in the servants' hall while waiting for their masters and mistresses; and, falling to blows either there or in the street without, to strew the place of skirmish with hair-powder, fragments of bag-wigs, and scattered nosegays. Gaming, the vice which ran so high among all classes (the fashion being of course set by the upper), was generally the cause of these disputes; for cards and dice were as openly used, and worked as much mischief, and yielded as much excitement below stairs, as above. While incidents like these, arising out of drums and masquerades and parties at quadrille, were passing at the west end of the town, heavy stage-coaches and scarce heavier wagons were lumbering slowly toward the city, the coachmen, guard, and passengers armed to the teeth, and the coach—a day or so, perhaps, behind its time, but that was nothing—despoiled by highwaymen; who made no scruple to attack, alone and single-handed, a whole caravan of goods and men, and sometimes shot a passenger or two, and were sometimes shot themselves, just as the case might be. On the morrow, rumors of this new act of daring on the road yielded matter for a few hours' conversation through the town, and a Public Progress of some fine gentlemen (half drunk) to Tyburn, dressed in the newest fashion and damning the ordinary with unspeakable gallantry and grace, furnished to the populace at once a pleasant excitement and a wholesome and profound example.

Barnaby Rudge, Chap. 16.

CITY SQUARE—The office of the Cheerybles.

The square in which the counting-house of the brothers Cheeryble was situated, although it might not wholly realize the very sanguine

expectations which a stranger would be disposed to form on hearing the fervent encomiums bestowed upon it by Tim Linkinwater, was, nevertheless, a sufficiently desirable nook in the heart of a busy town like London, and one which occupied a high place in the affectionate remembrances of several grave persons domiciled in the neighborhood, whose recollections, however, dated from a much more recent period, and whose attachment to the spot was far less absorbing than were the recollections and attachment of the enthusiastic Tim.

And let not those Londoners whose eyes have been accustomed to the aristocratic gravity of Grosvenor Square and Hanover Square, the dowager barrenness and frigidity of Fitzroy Square, or the gravel-walks and garden-seats of the Squares of Russell and Euston, suppose that the affections of Tim Linkinwater, or the inferior lovers of this particular locality, had been awakened and kept alive by any refreshing associations with leaves, however dingy, or grass, however bare and thin. The City Square has no enclosure, save the lamp-post in the middle; and has no grass but the weeds which spring up round its base. It is a quiet, little-frequented, retired spot, favorable to melancholy and contemplation, and appointments of long-waiting; and up and down its every side the Appointed saunters idly by the hour together, wakening the echoes with the monotonous sound of his footsteps on the smooth, worn stones, and counting, first the windows, and then the very bricks of the tall silent houses that hem him round about. In winter-time, the snow will linger there, long after it has melted from the busy streets and highways. The summer's sun holds it in some respect, and, while he darts his cheerful rays sparingly into the Square, keeps his fiery heat and glare for noisier and less imposing precincts. It is so quiet, that you can almost hear the ticking of your own watch when you stop to cool in its refreshing atmosphere. There is a distant hum—of coaches, not of insects—but no other sound disturbs the stillness of the square. The ticket porter leans idly against the post at the corner, comfortably warm, but not hot, although the day is broiling. His white apron flaps languidly in the air, his head gradually droops upon his breast, he takes very long winks with both eyes at once; even he is unable to withstand the soporific influence of the place, and is gradually falling asleep. But now, he starts into full wakefulness, recoils a step or two, and gazes out before him with eager wildness in his eye. Is it a job, or a boy at marbles? Does he see a ghost, or hear an organ? No; sight more unwonted still—there is a butterfly in the square—a real, live butterfly! astray from flowers and sweets, and fluttering among the iron heads of the dusty area railings.

But if there were not many matters immediately without the doors of Cheeryble Brothers, to engage the attention or distract the thoughts of the young clerk, there were not a few within, to interest and amuse him. There was scarcely an object in the place, animate or inanimate, which did not partake in some degree of the scrupulous method and punctuality of Mr. Timothy Linkinwater. Punctual as the counting-house dial, which he maintained to be the best time-keeper in London next after the clock of some old, hidden, unknown church hard by (for

Tim held the fabled goodness of that at the Horse Guards to be a pleasant fiction, invented by jealous Westenders), the old clerk performed the minutest actions of the day, and arranged the minutest articles in the little room in a precise and regular order, which could not have been exceeded if it had actually been a real glass case, fitted with the choicest curiosities. Paper, pens, ink, ruler, sealing-wax, wafers, pounce-box, string-box, fire-box, Tim's hat, Tim's scrupulously folded gloves, Tim's other coat—looking precisely like a back view of himself as it hung against the wall—all had their accustomed inches of space. Except the clock, there was not such an accurate and unimpeachable instrument in existence as the little thermometer which hung behind the door. There was not a bird of such methodical and business-like habits in all the world, as the blind blackbird, who dreamed and dozed away his days in a large snug cage, and had lost his voice from old age, years before Tim first bought him. There was not such an eventful story in the whole range of anecdote, as Tim could tell concerning the acquisition of that very bird; how, compassionating his starved and suffering condition, he had purchased him, with the view of humanely terminating his wretched life; how he determined to wait three days and see whether the bird revived; how, before half the time was out, the bird did revive; and how he went on reviving and picking up his appetite and good looks until he gradually became what—"what you see him now, sir!"—Tim would say, glancing proudly at the cage. And with that, Tim would utter a melodious chirrup, and cry "Dick;" and Dick, who, for any sign of life he had previously given, might have been a wooden or stuffed representation of a blackbird, indifferently executed, would come to the side of the cage in three small jumps, and, thrusting his bill between the bars, would turn his sightless head towards his old master—and at that moment it would be very difficult to determine which of the two was the happier, the bird or Tim Linkinwater.

Nor was this all. Everything gave back, besides, some reflection of the kindly spirit of the brothers. The warehousemen and porters were such sturdy, jolly fellows, that it was a treat to see them. Among the shipping-announcements and steam-packet lists which decorated the counting-house wall, were designs for almshouses, statements of charities, and plans for new hospitals. A blunderbuss and two swords hung above the chimney-piece, for the terror of evil-doers; but the blunderbuss was rusty and shattered, and the swords were broken and edgeless. Elsewhere, their open display in such a condition would have raised a smile; but there, it seemed as though even violent and offensive weapons partook of the reigning influence, and became emblems of mercy and forbearance.—*Nicholas Nickleby*, Chap. 37.

CITY NEIGHBORHOOD—A.

In that quarter of London in which Golden Square is situated, there is a by-gone, faded, tumble-down street, with two irregular rows of tall, meagre houses, which seem to have stared each other out of countenance years ago. The very chimneys appear to have grown dismal and melancholy, from having had nothing better to

look at than the chimneys over the way. Their tops are battered, and broken, and blackened with smoke; and, here and there, some taller stack than the rest, inclining heavily to one side, and toppling over the roof, seems to meditate taking revenge for half a century's neglect, by crushing the inhabitants of the garrets beneath.

The fowls who peck about the kennels, jerking their bodies hither and thither with a gait which none but town fowls are ever seen to adopt, and which any country cock or hen would be puzzled to understand, are perfectly in keeping with the crazy habitations of their owners. Dingy, ill-plumed, drowsy flutterers, sent, like many of the neighboring children, to get a livelihood in the streets, they hop from stone to stone, in forlorn search of some hidden eatable in the mud, and can scarcely raise a crow among them. The only one with anything approaching to a voice, is an aged bantam at the baker's; and even he is hoarse, in consequence of bad living in his last place.

Nicholas Nickleby, Chap. 14.

CLEANLINESS—Uncomfortable.

Mrs. Joe was a very clean housekeeper, but had an exquisite art of making her cleanliness more uncomfortable and unacceptable than dirt itself. Cleanliness is next to godliness, and some people do the same by their religion.

Great Expectations, Chap. 4.

CLERK—A Lawyer's.

"I'll take the opportunity, if you please, of entering your name in our Callers' Book for the day." Young Blight made another great show of changing the volume, taking up a pen, sucking it, dipping it, and running over previous entries before he wrote. "As, Mr. Alley, Mr. Balley, Mr. Calley, Mr. Dalley, Mr. Falley, Mr. Galley, Mr. Halley, Mr. Lalley, Mr. Malley. And Mr. Boffin."

"Strict system here; eh, my lad?" said Mr. Boffin, as he was booked.

"Yes, sir," returned the boy. "I couldn't get on without it."

By which he probably meant that his mind would have been shattered to pieces without this fiction of an occupation. Wearing in his solitary confinement no fetters that he could polish, and being provided with no drinking-cup that he could carve, he had fallen into the device of ringing alphabetical changes into the two volumes in question, or of entering vast numbers of persons out of the Directory as transacting business with Mr. Lightwood. It was the more necessary for his spirits, because, being of a sensitive temperament, he was apt to consider it personally disgraceful to himself that his master had no clients.

Our Mutual Friend, Book I., Chap. 8.

CLERK—An indignant (Newman Noggs).

As the usurer turned for consolation to his books and papers, a performance was going on outside his office-door, which would have occasioned him no small surprise, if he could by any means have become acquainted with it.

Newman Noggs was the sole actor. He stood at a little distance from the door, with his face towards it; and with the sleeves of his coat turned back at the wrists, was occupied in

bestowing the most vigorous, scientific, and straightforward blows upon the empty air.

At first sight, this would have appeared merely a wise precaution in a man of sedentary habits, with the view of opening the chest and strengthening the muscles of the arms. But the intense eagerness and joy depicted in the face of Newman Noggs, which was suffused with perspiration; the surprising energy with which he directed a constant succession of blows towards a particular panel about five feet eight from the ground, and still worked away in the most untiring and persevering manner, would have sufficiently explained to the attentive observer, that his imagination was threshing, to within an inch of his life, his body's most active employer, Mr. Ralph Nickleby.

Nicholas Nickleby, Chap. 29.

CLERK—His office.

Every morning, with an air ever new, Herbert went into the City to look about him. I often paid him a visit in the dark back-room in which he consorted with an ink-jar, a hat-peg, a coal-box, a string-box, an almanac, a desk and stool, and a ruler; and I do not remember that I ever saw him do anything else but look about him. If we all did what we undertake to do, as faithfully as Herbert did, we might live in a Republic of the Virtues.

Great Expectations, Chap. 34.

CLERKS—Offices of merchants'.

It appeared to me that the eggs from which young Insurers were hatched, were incubated in dust and heat, like the eggs of ostriches, judging from the places to which those incipient giants repaired on a Monday morning. Nor did the counting-house where Herbert assisted, show in my eyes as at all a good Observatory; being a back second floor up a yard, of a grimy presence in all particulars, and with a look into another back second floor, rather than a look-out.

Great Expectations, Chap. 22.

CLERK—The faithful old.

"Damn your obstinacy, Tim Linkinwater," said brother Charles, looking at him without the faintest spark of anger, and with a countenance radiant with attachment to the old clerk. "Damn your obstinacy, Tim Linkinwater, what do you mean, sir?"

"It's forty-four year," said Tim, making a calculation in the air with his pen, and drawing an imaginary line before he cast it up, "forty-four year, next May, since I first kept the books of Cheeryble Brothers. I've opened the safe every morning all that time (Sundays excepted) as the clock struck nine, and gone over the house every night at half-past ten (except on Foreign Post nights, and then twenty minutes before twelve) to see the doors fastened, and the fires out. I've never slept out of the back attic one single night. There's the same mignonette box in the middle of the window, and the same four flower-pots, two on each side, that I brought with me when I first came. There ain't—I've said it again and again, and I'll maintain it—there ain't such a square as this in the world. I know there ain't," said Tim, with sudden energy, and looking sternly about him. "Not one. For business or pleasure, in summer-time or winter—I don't care which—there's nothing like it,

There's not such a spring in England as the pump under the archway. There's not such a view in England as the view out of my window. I've seen it every morning before I shaved, and I ought to know something about it. I have slept in that room," added Tim, sinking his voice a little, "for four-and-forty year; and if it wasn't inconvenient, and didn't interfere with business, I should request leave to die there."

"Damn you, Tim Linkinwater, how dare you talk about dying?" roared the twins by one impulse, and blowing their old noses violently.

"That's what I've got to say, Mr. Edwin and Mr. Charles," said Tim, squaring his shoulders again. "This isn't the first time you've talked about superannuating me; but, if you please, we'll make it the last, and drop the subject for evermore."

With those words, Tim Linkinwater stalked out, and shut himself up in his glass-case, with the air of a man who had had his say, and was thoroughly resolved not to be put down.

The brothers interchanged looks, and coughed some half-dozen times without speaking.

"He must be done something with, brother Ned," said the other, warmly; "we must disregard his old scruples; they can't be tolerated or borne. He must be made a partner, brother Ned; and if he won't submit to it peaceably, we must have recourse to violence."

Nicholas Nickleby, Chap. 35.

CLERGYMEN—Advice to.

There is a third head, taking precedence of all others, to which my remarks on the discourse I heard have tended. In the New Testament there is the most beautiful and affecting history conceivable by man, and there are the terse models for all prayer, and for all preaching. As to the models, imitate them, Sunday preachers—else why are they there, consider? As to the history, tell it. Some people cannot read, some people will not read, many people (this especially holds among the young and ignorant) find it hard to pursue the verse form in which the book is presented to them, and imagine that those breaks imply gaps and wants of continuity. Help them over that first stumbling-block, by setting forth the history in narrative, with no fear of exhausting it. You will never preach so well, you will never move them so profoundly, you will never send them away with half so much to think of. Which is the better interest—Christ's choice of twelve poor men to help in those merciful wonders among the poor and rejected, or the pious bullying of a whole Unionful of paupers? What is your changed philosopher to wretched me, peeping in at the door out of the mud of the streets and of my life, when you have the widow's son to tell me about, the ruler's daughter, the other figure at the door when the brother of the two sisters was dead, and one of the two ran to the mourner, crying, "The Master is come, and calleth for thee?"—Let the preacher who will thoroughly forget himself, and remember no individuality but one, and no eloquence but one, stand up before four thousand men and women at the Britannia Theatre any Sunday night, recounting that narrative to them as fellow-creatures, and he shall see a sight!

Uncommercial Traveller, Chap. 4.

CLERGYMAN—The true.

So cheerful of spirit and guiltless of affectation, as true practical Christianity ever is! I read more of the New Testament in the fresh, frank face going up the village beside me, in five minutes, than I have read in anathematizing discourses (albeit put to press with enormous flourishing of trumpets) in all my life. I heard more of the Sacred Book in the cordial voice that had nothing to say about its owner, than in all the would-be celestial pairs of bellows that have ever blown conceit at me.

Uncommercial Traveller, Chap. 2.

CLERGYMAN—The Rev. Mr. Chadband.

Mr. Chadband is a large yellow man, with a fat smile, and a general appearance of having a good deal of train oil in his system. Mrs. Chadband is a stern, severe-looking, silent woman. Mr. Chadband moves softly and cumbrously, not unlike a bear who has been taught to walk upright. He is very much embarrassed about the arms, as if they were inconvenient to him, and he wanted to grovel; is very much in a perspiration about the head; and never speaks without first putting up his great hand, as delivering a token to his hearers that he is going to edify them.—*Bleak House, Chap. 19.*

CLERGYMAN—The Exhortations of Mr. Chadband.

"Peace, my friends," says Chadband, rising and wiping the oily exudations from his reverend visage, "Peace be with us! My friends, why with us? Because," with his fat smile, "it cannot be against us, because it must be for us; because it is not hardening, because it is softening; because it does not make war like the hawk, but comes home unto us like the dove. Therefore, my friends, peace be with us! My human boy, come forward!"

Stretching forth his flabby paw, Mr. Chadband lays the same on Jo's arm, and considers where to station him. Jo, very doubtful of his reverend friend's intentions, and not at all clear but that something practical and painful is going to be done to him, mutters, "You let me alone. I never said nothink to you. You let me alone."

"No, my young friend," says Chadband, smoothly, "I will not let you alone. And why? Because I am a harvest-laborer, because I am a toiler and a moiler, because you are delivered over unto me, and are become as a precious instrument in my hands. My friends, may I so employ this instrument as to use it to your advantage, to your profit, to your gain, to your welfare, to your enrichment! My young friend, sit upon this stool."

Jo, apparently possessed by an impression that the reverend gentleman wants to cut his hair, shields his head with both arms, and is got into the required position with great difficulty, and every possible manifestation of reluctance.

When he is at last adjusted like a lay-figure, Mr. Chadband, retiring behind the table, holds up his bear's-paw, and says, "My friends!" This is the signal for a general settlement of the audience. The 'prentices giggle internally, and nudge each other. Guster falls into a staring and vacant state, compounded of a stunned admiration of Mr. Chadband and pity for the friendless outcast, whose condition touches her

nearly. Mrs. Snagsby silently lays trains of gunpowder. Mrs. Chadband composes herself grimly by the fire, and warms her knees; finding that sensation favorable to the reception of eloquence.

It happens that Mr. Chadband has a pulpit habit of fixing some member of his congregation with his eye, and fatly arguing his points with that particular person; who is understood to be expected to be moved to an occasional grunt, groan, gasp, or other audible expression of inward working, which expression of inward working, being echoed by some elderly lady in the next pew, and so communicated, like a game of forfeits, through a circle of the more fermentable sinners present, serves the purpose of parliamentary cheering, and gets Mr. Chadband's steam up. From mere force of habit, Mr. Chadband, in saying "My friends!" has rested his eye on Mr. Snagsby; and proceeds to make that ill-starred stationer, already sufficiently confused, the immediate recipient of his discourse.

"We have here among us, my friends," says Chadband, "a Gentile and a Heathen, a dweller in the tents of Tom-all-Alone's, and a mover-on upon the surface of the earth. We have here among us, my friends," and Mr. Chadband, untwisting the point with his dirty thumb-nail, bestows an oily smile on Mr. Snagsby, signifying that he will throw him an argumentative back-fall presently, if he be not already down, "a brother and a boy."

"I say this brother, present here among us, is devoid of parents, devoid of relations, devoid of flocks and herds, devoid of gold, of silver, and of precious stones, because he is devoid of the light that shines in upon some of us. What is that light? What is it? I ask you what is that light."

Mr. Chadband draws back his head and pauses, but Mr. Snagsby is not to be lured on to his destruction again. Mr. Chadband, leaning forward over the table, pierces what he has got to follow, directly into Mr. Snagsby, with the thumb-nail already mentioned.

"It is," says Chadband, "the ray of rays, the sun of suns, the moon of moons, the star of stars. It is the light of Terewth."

Mr. Chadband draws himself up again, and looks triumphantly at Mr. Snagsby, as if he would be glad to know how he feels after that.

"Of Terewth," says Mr. Chadband, hitting him again. "Say not to me that it is *not* the lamp of lamps. I say to you, it is, I say to you, a million times over, it is. It is! I say to you that I will proclaim it to you, whether you like it or not; nay, that the less you like it, the more I will proclaim it to you. With a speaking-trumpet! I say to you that if you rear yourself against it, you shall fall, you shall be bruised, you shall be battered, you shall be flawed, you shall be smashed."

The present effect of this flight of oratory—much admired for its general power by Mr. Chadband's followers—being not only to make Mr. Chadband unpleasantly warm, but to represent the innocent Mr. Snagsby in the light of a determined enemy to virtue, with a forehead of brass and a heart of adamant, that unfortunate tradesman becomes yet more disconcerted; and is in a very advanced state of low spirits and false

position, when Mr. Chadband accidentally finishes him.—*Bleak House, Chap. 25.*

CLERGYMAN—The fashionable.

Our curate is a young gentleman of such prepossessing appearance and fascinating manners, that within one month after his first appearance in the parish, half the young-lady inhabitants were melancholy with religion, and the other half, desponding with love. Never were so many young ladies seen in our parish-church on Sunday before; and never had the little round angels' faces on Mr. Tomkins's monument in the side aisle, beheld such devotion on earth as they all exhibited. He was about five-and-twenty when he first came to astonish the parishioners. He parted his hair on the centre of his forehead in the form of a Norman arch, wore a brilliant of the first water on the fourth finger of his left hand (which he always applied to his left cheek when he read prayers), and had a deep sepulchral voice of unusual solemnity. Innumerable were the calls made by prudent mammas on our new curate, and innumerable the invitations with which he was assailed, and which, to do him justice, he readily accepted. If his manner in the pulpit had created an impression in his favor, the sensation was increased tenfold, by his appearance in private circles. Pews in the immediate vicinity of the pulpit or reading-desk rose in value; sittings in the centre aisle were at a premium; an inch of room in the front row of the gallery could not be procured for love or money, and some people even went so far as to assert, that the three Miss Browns, who had an obscure family pew just behind the churchwardens', were detected, one Sunday, in the free seats by the communion-table, actually lying in wait for the curate as he passed to the vestry! He began to preach extempore sermons, and even grave papas caught the infection. He got out of bed at half-past twelve o'clock one winter's night, to half-baptize a washer-woman's child in a slop-basin, and the gratitude of the parishioners knew no bounds—the very churchwardens grew generous, and insisted on the parish defraying the expense of the watch-box on wheels which the new curate had ordered for himself, to perform the funeral service in, in wet weather. He sent three pints of gruel and a quarter of a pound of tea to a poor woman who had been brought to bed of four small children, all at once—the parish was charmed. He got up a subscription for her—the woman's fortune was made. He spoke for one hour and twenty-five minutes, at an anti-slavery meeting at the Goat and Boots—the enthusiasm was at its height. A proposal was set on foot for presenting the curate with a piece of plate, as a mark of esteem for his valuable services rendered to the parish. The list of subscriptions was filled up in no time; the contest was, not who should escape the contribution, but who should be the foremost to subscribe. A splendid silver inkstand was made, and engraved with an appropriate inscription; the curate was invited to a public breakfast, at the before-mentioned Goat and Boots; the inkstand was presented in a neat speech by Mr. Gubbins, the ex-churchwarden, and acknowledged by the curate in terms which drew tears into the eyes of all present—the very waiters were melted.

One would have supposed that, by this time

the theme of universal admiration was lifted to the very pinnacle of popularity. No such thing. The curate began to cough; four fits of coughing one morning between the Litany and the Epistle, and five in the afternoon service. Here was a discovery—the curate was consumptive. How interestingly melancholy! If the young ladies were energetic before, the sympathy and solicitude now knew no bounds. Such a man as the curate—such a dear—such a perfect love—to be consumptive! It was too much. Anonymous presents of black-currant jam, and lozenges, elastic waistcoats, bosom friends, and warm stockings, poured in upon the curate until he was as completely fitted out with winter clothing, as if he were on the verge of an expedition to the North Pole; verbal bulletins of the state of his health were circulated throughout the parish half-a-dozen times a day; and the curate was in the very zenith of his popularity.

(*Scenes*) *Sketches*, Chap. 2.

CLOCK—Its expression.

There was the large, hard-featured clock on the sideboard, which he used to see bending its figured brows upon him with a savage joy when he was behind-hand with his lessons, and which, when it was wound up once a week with an iron handle, used to sound as if it were growling in ferocious anticipation of the miseries into which it would bring him.

Little Dorrit, Book I., Chap. 3.

CLOCK—What it said.

The Doctor was sitting in his portentous study, with a globe at each knee, books all round him, Homer over the door, and Minerva on the mantel-shelf. "And how do you do, Sir?" he said to Mr. Dombey; "and how is my little friend?" Grave as an organ was the Doctor's speech; and when he ceased the great clock in the hall seemed (to Paul at least) to take him up, and to go on saying, "how, is, my, lit, the, friend? how, is, my, lit, the, friend?" over and over and over again.

Dombey & Son, Chap. 11.

CLOCKS.

We have a faint remembrance of an unearthly collection of clocks, purporting to be the work of Parisian and Genevese artists—chiefly bilious-faced clocks, supported on sickly white crutches, with their pendulums dangling like lame legs—to which a similar course of events occurred for several years, until they seemed to lapse away of mere imbecility.

Reprinted Pieces, *English Watering Place*.

COACH—Riding in a.

Every shake of the coach in which I sat; half dozing in the dark, appeared to jerk some new recollection out of its place, and to jerk some other new recollection into it; and in this state I fell asleep.—*Pictures from Italy*.

COACH—Experiences in a Virginia.

The coach holds nine inside, having a seat across from door to door, where we in England put our legs: so that there is only one feat more difficult in the performance than getting in, and that is getting out again. There is only one outside passenger, and he sits upon the box. As I am that one, I climb up, and, while

they are strapping the luggage on the roof, and heaping it into a kind of tray behind, have a good opportunity of looking at the driver.

He is a negro—very black indeed. He is dressed in a coarse pepper-and-salt suit, excessively patched and darned (particularly at the knees), gray stockings, enormous unblacked high-low shoes, and very short trousers. He has two odd gloves—one of party-colored worsted, and one of leather. He has a very short whip, broken in the middle and bandaged up with string. And yet he wears a low-crowned, broad-brimmed black hat, faintly shadowing forth a kind of insane imitation of an English coachman! But somebody in authority cries, "Go ahead!" as I am making these observations. The mail takes the lead in a four-horse wagon, and all the coaches follow in procession, headed by No. 1.

By the way, whenever an Englishman would cry, "All right!" an American cries, "Go ahead!" which is somewhat expressive of the national character of the two countries.

The first half-mile of the road is over bridges made of loose planks laid across two parallel poles, which tilt up as the wheels roll over them, and in the river. The river has a clayey bottom and is full of holes, so that half a horse is constantly disappearing unexpectedly, and can't be found again for some time.

But we get past even this, and come to the road itself, which is a series of alternate swamps and gravel-pits. A tremendous place is close before us; the black driver rolls his eyes, screws his mouth up very round, and looks straight between the two leaders, as if he were saying to himself, "We have done this often before, but now I think we shall have a crash." He takes a rein in each hand, jerks and pulls at both, and dances on the splashboard with both feet (keeping his seat, of course) like the late lamented Ducrow on two of his fiery coursers. We come to the spot, sink down in the mire nearly to the coach windows, tilt on one side at an angle of forty-five degrees, and stick there. The insides scream dismally; the coach stops; the horses flounder; all the other six coaches stop; and their four-and-twenty horses flounder likewise,—but merely for company, and in sympathy with ours. Then the following circumstances occur: "BLACK DRIVER (to the horses). "Hi!" Nothing happens. Insides scream again. "BLACK DRIVER (to the horses). "Ho!" Horses plunge, and splash the black driver. GENTLEMAN INSIDE (looking out). "Why, what on airth—"

Gentleman receives a variety of splashes and draws his head in again, without finishing his question, or waiting for an answer.

BLACK DRIVER (still to the horses). "Jiddy! Jiddy!"

Horses pull violently, drag the coach out of the hole, and draw it up a bank, so steep that the black driver's legs fly up into the air, and he goes back among the luggage on the roof. But he immediately recovers himself, and cries (still to the horses),—

"Pill!"

No effect. On the contrary, the coach begins to roll back upon No. 2, which rolls back upon No. 3, which rolls back upon No. 4, and so on, until No. 7 is heard to curse and swear, nearly a quarter of a mile behind.

BLACK DRIVER (louder than before). "Pill!"
Horses make another struggle to get up the bank, and again the coach rolls backward.

BLACK DRIVER (louder than before). "Pe-e-e-ill!"

Horses make a desperate struggle.

BLACK DRIVER (recovering spirits). "Hi, Jiddy, Jiddy, Pill!"

Horses make another effort.

BLACK DRIVER (with great vigor). "Ally Loo! Hi, Jiddy, Jiddy. Pill. Ally Loo!"
Horses almost do it.

BLACK DRIVER (with his eyes starting out of his head). "Lee, den, Lee, dere. Hi, Jiddy, Jiddy. Pill. Ally Loo. Lee-e-e-e-e!"

They run up the bank and go down again on the other side at a fearful pace. It is impossible to stop them, and at the bottom there is a deep hollow, full of water. The coach rolls frightfully. The insides scream. The mud and water fly about us. The black driver dances like a madman. Suddenly we are all right by some extraordinary means, and stop to breathe.

A black friend of the black driver is sitting on a fence. The black driver recognizes him by twirling his head round and round like a harlequin, rolling his eyes, shrugging his shoulders, and grinning from ear to ear. He stops short, turns to me, and says:

"We shall get you through, sa, like a fiddle, and hope a please you when we get you through, sa. Old 'ooman at home, sir,"—chuckling very much, "outside gentleman, sa, he often remember old 'ooman at home, sa," grinning again.

"Ay, ay, we'll take care of the old woman. Don't be afraid."

The black driver grins again, but there is another hole, and beyond that another bank, close before us. So he stops short; cries (to the horses again), "Easy. Easy den. Ease. Steady. Hi, Jiddy. Pill. Ally. Loo," but never "Lee!" until we are reduced to the very last extremity, and are in the midst of difficulties, extrication from which appears to be all but impossible.

And so we do the ten miles or thereabouts in two hours and a half; breaking no bones, though bruising a great many; and, in short, getting through the distance "like a fiddle."

This singular kind of coaching terminates at Fredericksburg, whence there is a railway to Richmond.—*American Notes, Chap. 9.*

COACH—The early morning.

The frosty night wears away, and the dawn breaks, and the post-chaise comes rolling on through the early mist, like the ghost of a chaise departed. It has plenty of spectral company, in ghosts of trees and hedges, slowly vanishing and giving place to the realities of day.

Black House, Chap. 55.

COACH—An old style.

We are as great friends to horses, hackney-coach and otherwise, as the renowned Mr. Martin, of costermonger notoriety, and yet we never ride. We keep no horse, but a clothes-horse; enjoy no saddle so much as a saddle of mutton; and, following our own inclinations, have never followed the hounds. Leaving these fleetest means of getting over the ground, or of depositing oneself upon it, to those who like them, by hackney-coach stands we take our stand.

There is a hackney-coach stand under the very window at which we are writing; there is only one coach on it now, but it is a fair specimen of the class of vehicles to which we have alluded—a great, lumbering, square concern, of a dingy yellow color (like a bilious brunette), with very small glasses, but very large frames; the panels are ornamented with a faded coat of arms, in shape something like a dissected bat; the axletree is red, and the majority of the wheels are green. The box is partially covered by an old great-coat, with a multiplicity of capes, and some extraordinary-looking clothes; and the straw, with which the canvas cushion is stuffed, is sticking up in several places, as if in rivalry of the hay, which is peeping through the chinks in the boot. The horses, with drooping heads, and each with a mane and tail as scanty and straggling as those of a worn-out rocking-horse, are standing patiently on some damp straw, occasionally wincing, and rattling the harness, and, now and then, one of them lifts his mouth to the ear of his companion, as if he were saying, in a whisper, that he should like to assassinate the coachman. The coachman himself is in the watering-house; and the waterman, with his hands forced into his pockets as far as they can possibly go, is dancing the "double shuffle" in front of the pump, to keep his feet warm.—*Scenes, Chap. 7.*

COACHES—The ghosts of mail.

"I wonder what these ghosts of mail-coaches carry in their bags," said the landlord, who had listened to the whole story with profound attention.

"The dead letters, of course," said the Bagman.

"Oh, ah! To be sure," rejoined the landlord, "I never thought of that."

Pickwick, Chap. 49.

COACHES—decayed—the associations of.

"There might be a dozen of them, or there might be more—my uncle was never quite certain on this point, and being a man of very scrupulous veracity about numbers, didn't like to say—but there they stood, all huddled together in the most desolate condition imaginable. The doors had been torn from their hinges and removed; the linings had been stripped off, only a shred hanging here and there by a rusty nail; the lamps were gone; the poles had long since vanished; the iron-work was rusty; the paint was worn away; the wind whistled through the chinks in the bare wood-work; and the rain, which had collected on the roofs, fell, drop by drop, into the insides, with a hollow and melancholy sound. They were the decaying skeletons of departed mails, and in that lonely place, at that time of night, they looked chill and dismal.

"My uncle rested his head upon his hands, and thought of the busy bustling people who had rattled about, years before, in the old coaches, and were now as silent and changed; he thought of the numbers of people to whom one of those crazy, mouldering vehicles had borne, night after night, for many years, and through all weathers, the anxiously-expected intelligence, the eagerly looked-for remittance, the promised assurance of health and safety, the sudden announcement of sickness and death. The merchant, the lover, the wife, the widow, the mother, the

schoolboy, the very child who tottered to the door at the postman's knock—how had they all looked forward to the arrival of the old coach! And where were they all now?"

Pickwick, Chap. 49.

COACHES—Mr. Weller's opinion of.

"Coaches, Sammy, is like guns—they requires to be loaded with very great care, afore they go off."—*Pickwick, Chap. 23.*

COACHES—Their autobiography.

What an interesting book a hackney-coach might produce, if it could carry as much in its head as it does in its body! The autobiography of a broken-down hackney-coach would surely be as amusing as the autobiography of a broken-down hackneyed dramatist, and it might tell as much of its travels *with* the pole, as others have of their expeditions *to* it. How many stories might be related of the different people it had conveyed on matters of business or profit—pleasure or pain! And how many melancholy tales of the same people at different periods! The country-girl—the showy, over-dressed woman—the drunken prostitute! The raw apprentice—the dissipated spendthrift—the thief!

Talk of cabs! Cabs are all very well in cases of expedition, when it's a matter of neck or nothing, life or death, your temporary home or your long one. But, beside a cab's lacking that gravity of deportment which so peculiarly distinguishes a hackney-coach, let it never be forgotten that a cab is a thing of yesterday, and that he never was anything better. A hackney-cab has always been a hackney-cab, from his first entry into public life; whereas a hackney-coach is a remnant of past gentility, a victim to fashion, a hanger-on of an old English family, wearing their arms, and, in days of yore, escorted by men wearing their livery, stripped of his finery and thrown upon the world, like a once-smart footman when he is no longer sufficiently juvenile for his office, progressing lower and lower in the scale of four-wheeled degradation, until at last it comes to—a stand!—*Scenes, Chap. 7.*

COACH-TRAVELLING—The miseries of.

We have often wondered how many months' incessant travelling in a post-chaise it would take to kill a man; and, wondering by analogy, we should very much like to know how many months of constant travelling in a succession of early coaches an unfortunate mortal could endure. Breaking a man alive upon the wheel would be nothing to breaking his rest, his peace, his heart—everything but his fast—upon four; and the punishment of Ixion (the only practical person, by-the-bye, who has discovered the secret of the perpetual motion) would sink into utter insignificance before the one we have suggested. If we had been a powerful churchman in those good times when blood was shed as freely as water and men were mowed down like grass, in the sacred cause of religion, we would have lain by very quietly till we got hold of some especially obstinate miscreant, who positively refused to be converted to our faith, and then we would have booked him for an inside place in a small coach which travelled day and night: and securing the remainder of the places for stout men with a slight tendency to coughing and spitting, we

would have started him forth on his last travels; leaving him mercilessly to all the tortures which the waiters, landlords, coachmen, guards, boots, chambermaids, and other familiars on his line of road might think proper to inflict.

Scenes, Chap. 15.

COACHMAN—A representative of pomp.

There were some stately footmen; and there was a perfect picture of an old coachman, who looked as if he were the official representative of all the poms and vanities that had ever been put into his coach.—*Bleak House, Chap. 18.*

COACHMAN—Tom Pinch's journey with the.

And really it might have confused a less modest man than Tom to find himself sitting next that coachman; for of all the swells that ever flourished a whip, professionally, he might have been elected emperor. He didn't handle his gloves like another man, but put them on—even when he was standing on the pavement, quite detached from the coach—as if the four grays were, somehow or other, at the end of the fingers. It was the same with his hat. He did things with his hat which nothing but an unlimited knowledge of horses, and the wildest freedom of the road, could ever have made him perfect in. Valuable little parcels were brought to him with particular instructions, and he pitched them into his hat, and stuck it on again; as if the laws of gravity did not admit of such an event as its being knocked off or blown off, and nothing like an accident could befall it. The guard, too! Seventy breezy miles a day were written in his very whiskers. His manners were a canter; his conversation a round trot. He was a fast coach upon a down-hill turnpike road; he was all pace. A wagon couldn't have moved slowly, with that guard and his key-bugle on the top of it.

These were all foreshadowings of London, Tom thought, as he sat upon the box, and looked about him. Such a coachman and such a guard never could have existed between Salisbury and any other place. The coach was none of your steady-going, yokel coaches, but a swaggering, rakish, dissipated London coach; up all night, and lying by all day, and leading a devil of a life. It cared no more for Salisbury than if it had been a hamlet. It rattled noisily through the best streets, defied the Cathedral, took the worst corners sharpest, went cutting in everywhere, making everything get out of its way; and spun along the open country-road, blowing a lively defiance out of its key-bugle, as its last glad parting legacy.

It was a charming evening, mild and bright. And even with the weight upon his mind which arose out of the immensity and uncertainty of London, Tom could not resist the captivating sense of rapid motion through the pleasant air. The four grays skimmed along, as if they liked it quite as well as Tom did; the bugle was in as high spirits as the grays; the coachman chimed in sometimes with his voice; the wheels hummed cheerfully in unison; the brass work on the harness was an orchestra of little bells; and thus, as they went clinking, jingling, rattling smoothly on, the whole concern, from the buckles of the leaders' coupling-reins to the handle of the hind boot, was one great instrument of music.

Yoho! past hedges, gates, and trees; past cottages, and barns, and people going home from work. Yoho! past donkey-chaises, drawn aside into the ditch, and empty carts with rampant horses, whipped up at a bound upon the little water-course, and held by struggling carters close to the five-barred gate, until the coach had passed the narrow turning in the road. Yoho! by churches dropped down by themselves in quiet nooks, with rustic burial-grounds about them, where the graves are green, and daisies sleep—for it is evening—on the bosoms of the dead. Yoho! past streams, in which the cattle cool their feet and where the rushes grow; past paddock-fences, farms, and rick-yards; past last year's stacks, cut, slice by slice, away, and showing, in the waning light, like ruined gables, old and brown. Yoho! down the pebbly dip, and through the merry water-splash, and up at a canter to the level road again. Yoho! Yoho!

See the bright moon! High up before we know it; making the earth reflect the objects on its breast like water. Hedges, trees, low cottages, church steeples, blighted stumps, and flourishing young slips, have all grown vain upon the sudden, and mean to contemplate their own fair images until morning. The poplars yonder rustle, that their quivering leaves may see themselves upon the ground. Not so the oak; trembling does not become *him*; and he watches himself in his stout old burly steadfastness, without the motion of a twig. The moss-grown gate, ill-poised upon its creaking hinges, crippled and decayed, swings to and fro before its glass, like some fantastic dowager; while our own ghostly likeness travels on, Yoho! Yoho! through ditch and brake, upon the ploughed land and the smooth, along the steep hill-side and steeper wall, as if it were a phantom Hunter.

Clouds too! And a mist upon the Hollow! Not a dull fog that hides it, but a light, airy, gauze-like mist, which in our eyes of modest admiration gives a new charm to the beauties it is spread before: as real gauze has done ere now, and would again, so please you, though we were the Pope. Yoho! Why now we travel like the Moon herself. Hiding this minute in a grove of trees; next minute in a patch of vapor; emerging now upon our broad, clear course; withdrawing now, but always dashing on, our journey is a counterpart of hers. Yoho! A match against the moon.

The beauty of the night is hardly felt, when Day comes leaping up. Yoho! Two stages, and the country roads are almost changed to a continuous street. Yoho! past market-gardens, rows of houses, villas, crescents, terraces, and squares; past wagons, coaches, carts; past early workmen, late stragglers, drunken men, and sober carriers of loads; past brick and mortar in its every shape; and in among the rattling pavements, where a jaunty seat upon a coach is not so easy to preserve! Yoho! down countless turnings, and through countless mazy ways, until an old Inn-yard is gained, and Tom Pinch, getting down, quite stunned and giddy, is in London.—*Martin Chuzzlewit*, Chap. 36.

COLD—Mrs. Nickleby's cure for a.

"I had a cold once," said Mrs. Nickleby, "I think it was in the year eighteen hundred and

seventeen; let me see, four and five are nine, and—yes, eighteen hundred and seventeen, that I thought I never should get rid of; actually and seriously, that I thought I should never get rid of; I was only cured at last by a remedy that I don't know whether you ever happened to hear of, Mr. Pluck. You have a gallon of water as hot as you can possibly bear it, with a pound of salt and six pen'orth of the finest bran, and sit with your head in it for twenty minutes every night just before going to bed; at least, I don't mean your head—your feet. It's a most extraordinary cure—a most extraordinary cure. I used it for the first time, I recollect, the day after Christmas Day, and by the middle of April following the cold was gone. It seems quite a miracle, when you come to think of it, for I had it ever since the beginning of September."

Nicholas Nickleby, Chap. 26.

COLLECTOR—Mr. Pancks, the.

Throughout the remainder of the day, Bleeding Heart Yard was in consternation, as the grim Pancks cruised in it; haranguing the inhabitants on their backslidings in respect of payment, demanding his bond, breathing notices to quit and executions, running down defaulters, sending a swell of terror on before him, and leaving it in his wake. Knots of people, impelled by a fatal attraction, lurked outside any house in which he was known to be, listening for fragments of his discourses to the inmates; and, when he was rumored to be coming down the stairs, often could not disperse so quickly but that he would be prematurely in among them, demanding their own arrears, and rooting them to the spot. Throughout the remainder of the day, Mr. Pancks's What were they up to? and What did they mean by it? sounded all over the Yard. Mr. Pancks wouldn't hear of excuses, wouldn't hear of complaints, wouldn't hear of repairs, wouldn't hear of anything but unconditional money down. Perspiring and puffing and darting about in eccentric directions, and becoming hotter and dingier every moment, he lashed the tide of the Yard into a most agitated and turbid state. It had not settled down into calm water again, full two hours after he had been seen fuming away on the horizon at the top of the steps.—*Little Dorrit*, Book I., Chap. 23.

COMMON SENSE—Skimpole's idea of.

"It was very unfortunate for Richard," I said. "Do you think so?" returned Mr. Skimpole. "Don't say that, don't say that. Let us suppose him keeping company with Common Sense—an excellent man—a good deal wrinkled—dreadfully practical—change for a ten-pound note in every pocket—ruled account-book in his hand—say, upon the whole, resembling a tax-gatherer. Our dear Richard, sanguine, ardent, overleaping obstacles, bursting with poetry like a young bud, says to this highly respectable companion, 'I see a golden prospect before me; it's very bright, it's very beautiful, it's very joyous; here I go, bounding over the landscape to come at it!' The respectable companion instantly knocks him down with the ruled account-book; tells him, in a literal, prosaic way, that he sees no such thing; shows him it's nothing but fees, fraud, horsehair wigs, and black gowns. Now you know that's a painful change;—sensible in the last degree, I have no doubt, but disagreea-

ble. I can't do it. I haven't got the ruled account-book, I have none of the tax-gathering elements in my composition, I am not at all respectable, and I don't want to be. Odd, perhaps, but so it is!"—*Bleak House, Chap. 37.*

COMPROMISE—With cleanliness—An incomprehensible.

Durdles then gives the Dean a good evening, and adding, as he puts his hat on, "You'll find me at home, Mister Jarsper, as agreed, when you want me; I'm a going home to clean myself," soon slouches out of sight. This going home to clean himself is one of the man's incomprehensible compromises with inexorable facts; he, and his hat, and his boots, and his clothes, never showing any trace of cleaning, but being uniformly in one condition of dust and grit.

Edwin Drood, Chap. 12.

COMPLIMENTS—Of a lawyer.

It was a maxim with Mr. Brass that the habit of paying compliments kept a man's tongue oiled without any expense; and, as that useful member ought never to grow rusty or creak in turning on its hinges in the case of a practitioner of the law, in whom it should be always glib and easy, he lost few opportunities of improving himself by the utterance of handsome speeches and eulogistic expressions. And this had passed into such a habit with him, that, if he could not be correctly said to have his tongue at his fingers' ends, he might certainly be said to have it anywhere but in his face: which being, as we have already seen, of a harsh and repulsive character, was not oiled so easily, but frowned above all the smooth speeches—one of nature's beacons, warning off those who navigated the shoals and breakers of the World, or of that dangerous strait the Law, and admonishing them to seek less treacherous harbors and try their fortune elsewhere.

Old Curiosity Shop, Chap. 35.

CONCEIT—Mr. Podsnap a type of.

Mr. Podsnap was well to do, and stood very high in Mr. Podsnap's opinion. Beginning with a good inheritance, he had married a good inheritance, and had thriven exceedingly in the Marine Insurance way, and was quite satisfied. He never could make out why everybody was not quite satisfied, and he felt conscious that he set a brilliant social example in being particularly well satisfied with most things, and, above all other things, with himself.

Thus happily acquainted with his own merit and importance, Mr. Podsnap settled that whatever he put behind him he put out of existence. There was a dignified conclusiveness—not to add a grand convenience—in this way of getting rid of disagreeables; which had done much towards establishing Mr. Podsnap in his lofty place in Mr. Podsnap's satisfaction. "I don't want to know about it; I don't choose to discuss it; I don't admit it!" Mr. Podsnap had even acquired a peculiar flourish of his right arm in often clearing the world of its most difficult problems, by sweeping them behind him (and consequently sheer away) with those words and a flushed face. For they affronted him.

Mr. Podsnap's world was not a very large world, morally; no, nor even geographically; seeing that although his business was sustained

upon commerce with other countries, he considered other countries, with that important reservation, a mistake, and of their manners and customs would conclusively observe, "Not English!" when, PRESTO! with a flourish of the arm, and a flush of the face, they were swept away. Elsewise, the world got up at eight, shaved close at a quarter-past, breakfasted at nine, went to the City at ten, came home at half-past five, and dined at seven. Mr. Podsnap's notions of the Arts in their integrity might have been stated thus. Literature; large print, respectfully descriptive of getting up at eight, shaving close at a quarter-past, breakfasting at nine, going to the City at ten, coming home at half-past five, and dining at seven. Painting and sculpture; models and portraits representing professors of getting up at eight, shaving close at a quarter-past, breakfasting at nine, going to the City at ten, coming home at half-past five, and dining at seven. Music; a respectable performance (without variations) on stringed and wind instruments, sedately expressive of getting up at eight, shaving close at a quarter-past, breakfasting at nine, going to the City at ten, coming home at half-past five, and dining at seven. Nothing else to be permitted to those same vagrants the Arts, on pain of excommunication. Nothing else To Be—anywhere!

As a so eminently respectable man, Mr. Podsnap was sensible of its being required of him to take Providence under his protection. Consequently he always knew exactly what Providence meant. Inferior and less respectable men might fall short of that mark, but Mr. Podsnap was always up to it. And it was very remarkable (and must have been very comfortable) that what Providence meant was invariably what Mr. Podsnap meant.

These may be said to have been the articles of faith of a school which the present chapter takes the liberty of calling after its representative man, Podsnappery. They were confined within close bounds, as Mr. Podsnap's own head was confined by his shirt-collar; and they were enunciated with a sounding pomp that smacked of the creaking of Mr. Podsnap's own boots.

Our Mutual Friend, Book I., Chap. 11.

CONCEIT—The grandeur of Podsnappery.

That they, when unable to lay hold of him, should respectfully grasp at the hem of his mantle; that they, when they could not bask in the glory of him, the sun, should take up with the pale reflected light of the watery young moon, his daughter, appeared quite natural, becoming, and proper. It gave him a better opinion of the discretion of the Lammles than he had heretofore held, as showing that they appreciated the value of the connection. So, Georgiana repairing to her friend, Mr. Podsnap went out to dinner, and to dinner, and yet to dinner, arm in arm with Mrs. Podsnap; settling his obstinate head in his cravat and shirt-collar, much as if he were performing on the Pandean pipes, in his own honor, the triumphal march. See the conquering Podsnap comes, Sound the trumpets, beat the drums!

Our Mutual Friend, Book II., Chap. 4.

CONCEIT—SPIRITUAL—The Experiences of Charles Dickens.

I had experiences of spiritual conceit, for

which, as giving me a new warning against that curse of mankind, I shall always feel grateful to the supposition that I was too far gone to protest against playing sick lion to any stray donkey with an itching hoof. All sorts of people seemed to become vicariously religious at my expense. I received the most uncompromising warning that I was a Heathen; on the conclusive authority of a field preacher, who, like the most of his ignorant and vain and daring class, could not construct a tolerable sentence in his native tongue or pen a fair letter. This inspired individual called me to order roundly, and knew in the freest and easiest way where I was going to, and what would become of me if I failed to fashion myself on his bright example, and was on terms of blasphemous confidence with the Heavenly Host. He was in the secrets of my heart, and in the lowest soundings of my soul—he!—and could read the depths of my nature better than his A B C, and could turn me inside out, like his own clammy glove. But what is far more extraordinary than this—for such dirty water as this could alone be drawn from such a shallow and muddy source—I found, from the information of a beneficed clergyman, of whom I never heard, and whom I never saw, that I had not, as I rather supposed I had, lived a life of some reading, contemplation, and inquiry; that I had not studied, as I rather supposed I had, to inculcate some Christian lessons in books; that I had never tried, as I rather supposed I had, to turn a child or two tenderly towards the knowledge and love of our Saviour; that I had never had, as I rather supposed I had had, departed friends, or stood beside open graves; but that I had lived a life of “uninterrupted prosperity,” and that I needed this “check, overmuch,” and that the way to turn it to account was to read these sermons and these poems, enclosed, and written and issued by my correspondent! I beg it may be understood that I relate facts of my own uncommercial experience, and no vain imaginings. The documents in proof lie near my hand.

A Fly-leaf in a life—New Uncom. Samples.

CONCEIT—Self (Theodosius Butler).

Mr. Theodosius Butler was one of those immortal geniuses who are to be met with in almost every circle. They have, usually, very deep, monotonous voices. They always persuade themselves that they are wonderful persons, and that they ought to be very miserable, though they don't precisely know why. They are very conceited, and usually possess half an idea; but, with enthusiastic young ladies, and silly young gentlemen, they are very wonderful persons. The individual in question, Mr. Theodosius, had written a pamphlet containing some very weighty considerations on the expediency of doing something or other; and as every sentence contained a good many words of four syllables, his admirers took it for granted that he meant a good deal.

Tales, Chap. 3.

CONFUSION—Sometimes agreeable.

Confusion is not always necessarily awkward, but may sometimes present a very pleasant appearance.—*Edwin Drood, Chap. 22.*

CONGRESS of the United States.

Did I recognize in this assembly a body of men, who, applying themselves in a new world to correct some of the falsehoods and vices of the old, purified the avenues to Public Life, paved the dirty ways to Place and Power, debated and made laws for the Common Good, and had no party but their Country?

I saw in them the wheels that move the meanest perversion of virtuous Political Machinery that the worst tools ever wrought. Despicable trickery at elections; underhanded tamperings with public officers; cowardly attacks upon opponents, with scurrilous newspapers for shields, and hired pens for daggers; shameful trucklings to mercenary knaves, whose claim to be considered is, that every day and week they sow new crops of ruin with their venal types, which are the dragon's teeth of yore, in everything but sharpness; aidings and abettings of every bad inclination in the popular mind, and artful suppressions of all its good influences: such things as these, and, in a word, Dishonest Faction in its most depraved and most unblushing form, stared out from every corner of the crowded hall.

Did I see among them the intelligence and refinement, the true, honest, patriotic heart of America? Here and there were drops of its blood and life, but they scarcely colored the stream of desperate adventurers which sets that way for profit and for pay. It is the game of these men, and of their profligate organs, to make the strife of politics so fierce and brutal, and so destructive of all self-respect in worthy men, that sensitive and delicate-minded persons shall be kept aloof, and they, and such as they, be left to battle out their selfish views unchecked. And thus this lowest of all scrambling fights goes on, and they who in other countries would, from their intelligence and station, most aspire to make the laws, do here recoil the furthest from that degradation.

That there are, among the representatives of the people in both Houses, and among all parties, some men of high character and great abilities, I need not say. The foremost among these politicians who are known in Europe have been already described, and I see no reason to depart from the rule I have laid down for my guidance, of abstaining from all mention of individuals. It will be sufficient to add, that to the most favorable accounts that have been written of them I more than fully and most heartily subscribe; and that personal intercourse and free communication have bred within me, not the result predicted in the very doubtful proverb, but increased admiration and respect. They are striking men to look at, hard to deceive, prompt to act, lions in energy, Crichtons in varied accomplishments, Indians in fire of eye and gesture, Americans in strong and generous impulse; and they as well represent the honor and wisdom of their country at home as the distinguished gentleman who is now its minister at the British Court sustains its highest character abroad.

American Notes, Chap. 8.

CONSUMPTION.

There is a dread disease which so prepares its victim, as it were, for death; which so refines it of its grosser aspect, and throws around fami-

liar looks unearthly indications of the coming change; a dread disease, in which the struggle between soul and body is so gradual, quiet, and solemn, and the result so sure, that day by day, and grain by grain, the mortal part wastes and withers away, so that the spirit grows light and sanguine with its lightening load, and, feeling immortality at hand, deems it but a new term of mortal life; a disease in which death and life are so strangely blended, that death takes the glow and hue of life, and life the gaunt and grisly form of death; a disease which medicine never cured, wealth never warded off, or poverty could boast exemption from; which sometimes moves in giant strides, and sometimes at a tardy, sluggish pace, but, slow or quick, is ever sure and certain.—*Nicholas Nickleby, Chap. 49.*

CONSCIENCE—Mr. Pecksniff's bank.

"For myself, my conscience is my bank. I have a trifle invested there, a mere trifle, Mr. Jonas; but I prize it as a store of value, I assure you."

The good man's enemies would have divided upon this question into two parties. One would have asserted without scruple that if Mr. Pecksniff's conscience were his bank, and he kept a running account there, he must have overdrawn it beyond all mortal means of computation. The other would have contended that it was a mere fictitious form; a perfectly blank book; or one in which entries were only made with a peculiar kind of invisible ink to become legible at some indefinite time; and that he never troubled it at all.—*Martin Chuzzlewit, Chap. 20.*

CONSCIENCE—A troubled.

He stirred the fire, and sat down on one side of it. It struck eleven, and he made believe to compose himself patiently. But gradually he took the fidgets in one leg, and then in the other leg, and then in one arm, and then in the other arm, and then in his chin, and then in his back, and then in his forehead, and then in his hair, and then in his nose; and then he stretched himself recumbent on two chairs, and groaned; and then he started up.

"Invisible insects of diabolical activity swarm in this place. I am tickled and twitched all over. Mentally, I have now committed a burglary under the meanest circumstances, and the myrmidons of justice are at my heels."

Our Mutual Friend, Book I, Chap. 13.

CONSCIENCE—A convenient garment.

In the majority of cases, conscience is an elastic and very flexible article, which will bear a deal of stretching, and adapt itself to a great variety of circumstances. Some people, by prudent management, and leaving it off piece by piece, like a flannel waistcoat in warm weather, even contrive, in time, to dispense with it altogether; but there be others who can assume the garment and throw it off at pleasure; and this, being the greatest and most convenient improvement, is the one most in vogue.

Old Curiosity Shop, Chap. 6.

CONTENTMENT—The vision of Gabriel Grub.

He saw that men who worked hard, and earned their scanty bread with lives of labor, were cheerful and happy; and that to the most

ignorant, the sweet face of nature was a never-failing source of cheerfulness and joy. He saw those who had been delicately nurtured and tenderly brought up, cheerful under privations, and superior to suffering, that would have crushed many of a rougher grain, because they bore within their own bosoms the materials of happiness, contentment, and peace. He saw that women, the tenderest and most fragile of all God's creatures, were the oftenest superior to sorrow, adversity, and distress; and he saw that it was because they bore, in their own hearts, an inexhaustible well-spring of affection and devotion. Above all, he saw that men like himself, who snarled at the mirth and cheerfulness of others, were the foulest weeds on the fair surface of the earth; and, setting all the good of the world against the evil, he came to the conclusion that it was a very decent and respectable sort of world after all.

Gabriel Grub, in Pickwick, Chap. 29.

CONTENTMENT.

"Ha!" said Brass, "no matter. If there's little business to-day, there'll be more to-morrow. A contented spirit, Mr. Richard, is the sweetness of existence."

Old Curiosity Shop, Chap. 56.

CONTENT—The tranquillity of.

Blessed Sunday Bells, ringing so tranquilly in their entranced and happy ears! Blessed Sunday peace and quiet, harmonizing with the calmness in their souls, and making holy air around them! Blessed twilight stealing on, and shading her so soothingly and gravely, as she falls asleep, like a hushed child, upon the bosom she has clung to!—*Dombey & Son, Chap. 51.*

Complacent and affable as man could be, Mr. Carker picked his way along the streets and hummed a soft tune as he went. He seemed to purr, he was so glad.—*Dombey & Son, Chap. 22.*

CONTENT—The generosity of.

Mr. Dombey's cup of satisfaction was so full at this moment, however, that he felt he could afford a drop or two of its contents, even to sprinkle on the dust in the by-path of his little daughter.—*Dombey & Son.*

CONTRASTS—In life.

In my solitude, the ticket-porters being all gone with the rest, I venture to breathe to the quiet bricks and stones my confidential wonderment why a ticket-porter, who never does any work with his hands, is bound to wear a white apron; and why a great Ecclesiastical Dignitary, who never does any work with his hands either, is equally bound to wear a black one.

Uncommercial Traveller, Chap. 21.

CONTRITION—Of Mr. Toots.

"If I could by any means wash out the remembrance of that day at Brighton, when I conducted myself—much more like a Parricide than a person of independent property," said Mr. Toots, with severe self-accusation, "I should sink into the silent tomb with a gleam of joy."

Dombey & Son, Chap. 50.

CONVIOT—His early experiences.

"Dear boy and Pip's comrade. I am not a-

going fur to tell you my life, like a song, or a story-book. But to give it you short and handy, I'll put it at once into a mouthful of English. In jail and out of jail, in jail and out of jail, in jail and out of jail. There, you've got it. That's *my* life pretty much, down to such times as I got shipped off, arter Pip stood my friend.

"I've been done everything to, pretty well—except hanged. I've been locked up, as much as a silver tea-kettle. I've been carted here and carted there, and put out of this town, and put out of that town, and stuck in the stocks, and whipped and worried and drove. I've no more notion where I was born than you have—if so much. I first become aware of myself, down in Essex, a-thieving turnips for my living. Summun had run away from me—a man—a tinker—and he'd took the fire with him, and left me verry cold.

"I know'd my name to be Magwitch, chrisen'd Abel. How did I know it? Much as I know'd the birds' names in the hedges to be chaffinch, sparrer, thrush. I might have thought it was all lies together, only as the birds' names come out true, I supposed mine did.

"So fur as I could find, there warn't a soul that see young Abel Magwitch, with as little on him as in him, but wot caught fright at him, and either drove him off, or took him up. I was took up, took up, took up, to that extent that I reg'larly grow'd up took up.

"This is the way it was, that when I was a ragged little creetur, as much to be pitied as ever I see (not that I looked in the glass, for there warn't many insides of furnished houses known to me), I got the name of being hardened. 'This is a terrible hardened one,' they says to prison visitors, picking out me. 'May be said to live in jails, this boy.' Then they looked at me, and I looked at them, and they measured my head, some on 'em—they had better a-measured my stomach—and others on 'em giv me tracts what I couldn't read, and made me speeches what I couldn't understand. They always went on agen me about the Devil. But what the devil was I to do? I must put something into my stomach, mustn't I?—Howsomever, I'm a-getting low, and I know what's due. Dear boy and Pip's comrade, don't you be afeared of me being low.

"Tramping, begging, thieving, working sometimes when I could—though that warn't as often as you may think, till you put the question whether you would ha' been over ready to give me work yourselves—a bit of a poacher, a bit of a laborer, a bit of a wagoner, a bit of a hay-maker, a bit of a hawker, a bit of most things that don't pay and lead to trouble, I got to be a man. A deserting soldier in a Traveller's Rest, what lay hid up to the chin under a lot of tatars, learned me to read; and a travelling Giant what signed his name at a penny a time learned me to write. I warn't locked up as often now as formerly, but I wore out my good share of key-metal still."

Great Expectations, Chap. 42.

CONVENTIONAL PHRASES.

Conventional phrases are a sort of fireworks, easily let off, and liable to take a great variety of shapes and colors not at all suggested by their original form.

David Copperfield, Chap. 41.

COOKING—The melodious sounds of.

Mrs. Wilfer then solemnly divested herself of her handkerchief and gloves, as a preliminary sacrifice to preparing the frying-pan, and R. W. himself went out to purchase the viand. He soon returned, bearing the same in a fresh cabbage-leaf, where it coyly embraced a rasher of ham. Melodious sounds were not long in rising from the frying-pan on the fire, or in seeming, as the firelight danced in the mellow halls of a couple of full bottles on the table, to play appropriate dance-music.

Our Mutual Friend, Book I., Chap. 4.

COOKING.

The slow potatoes bubbling up, knocked loudly at the saucepan-lid to be let out and peeled.—*Christmas Stories.*

CORPORATIONS, PUBLIC-BOARDS, &c. —Boythorn's opinion of.

"As to Corporations, Parishes, Vestry-Boards, and similar gatherings of jolter-headed clods, who assemble to exchange such speeches that, by Heaven! they ought to be worked in quicksilver mines for the short remainder of their miserable existence, if it were only to prevent their detestable English from contaminating a language spoken in the presence of the sun—as to those fellows, who meanly take advantage of the ardor of gentlemen in the pursuit of knowledge, to recompense the inestimable services of the best years of their lives, their long study, and their expensive education, with pittance too small for the acceptance of clerks, I would have the necks of every one of them wrung, and their skulls arranged in Surgeon's Hall for the contemplation of the whole profession—in order that its younger members might understand from actual measurement, in early life, how thick skulls may become!"

He wound up his vehement declaration by looking round upon us with a most agreeable smile, and suddenly thundering. Ha, ha, ha! over and over again, until anybody else might have been expected to be quite subdued by the exertion.—*Bleak House, Chap. 13.*

CORNS—Treading on people's.

He was an antipathetical being, with a peculiar power and gift of treading on everybody's tenderest place. They talk in America of a man's "Platform." I should describe the Platform of the Long-lost as a Platform composed of other people's corns, on which he had stumped his way, with all his might and main, to his present position.

Uncommercial Traveller, Chap. 19.

COUGH—A choking.

The company were seized with unspeakable consternation, owing to his springing to his feet, turning round several times in an appalling spasmodic whooping-cough dance, and rushing out at the door; he then became visible through the window, violently plunging and expectorating, making the most hideous faces, and apparently out of his mind.

Great Expectations, Chap. 4.

COUGH—An expressive.

"Yes, sir." Mr. Snagsby turns up the gas, and coughs behind his hand, modestly anti-

pating profit. Mr. Snagsby, as a timid man, is accustomed to cough with a variety of expression, and so to save words.

Bleak House, Chap. 10.

COUGH—The monosyllabic.

Mrs. Chick was laboring under a peculiar little monosyllabic cough; a sort of primer, or easy introduction to the art of coughing.

Dombey & Son, Chap. 29.

COUNTRY—The.

Mr. Carker cantered behind the carriage, at the distance of a hundred yards or so, and watched it, during all the ride, as if he were a cat, indeed, and its four occupants, mice. Whether he looked to one side of the road or to the other—over distant landscape, with its smooth undulations, wind-mills, corn, grass, bean-fields, wild-flowers, farm-yards, hayricks, and the spire among the wood—or upward in the sunny air, where butterflies were sporting round his head, and birds were pouring out their songs—or downward, where the shadows of the branches interlaced, and made a trembling carpet on the road—or onward, where the overhanging trees formed aisles and arches, dim with the softened light that steeped through leaves—one corner of his eye was ever on the formal head of Mr. Dombey.—*Dombey & Son, Chap. 27.*

COUNTRY—Mrs. Skewton's Arcadia.

"But seclusion and contemplation are my what's-his-name—"

"If you mean Paradise, Mamma, you had better say so, to render yourself intelligible," said the younger lady.

"My dearest Edith," returned Mrs. Skewton, "you know that I am wholly dependent upon you for those odious names. I assure you, Mr. Dombey, Nature intended me for an Arcadian. I am thrown away in society. Cows are my passion. What I have ever sighed for, has been to retreat to a Swiss farm, and live entirely surrounded by cows—and china."

This curious association of objects, suggesting a remembrance of the celebrated bull who got by mistake into a crockery shop, was received with perfect gravity by Mr. Dombey, who intimated his opinion that Nature was, no doubt, a very respectable institution.

Dombey & Son, Chap. 21.

COUNTRY SCENERY—Journey of little Nell.

They were now in the open country; the houses were very few and scattered at long intervals, often miles apart. Occasionally they came upon a cluster of poor cottages, some with a chair or low board put across the open door, to keep the scrambling children from the road, others shut up close, while all the family were working in the fields. These were often the commencement of a little village: and after an interval came a wheelwright's shed or perhaps a blacksmith's forge; then a thriving farm, with sleepy cows lying about the yard, and horses peering over the low wall and scampering away when harnessed horses passed upon the road, as though in triumph at their freedom. There were dull pigs too, turning up the ground in search of dainty food, and grunting their monotonous grumbings as they prowled about, or

crossed each other in their quest; plump pigeons skimming round the roof or strutting on the eaves; and ducks and geese, far more graceful in their own conceit, waddling awkwardly about the edges of the pond or sailing glibly on its surface. The farm-yard passed, then came the little inn, the humbler beer-shop, and the village tradesman's; then the lawyer's and the parson's, at whose dread names the beer-shop trembled; the church then peeped out modestly from a clump of trees; then there were a few more cottages; then the cage, and pound, and not unfrequently, on a bank by the way-side, a deep, old, dusty well. Then came the trim-hedged fields on either hand, and the open road again.

Old Curiosity Shop, Chap. 15.

COUNTRY—Scenery.

The rich, sweet smell of the hayricks rose to his chamber window; the hundred perfumes of the little flower-garden beneath scented the air around; the deep-green meadows shone in the morning dew that glistened on every leaf as it trembled in the gentle air; and the birds sang as if every sparkling drop were a fountain of inspiration to them.—*Pickwick, Chap. 7.*

COUNTRY EXCURSIONS—Of Barnaby Rudge.

Their pleasures on these excursions were simple enough. A crust of bread and scrap of meat, with water from the brook or spring, sufficed for their repast. Barnaby's enjoyments were, to walk, and run, and leap, till he was tired; then to lie down on the long grass, or by the growing corn, or in the shade of some tall tree, looking upward at the light clouds as they floated over the blue surface of the sky, and listening to the lark as she poured out her brilliant song. There were wild-flowers to pluck—the bright-red poppy, the gentle harebell, the cowslip, and the rose. There were birds to watch; fish; ants; worms; hares or rabbits, as they darted across the distant pathway in the wood and so were gone; millions of living things to have an interest in, and lie in wait for, and clap hands and shout in memory of, when they had disappeared. In default of these, or when they wearied, there was the merry sunlight to hunt out, as it crept in aslant through leaves and boughs of trees, and hid far down—deep, deep, in hollow places—like a silver pool, where nodding branches seemed to bathe and sport; sweet scents of summer air breathing over fields of beans or clover; the perfume of wet leaves or moss; the life of waving trees, and shadows always changing. When these or any of them tired, or in excess of pleasing tempted him to shut his eyes, there was slumber in the midst of all these soft delights, with the gentle wind murmuring like music in his ears, and everything around melting into one delicious dream.

Barnaby Rudge, Chap. 45.

COUNTRY GENTLEMAN—An English.

Now this gentleman had various endearing appellations among his intimate friends. By some he was called "a country gentleman of the true school," by some "a fine old country gentleman," by some "a sporting gentleman," by some "a thorough-bred Englishman," by some "a genuine John Bull;" but they all agreed in one respect, and that was, that it was a pity

there were not more like him, and that because there were not, the country was going to rack and ruin every day. He was in the commission of the peace, and could write his name almost legibly; but his greatest qualifications were, that he was more severe with poachers, was a better shot, a harder rider, had better horses, kept better dogs, could eat more solid food, drink more strong wine, go to bed every night more drunk and get up every morning more sober, than any man in the county. In knowledge of horse-flesh he was almost equal to a farrier, in stable-learning he surpassed his own head groom, and in gluttony not a pig on his estate was a match for him. He had no seat in Parliament himself, but he was extremely patriotic, and usually drove his voters up to the poll with his own hands. He was warmly attached to church and state, and never appointed to the living in his gift any but a three-bottle man and a first-rate fox-hunter. He mistrusted the honesty of all poor people who could read and write, and had a secret jealousy of his own wife (a young lady whom he had married for what his friends called "the good old English reason," that her father's property adjoined his own) for possessing those accomplishments in a greater degree than himself.

Barnaby Rudge, Chap. 47.

COURT—Trial in (Old Bailey).

Curiosity has occasionally led us into both Courts at the Old Bailey. Nothing is so likely to strike the person who enters them for the first time, as the calm indifference with which the proceedings are conducted; every trial seems a mere matter of business. There is a great deal of form, but no compassion; considerable interest, but no sympathy. Take the Old Court, for example. There sit the Judges, with whose great dignity everybody is acquainted, and of whom, therefore, we need say no more. Then, there is the Lord Mayor in the centre, looking as cool as a Lord Mayor *can* look, with an immense *bouquet* before him, and habited in all the splendor of his office. Then, there are the Sheriffs, who are almost as dignified as the Lord Mayor himself; and the Barristers, who are quite dignified enough in their own opinion; and the spectators, who, having paid for their admission, look upon the whole scene as if it were got up especially for their amusement. Look upon the whole group in the body of the Court—some wholly engrossed in the morning papers, others carelessly conversing in low whispers, and others, again, quietly dozing away an hour—and you can scarcely believe that the result of the trial is a matter of life or death to one wretched being present. But turn your eyes to the dock; watch the prisoner attentively for a few moments; and the fact is before you, in all its painful reality. Mark how restlessly he has been engaged for the last ten minutes, in forming all sorts of fantastic figures with the herbs which are strewn upon the ledge before him; observe the ashy paleness of his face when a particular witness appears, and how he changes his position and wipes his clammy forehead and feverish hands when the case for the prosecution is closed, as if it were a relief to him to feel that the jury knew the worst.

The defense is concluded; the judge proceeds to sum up the evidence; and the prison-

er watches the countenances of the jury, as a dying man, clinging to life to the very last, vainly looks in the face of his physician for a slight ray of hope. They turn round to consult; you can almost hear the man's heart beat, as he bites the stalk of rosemary with a desperate effort to appear composed. They resume their places—a dead silence prevails as the foreman delivers in the verdict—"Guilty!" A shriek bursts from a female in the gallery; the prisoner casts one look at the quarter from whence the noise proceeded; and is immediately hurried from the dock by the gaoler. The clerk directs one of the officers of the court to "take the woman out," and fresh business is proceeded with, as if nothing had occurred.—*Scenes, Chap. 24.*

COURT—Description of a Doctor of Civil Law.

The red-faced gentleman in the tortoise-shell spectacles had got all the talk to himself just then, and very well he was doing it, too, only he spoke very fast, but that was habit; and rather thick, but that was good living. So we had plenty of time to look about us. There was one individual who amused us mightily. This was one of the bewigged gentlemen in the red robes, who was straddling before the fire in the centre of the Court, in the attitude of the brazen Colossus, to the complete exclusion of everybody else. He had gathered up his robe behind, in much the same manner as a slovenly woman would her petticoats on a very dirty day, in order that he might feel the full warmth of the fire. His wig was put on all awry, with the tail straggling about his neck, his scanty gray trousers and short black gaiters, made in the worst possible style, imparted an additional inelegant appearance to his uncouth person; and his limp, badly-starched shirt-collar almost obscured his eyes. We shall never be able to claim any credit as a physiognomist again, for, after a careful scrutiny of this gentleman's countenance, we had come to the conclusion that it bespoke nothing but conceit and silliness, when our friend with the silver staff whispered in our ear that he was no other than a doctor of civil law, and heaven knows what besides. So of course we were mistaken, and he must be a very talented man. He conceals it so well though—perhaps with the merciful view of not astonishing ordinary people too much—that you would suppose him to be one of the stupidest dogs alive.—*Scenes, Chap. 8.*

COURT—Description of Doctors' Commons.

Now, Doctors' Commons being familiar by name to everybody, as the place where they grant marriage-licenses to love-sick couples, and divorces to unfaithful ones; register the wills of people who have any property to leave, and punish hasty gentlemen who call ladies by unpleasant names, we no sooner discovered that we were really within its precincts, than we felt a laudable desire to become better acquainted therewith.

At a more elevated desk in the centre sat a very fat and red-faced gentleman, in tortoise-shell spectacles, whose dignified appearance announced the judge; and round a long green baized table below, something like a billiard-table without the cushions and pockets, were a num-

ber of very self-important looking personages, in stiff neckcloths, and black gowns with white fur collars, whom we at once set down as proctors. At the lower end of the billiard-table was an individual in an arm-chair, and a wig, whom we afterwards discovered to be the registrar; and seated behind a little desk, near the door, were a respectable looking man in black, of about twenty stone weight or thereabouts, and a fat-faced, smirking, civil-looking body, in a black gown, black kid gloves, knee shorts, and silks, with a shirt-frill in his bosom, curls on his head, and a silver staff in his hand, whom we had no difficulty in recognizing as the officer of the Court.—*Scenes, Chap. 8.*

COURT—Doctors' Commons.

Mr. Spenlow conducted me through a paved courtyard formed of grave brick houses, which I inferred, from the Doctors' names upon the doors, to be the official abiding-places of the learned advocates of whom Steerforth had told me; and into a large, dull room, not unlike a chapel to my thinking, on the left hand. The upper part of this room was fenced off from the rest; and there, on the two sides of a raised platform of the horse-shoe form, sitting on easy old-fashioned dining-room chairs, were sundry gentlemen in red gowns and gray wigs, whom I found to be the Doctors aforesaid. Blinking over a little desk like a pulpit-desk, in the curve of the horseshoe, was an old gentleman, whom, if I had seen him in an aviary, I should certainly have taken for an owl, but who, I learned, was the presiding judge. In the space within the horse-shoe, lower than these, that is to say on about the level of the floor, were sundry other gentlemen of Mr. Spenlow's rank, and dressed like him in black gowns with white fur upon them, sitting at a long green table. Their cravats were in general stiff, I thought, and their looks haughty; but in this last respect, I presently conceived I had done them an injustice, for when two or three of them had to rise and answer a question of the presiding dignitary, I never saw anything more sheepish. The public—represented by a boy with a comforter, and a shabby-genteel man secretly eating crumbs out of his coat pockets, was warming itself at a stove in the centre of the Court. The languid stillness of the place was only broken by the chirping of this fire and by the voice of one of the Doctors, who was wandering slowly through a perfect library of evidence, and stopping to put up, from time to time, at little road-side inns of argument on the journey. Altogether, I have never, on any occasion, made one at such a cory, dory, old-fashioned, time-forgotten, sleepy-headed little family-party in all my life; and I felt it would be quite a soothing opiate to belong to it in any character—except perhaps as a suitor.—*David Copperfield, Chap. 23.*

COURTS—And lawyers.

"What is a proctor, Steerforth?" said I.

"Why, he is a sort of monkish attorney," replied Steerforth. "He is, to some faded courts held in Doctors' Commons—a lazy old nook near St. Paul's Churchyard—what solicitors are to the courts of law and equity. He is a functionary whose existence, in the natural course of things, would have terminated about two hundred years ago. I can tell you best what

he is, by telling you what Doctors' Commons is. It's a little out-of-the-way place, where they administer what is called ecclesiastical law, and play all kinds of tricks with obsolete old monsters of Acts of Parliament, which three-fourths of the world know nothing about, and the other fourth supposes to have been dug up, in a fossil state, in the days of the Edwards. It's a place that has an ancient monopoly in suits about people's wills and people's marriages, and disputes among ships and boats."

"Nonsense, Steerforth!" I exclaimed. "You don't mean to say that there is any affinity between nautical matters and ecclesiastical matters?"

"I don't, indeed, my dear boy," he returned; "but I mean to say that they are managed and decided by the same set of people, down in that same Doctors' Commons. You shall go there one day, and find them blundering through half the nautical terms in Young's Dictionary, apropos of the 'Nancy' having run down the 'Sarah Jane,' or Mr. Peggotty and the Yarmouth boatmen having put off in a gale of wind with an anchor and cable to the 'Nelson' India-man in distress; and you shall go there another day, and find them deep in the evidence, pro and con, respecting a clergyman who has misbehaved himself; and you shall find the judge in the nautical case the advocate in the clergyman's case, or contrariwise. They are like actors; now a man's a judge, and now he's not a judge; now he's one thing, now he's another; now he's something else, change and change about; but it's always a very pleasant, profitable little affair of private theatricals, presented to an uncommonly select audience."

David Copperfield, Chap. 23.

COURT—The Insolvent.

In a lofty room, ill-lighted and worse ventilated, situated in Portugal Street, Lincoln's Inn Fields, there sit nearly the whole year round, one, two, three, or four gentlemen in wigs, as the case may be, with little writing-desks before them, constructed after the fashion of those used by the judges of the land, barring the French polish. There is a box of barristers on their right hand; there is an inclosure of insolvent debtors on their left; and there is an inclined plane of most especially dirty faces in their front. These gentlemen are the Commissioners of the Insolvent Court, and the place in which they sit is the Insolvent Court itself.

It is, and has been, time out of mind, the remarkable fate of this Court to be, somehow or other, held and understood, by the general consent of all the destitute shabby-genteel people in London, as their common resort, and place of daily refuge. It is always full. The steams of beer and spirits perpetually ascend to the ceiling, and, being condensed by the heat, roll down the walls like rain; there are more old suits of clothes in it at one time than will be offered for sale in all Houndsditch in a twelvemonth; more unwashed skins and grizzly beards than all the pumps and shaving-shops between Tyburn and Whitechapel could render decent between sunrise and sunset.

It must not be supposed that any of these people have the least shadow of business in, or the remotest connection with, the place they so indefatigably attend. If they had, it would be

no matter of surprise, and the singularity of the thing would cease. Some of them sleep during the greater part of the sitting; others carry small portable dinners wrapped in pocket-handkerchiefs or sticking out of their worn-out pockets, and munch and listen with equal relish; but no one among them was ever known to have the slightest personal interest in any case that was ever brought forward. Whatever they do, there they sit from the first moment to the last. When it is heavy, rainy weather, they all come in wet through; and at such times the vapors of the Court are like those of a fungus-pit.

A casual visitor might suppose this place to be a Temple dedicated to the Genius of Seediness. There is not a messenger or process-server attached to it who wears a coat that was made for him; not a tolerably fresh, or wholesome-looking man in the whole establishment, except a little white-headed, apple-faced tipstaff, and even he, like an ill-conditioned cherry preserved in brandy, seems to have artificially dried and withered up into a state of preservation to which he can lay no natural claim. The very barristers' wigs are ill-powdered, and their curls lack crispness.

But the attorneys, who sit at a large bare table below the Commissioners, are, after all, the greatest curiosities. The professional establishment of the more opulent of these gentlemen, consists of a blue bag and a boy—generally a youth of the Jewish persuasion. They have no fixed offices, their legal business being transacted in the parlors of public-houses, or the yards of prisons—whither they repair in crowds, and canvass for customers after the manner of omnibus cads. They are of a greasy and mildewed appearance; and if they can be said to have any vices at all, perhaps drinking and cheating are the most conspicuous among them. Their residences are usually on the outskirts of "the Rules," chiefly lying within a circle of one mile from the obelisk in St. George's Fields. Their looks are not prepossessing, and their manners are peculiar.

Mr. Solomon Pell, one of this learned body, was a fat, flabby, pale man, in a surtout which looked green one minute and brown the next, with a velvet collar of the same chameleon tints. His forehead was narrow, his face wide, his head large, and his nose all on one side, as if Nature, indignant with the propensities she observed in him in his birth, had given it an angry tweak which it had never recovered. Being short-necked and asthmatic, however, he respired principally through this feature; so, perhaps, what it wanted in ornament, it made up in usefulness.

Pickwick, Chap. 43.

COURT—Examination of Sam Weller.

Serjeant Buzfuz now rose with more importance than he had yet exhibited, if that were possible, and vociferated: "Call Samuel Weller."

It was quite unnecessary to call Samuel Weller; for Samuel Weller stepped briskly into the box the instant his name was pronounced; and placing his hat on the floor, and his arms on the rail, took a bird's-eye view of the bar, and a comprehensive survey of the bench, with a remarkably cheerful and lively aspect.

"What's your name, sir?" inquired the judge.

"Sam Weller, my lord," replied the gentleman.

"Do you spell it with a 'V' or a 'W'?" inquired the judge.

"That depends upon the taste and fancy of the speller, my lord," replied Sam. "I never had occasion to spell it more than once or twice in my life, but I spells it with a 'V.'"

Here a voice in the gallery exclaimed aloud, "Quite right too, Samivel, quite right. Put it down a we, my lord, put it down a we."

"Who is that, who dares to address the court?" said the little judge, looking up.

"Usher."

"Yes, my lord."

"Bring that person here instantly."

"Yes, my lord."

But as the usher didn't find the person, he didn't bring him; and, after a great commotion, all the people who had got up to look for the culprit, sat down again. The little judge turned to the witness as soon as his indignation would allow him to speak, and said,

"Do you know who that was, sir?"

"I rayther suspect it was my father, my lord," replied Sam.

"Do you see him here now?" said the judge.

"No, I don't, my lord," replied Sam, staring right up into the lantern in the roof of the court.

"If you could have pointed him out, I would have committed him instantly," said the judge.

Sam bowed his acknowledgments, and turned with unimpaired cheerfulness of countenance towards Serjeant Buzfuz.

"Now, Mr. Weller," said Serjeant Buzfuz.

"Now, sir," replied Sam.

"I believe you are in the service of Mr. Pickwick, the defendant in this case. Speak up, if you please, Mr. Weller."

"I mean to speak up, sir," replied Sam; "I am in the service o' that 'ere gen'l'man, and a wery good service it is."

"Little to do, and plenty to get, I suppose," said Serjeant Buzfuz, with jocularly.

"Oh, quite enough to get, sir, as the soldier said ven they ordered him three hundred and fifty lashes," replied Sam.

"You must not tell us what the soldier, or any other man, said, sir," interposed the judge; "it's not evidence."

"Very good, my lord," replied Sam.

"Do you recollect anything particular happening on the morning when you were first engaged by the defendant; eh, Mr. Weller?" said Serjeant Buzfuz.

"Yes, I do, sir," replied Sam.

"Have the goodness to tell the jury what it was."

"I had a reg'lar new fit out o' clothes that mornin', gen'l'men of the jury," said Sam, "and that was a wery partickler and uncommon circumstance with me in those days."

Hereupon there was a general laugh; and the little judge, looking with an angry countenance over his desk, said, "You had better be careful, sir."

"So Mr. Pickwick said at the time, my lord," replied Sam; "and I was wery careful o' that 'ere suit o' clothes; wery careful indeed, my lord."

The judge looked sternly at Sam for full two minutes, but Sam's features were so perfectly calm and serene that the judge said nothing, and motioned Serjeant Buzfuz to proceed.

"Do you mean to tell me, Mr. Weller," said Serjeant Buzfuz, folding his arms emphatically, and turning half round to the jury, as if in mute assurance that he would bother the witness yet; "Do you mean to tell me, Mr. Weller, that you saw nothing of this fainting on the part of the plaintiff in the arms of the defendant, which you have heard described by the witnesses?"

"Certainly not," replied Sam, "I was in the passage till they called me up, and then the old lady was not there."

"Now, attend, Mr. Weller," said Serjeant Buzfuz, dipping a large pen into the inkstand before him, for the purpose of frightening Sam with a show of taking down his answer. "You were in the passage, and yet saw nothing of what was going forward. Have you a pair of eyes, Mr. Weller?"

"Yes, I have a pair of eyes," replied Sam, "and that's just it. If they was a pair o' patent double million magnifyin' gas microscopes of hextra power, p'raps I might be able to see through a flight o' stairs and a deal door; but bein' only eyes, you see, my wision's limited."

At this answer, which was delivered without the slightest appearance of irritation, and with the most complete simplicity and equanimity of manner, the spectators tittered, the little judge smiled, and Serjeant Buzfuz looked particularly foolish. After a short consultation with Dodson and Fogg, the learned Serjeant again turned towards Sam, and said, with a painful effort to conceal his vexation, "Now, Mr. Weller, I'll ask you a question on another point, if you please."

"If you please, sir," rejoined Sam, with the utmost good-humor.

"Do you remember going up to Mrs. Bardell's house, one night in November last?"

"Oh yes, very well."

"Oh, you *do* remember that, Mr. Weller," said Serjeant Buzfuz, recovering his spirits; "I thought we should get at something at last."

"I rayther thought that, too, sir," replied Sam, and at this the spectators tittered again.

"Well; I suppose you went up to have a little talk about this trial—eh, Mr. Weller?" said Serjeant Buzfuz, looking knowingly at the jury.

"I went up to pay the rent; but we *did* get a talkin' about the trial," replied Sam.

"Oh, you did get a talking about the trial," said Serjeant Buzfuz, brightening up with the anticipation of some important discovery. "Now what passed about the trial; will you have the goodness to tell us, Mr. Weller?"

"Vith all the pleasure in life, sir," replied Sam. "Arter a few unimportant observations from the two virtuous females as has been examined here to-day, the ladies gets into a very great state o' admiration at the honorable conduct of Mr. Dodson and Fogg—they two gent'l'men as is settin' near you now." This, of course, drew general attention to Dodson and Fogg, who looked as virtuous as possible.

"The attorneys for the plaintiff," said Mr. Serjeant Buzfuz. "Well! They spoke in high praise of the honorable conduct of Messrs. Dodson and Fogg, the attorneys for the plaintiff, did they?"

"Yes," said Sam, "they said what a wery gen'rous thing it was o' them to have taken up

the case on spec, and to charge nothing at all for costs, unless they got 'em out of Mr. Pickwick."

At this very unexpected reply, the spectators tittered again, and Dodson and Fogg, turning very red, leant over to Serjeant Buzfuz, and in a hurried manner whispered something in his ear.

"You are quite right," said Serjeant Buzfuz aloud, with affected composure. "It's perfectly useless, my lord, attempting to get at any evidence through the impenetrable stupidity of this witness. I will not trouble the court by asking him any more questions. Stand down, sir."

"Would any other gen'l'man like to ask me anythin'?" inquired Sam, taking up his hat, and looking round most deliberately.

"Not I, Mr. Weller, thank you," said Serjeant Snubbin, laughing.

"You may go down, sir," said Serjeant Buzfuz, waving his hand impatiently.

Pickwick, Chap. 34.

COURT—Trial of the convict.

The trial was very short and very clear. Such things as could be said for him, were said—how he had taken to industrious habits, and had thriven lawfully and reputably. But nothing could unsay the fact that he had returned, and was there in the presence of the Judge and Jury. It was impossible to try him for that, and do otherwise than find him Guilty.

At that time it was the custom (as I learned from my terrible experience of that Sessions) to devote a concluding day to the passing of Sentences, and to make a finishing effect with the Sentence of Death. But for the indelible picture that my remembrance now holds before me, I could scarcely believe, even as I write these words, that I saw two-and-thirty men and women put before the Judge to receive that sentence together. Foremost among the two-and-thirty, was he; seated, that he might get breath enough to keep life in him.

The whole scene starts out again in the vivid colors of the moment, down to the drops of April rain on the windows of the court, glittering in the rays of April sun. Penned in the dock, as I again stood outside it at the corner, with his hand in mine, were the two-and-thirty men and women; some defiant, some stricken with terror, some sobbing and weeping, some covering their faces, some staring gloomily about. There had been shrieks from among the women convicts, but they had been stilled, and a hush had succeeded. The sheriffs, with their great chains and nosegays, other civic gewgaws and monsters, criers, ushers, a great gallery full of people—a large theatrical audience—looked on, as the two-and-thirty and the Judge were solemnly confronted. Then, the Judge addressed them. Among the wretched creatures before him whom he must single out for special address, was one who almost from his infancy had been an offender against the laws; who, after repeated imprisonments and punishments, had been at length sentenced to exile for a term of years; and who, under circumstances of great violence and daring, had made his escape and been re-sentenced to exile for life. That miserable man would seem for a time to have become convinced of his errors, when far removed

from the scenes of his old offences, and to have lived a peaceable and honest life. But in a fatal moment, yielding to those propensities and passions, the indulgence of which had so long rendered him a scourge to society, he had quitted his haven of rest and repentance, and had come back to the country where he was proscribed. Being here presently denounced, he had for a time succeeded in evading the officers of Justice, but being at length seized while in the act of flight, he had resisted them, and had—he best knew whether by express design, or in the blindness of his hardihood—caused the death of his denouncer, to whom his whole career was known. The appointed punishment for his return to the land that had cast him out, being Death, and his case being this aggravated case, he must prepare himself to Die.

The sun was striking in at the great windows of the court, through the glittering drops of rain upon the glass, and it made a broad shaft of light between the two and thirty and the Judge, linking both together, and perhaps reminding some among the audience, how both were passing on, with absolute equality, to the greater Judgment that knoweth all things and cannot err. Rising for a moment, a distinct speck of face in this way of light, the prisoner said, "My Lord, I have received my sentence of Death from the Almighty, but I bow to yours," and sat down again. There was some hushing, and the Judge went on with what he had to say to the rest. Then, they were all formally doomed, and some of them were supported out, and some of them sauntered out with a haggard look of bravery, and a few nodded to the gallery, and two or three shook hands, and others went out chewing the fragments of herb they had taken from the sweet herbs lying about. He went last of all, because of having to be helped from his chair and to go very slowly; and he held my hand while all the others were removed, and while the audience got up (putting their dresses right, as they might at church or elsewhere), and pointed down at this criminal or at that, and most of all at him and me.

Great Expectations, Chap. 56.

COURT—Pickwick in.

Mr. Pickwick stood up in a state of great agitation, and took a glance at the court. There were already a pretty large sprinkling of spectators in the gallery, and a numerous muster of gentlemen in wigs, in the barristers' seats: who presented, as a body, all that pleasing and extensive variety of nose and whisker for which the bar of England is so justly celebrated. Such of the gentlemen as had a brief to carry, carried it in as conspicuous a manner as possible, and occasionally scratched their noses therewith, to impress the fact more strongly on the observation of the spectators. Other gentlemen who had no briefs to show, carried under their arms goodly octavos, with a red label behind, and that underdone-pie-crust-colored cover which is technically known as "law calf." Others, who had neither briefs nor books, thrust their hands into their pockets, and looked as wise as they conveniently could; others, again, moved here and there with great restlessness and earnestness of manner, content to awaken thereby the admiration and astonishment of the uninitiated strangers.—*Pickwick, Chap. 34.*

COURT—The Judge and witness.

"Now, sir," said Mr. Skimpin, "have the goodness to let his Lordship and the jury know what your name is, will you?" and Mr. Skimpin inclined his head on one side to listen with great sharpness to the answer, and glanced at the jury meanwhile, as if to imply that he rather expected Mr. Winkle's natural taste for perjury would induce him to give some name which did not belong to him.

"Winkle," replied the witness.

"What's your Christian name, sir?" angrily inquired the little judge.

"Nathaniel, sir."

"Daniel—any other name?"

"Nathaniel, sir—my Lord, I mean."

"Nathaniel Daniel, or Daniel Nathaniel?"

"No, my Lord, only Nathaniel; not Daniel at all."

"What did you tell me it was Daniel for, then, sir?" inquired the judge.

"I didn't, my Lord," replied Mr. Winkle.

"You did, sir," replied the judge, with a severe frown. "How could I have got Daniel on my notes, unless you told me so, sir?"

This argument, was, of course, unanswerable.
Pickwick, Chap. 34.

COURT—The jurymen.

"Here," said the green-grocer.

"Thomas Groffin."

"Here," said the chemist.

"Take the book, gentlemen. You shall well and truly try—"

"I beg this court's pardon," said the chemist, who was a tall, thin, yellow-visaged man, "but I hope this court will excuse my attendance."

"On what grounds, sir?" said Mr. Justice Stareleigh.

"I have no assistant, my Lord," said the chemist.

"Swear the gentleman," said the judge, peremptorily.

The officer had got no further than the "You shall well and truly try," when he was again interrupted by the chemist.

"I am to be sworn, my Lord, am I?" said the chemist.

"Certainly, sir," replied the testy little judge.

"Very well, my Lord," replied the chemist, in a resigned manner. "Then there'll be murder before this trial's over; that's all. Swear me if you please, sir;" and sworn the chemist was, before the judge could find words to utter.

"I merely wanted to observe, my Lord," said the chemist, taking his seat with great deliberation, "that I've left nobody but an errand-boy in my shop. He is a very nice boy, my Lord, but he is not acquainted with drugs; and I know that the prevailing impression on his mind is, that Epsom salts means oxalic acid; and syrup of senna, laudanum. That's all, my Lord." With this, the tall chemist composed himself into a comfortable attitude, and, assuming a pleasant expression of countenance, appeared to have prepared himself for the worst.
Pickwick, Chap. 34.

COURT—The Judge.

Serjeant Buzfuz, who had proceeded with such volubility that his face was perfectly crimson, here paused for breath. The silence;

awoke Mr. Justice Stareleigh, who immediately wrote down something with a pen without any ink in it and looked unusually profound, to impress the jury with the belief that he always thought most deeply with his eyes shut.

Pickwick, Chap. 34.

COURT—Serjeant Buzfuz's appeal for damages.

"And now, gentlemen, but one word more. Two letters have passed between these parties, letters which are admitted to be in the handwriting of the defendant, and which speak volumes indeed. These letters, too, bespeak the character of the man. They are not open, fervent, eloquent epistles, breathing nothing but the language of affectionate attachment. They are covert, sly, underhanded communications, but, fortunately, far more conclusive than if couched in the most glowing language and the most poetic imagery—letters that must be viewed with a cautious and suspicious eye—letters that were evidently intended at the time, by Pickwick, to mislead and delude any third parties into whose hands they might fall. Let me read the first:—'Garraway's, twelve o'clock. Dear Mrs. B.—Chops and Tomata sauce. Yours, PICKWICK.' Gentlemen, what does this mean? Chops and Tomata sauce. Yours, Pickwick! Chops! Gracious heavens! and Tomata sauce! Gentlemen, is the happiness of a sensitive and confiding female to be trifled away by such shallow artifices as these? The next has no date whatever, which is in itself suspicious. 'Dear Mrs. B., I shall not be at home till to-morrow. Slow coach.' And then follows this very remarkable expression, 'Don't trouble yourself about the warming-pan.' The warming-pan! Why, gentlemen, who *does* trouble himself about a warming-pan! When was the peace of mind of man or woman broken or disturbed by a warming-pan, which is in itself a harmless, a useful, and I will add, gentlemen, a comforting article of domestic furniture? Why is Mrs. Bardell so earnestly entreated not to agitate herself about this warming-pan, unless (as is no doubt the case) it is a mere cover for hidden fire—a mere substitute for some endearing word or promise, agreeably to a preconcerted system of correspondence, artfully contrived by Pickwick with a view to his contemplated desertion, and which I am not in a condition to explain? And what does this allusion to the slow coach mean? For aught I know, it may be a reference to Pickwick himself, who has most unquestionably been a criminally slow coach during the whole of this transaction, but whose speed will now be very unexpectedly accelerated, and whose wheels, gentlemen, as he will find to his cost, will very soon be greased by you!"

"But enough of this, gentlemen," said Mr. Serjeant Buzfuz, "it is difficult to smile with an aching heart; it is ill jesting when our deepest sympathies are awakened. My client's hopes and prospects are ruined, and it is no figure of speech to say that her occupation is gone indeed. The bill is down—but there is no tenant. Eligible single gentlemen pass and repass—but there is no invitation for them to inquire within or without. All is gloom and silence in the house; even the voice of the

child is hushed; his infant sports are disregarded when his mother weeps; his 'alley tors' and his 'commoneys' are alike neglected; he forgets the long familiar cry of 'knuckle down,' and at tip-cheese, or odd and even, his hand is out. But Pickwick, gentlemen, Pickwick, the ruthless destroyer of this domestic oasis in the desert of Goswell street—Pickwick, who has choked up the well, and thrown ashes on the sward—Pickwick, who comes before you to-day with his heartless Tomata sauce and warming-pans—Pickwick still rears his head with unblushing effrontery, and gazes without a sigh on the ruin he has made. Damages, gentlemen—heavy damages—is the only punishment with which you can visit him; the only recompense you can award to my client. And for those damages she now appeals to an enlightened, a high-minded, a right-feeling, a conscientious, a dispassionate, a sympathizing, a contemplative jury of her civilized countrymen." With this beautiful peroration, Mr. Serjeant Buzfuz sat down, and Mr. Justice Stareleigh woke up.

Pickwick, Chap. 34.

COURT—A trial in.

Everybody present, except the one wiggled gentleman who looked at the ceiling, stared at him. All the human breath in the place rolled at him, like a sea, or a wind, or a fire. Eager faces strained round pillars and corners, to get a sight of him; spectators in back rows stood up, not to miss a hair of him; people on the floor of the court laid their hands on the shoulders of the people before them, to help themselves, at anybody's cost, to a view of him—stood a-tiptoe, got upon ledges, stood upon next to nothing, to see every inch of him. Conspicuous among these latter, like an animated bit of the spiked wall of Newgate, Jerry stood; aiming at the prisoner the beery breath of a whet he had taken as he came along, and discharging it to mingle with the waves of other beer, and gin, and tea, and coffee, and what not, that flowed at him, and already broke upon the great windows behind him in an impure mist and rain.

The object of all this staring and blaring was a young man of about five-and-twenty, well-grown, and well-looking, with a sunburnt cheek and a dark eye. His condition was that of a young gentleman. He was plainly dressed in black, or very dark gray, and his hair, which was long and dark, was gathered in a ribbon at the back of his neck: more to be out of his way than for ornament. As an emotion of the mind will express itself through any covering of the body, so the paleness which his situation engendered came through the brown upon his cheek, showing the soul to be stronger than the sun. He was otherwise quite self-possessed, bowed to the Judge, and stood quiet.

The sort of interest with which this man was stared and breathed at, was not a sort that elevated humanity. Had he stood in peril of a less horrible sentence—had there been a chance of any one of its savage details being spared—by just so much would he have lost in his fascination. The form that was to be doomed to be so shamefully mangled, was the sight; the immortal creature that was to be so butchered and torn asunder, yielded the sensation. Whatever gloss the various spectators put upon the interest, according to their several arts and powers

of self-deceit, the interest was, at the root of it, Ogreish.—*Tale of Two Cities, Book II., Chap. 2.*

COURT—The Lord Chancellor in.

When we came to the court, there was the Lord Chancellor—the same whom I had seen in his private room in Lincoln's Inn—sitting in great state and gravity, on the bench; with the mace and seals on a red table below him, and an immense flat nosegay, like a little garden, which scented the whole court. Below the table, again, was a long row of solicitors, with bundles of papers on the matting at their feet; and then there were the gentlemen of the bar in wigs and gowns—some awake and some asleep, and one talking, and nobody paying much attention to what he said. The Lord Chancellor leaned back in his very easy chair, with his elbow on the cushioned arm, and his forehead resting on his hand: some of those who were present, dozed: some read the newspapers; some walked about, or whispered in groups; all seemed perfectly at their ease, by no means in a hurry, very unconcerned, and extremely comfortable.

To see everything going on so smoothly, and to think of the roughness of the suitors' lives and deaths; to see all that full dress and ceremony, and to think of the waste, and want, and beggared misery it represented; to consider that while the sickness of hope deferred was raging in so many hearts, this polite show went calmly on from day to day, and year to year, in such good order and composure; to behold the Lord Chancellor, and the whole array of practitioners under him, looking at one another and at the spectators, as if nobody had ever heard that all over England the name in which they were assembled was a bitter jest; was held in universal horror, contempt, and indignation; was known for something so flagrant and bad, that little short of a miracle could bring any good out of it to any one.

When we had been there half an hour or so, the case in progress—if I may use a phrase so ridiculous in such a connection—seemed to die out of its own vapidity, without coming, or being by anybody expected to come, to any result. The Lord Chancellor then threw down a bundle of papers from his desk to the gentlemen below him, and somebody said, "JARNDYCE AND JARNDYCE." Upon this there was a buzz, and a laugh, and a general withdrawal of the bystanders, and a bringing in of great heaps, and piles, and bags and bagsfull of papers.

Bleak House, Chap. 24.

COURT OF CHANCERY—Jarndyce v. Jarndyce.

Jarndyce and Jarndyce drones on. This scarecrow of a suit has in course of time become so complicated, that no man alive knows what it means. The parties to it understand it least; but it has been observed that no two Chancery lawyers can talk about it for five minutes without coming to a total disagreement as to all the premises. Innumerable children have been born into the cause; innumerable young people have married into it; innumerable old people have died out of it. Scores of persons have deliriously found themselves made parties in Jarndyce and Jarndyce, without knowing how

or why; whole families have inherited legendary hatreds with the suit. The little plaintiff or defendant, who was promised a new rocking-horse when Jarndyce and Jarndyce should be settled, has grown up, possessed himself of a real horse, and trotted away into the other world. Fair wards of court have faded into mothers and grandmothers; a long procession of Chancellors has come in and gone out; the legion of bills in the suit have been transformed into mere bills of mortality; there are not three Jarndyces left upon the earth perhaps, since old Tom Jarndyce in despair blew his brains out at a coffee-house in Chancery Lane; but Jarndyce and Jarndyce still drags its dreary length before the court, perennially hopeless.

Jarndyce and Jarndyce has passed into a joke. That is the only good that has ever come of it. It has been death to many, but it is a joke in the profession. Every master in Chancery has had a reference out of it. Every Chancellor was "in it," for somebody or other, when he was counsel at the bar. Good things have been said about it by blue-nosed, bulbous-shoed old benchers, in select port-wine committee after dinner in hall. Articled clerks have been in the habit of flashing their legal wit upon it. The last Lord Chancellor handled it neatly, when, correcting Mr. Blowers, the eminent silk gown who said that such a thing might happen when the sky rained potatoes, he observed, "or when, we get through Jarndyce and Jarndyce, Mr. Blowers;"—a pleasantry that particularly tickled the maces, bags, and purses.

How many people out of the suit Jarndyce and Jarndyce has stretched forth its unwholesome hand to spoil and corrupt, would be a very wide question. From the master, upon whose impaling files reams of dusty warrants in Jarndyce and Jarndyce have grimly writhed into many shapes, down to the copying-clerk in the Six Clerks' Office, who has copied his tens of thousands of Chancery-folio-pages under that eternal heading; no man's nature has been made better by it. In trickery, evasion, procrastination, spoliation, botheration, under false pretences of all sorts, there are influences that can never come to good. The very solicitors' boys who have kept the wretched suitors at bay, by protesting time out of mind that Mr. Chizzle, Mizzle, or otherwise, was particularly engaged, and had appointments until dinner, may have got an extra moral twist and shuffle into themselves out of Jarndyce and Jarndyce. The receiver in the cause has acquired a goodly sum of money by it, but has acquired too a distrust for his own mother, and a contempt for his own kind. Chizzle, Mizzle, and otherwise, have lapsed into a habit of vaguely promising themselves that they will look into that outstanding little matter, and see what can be done for Drizzle—who was not well used—when Jarndyce and Jarndyce shall be got out of the office. Shirking and sharking, in all their many varieties, have been sown broadcast by the ill-fated cause; and even those who have contemplated its history from the outermost circle of such evil, have been insensibly tempted into a loose way of letting bad things alone to take their own bad course, and a loose belief that if the world go wrong, it was, in some off-hand manner, never meant to go right.

Thus, in the midst of the mud and at the heart

of the fog, sits the Lord High Chancellor in his High Court of Chancery.

Bleak House, Chap. 1.

COURT OF CHANCERY—Jarndyce v. Jarndyce.

"Mlud," says Mr. Tangle. Mr. Tangle knows more of Jarndyce and Jarndyce than anybody. He is famous for it—supposed never to have read anything else since he left school.

"Have you nearly concluded your argument?"

"Mlud, no—variety of points—feel it my duty tsubmit—ludship," is the reply that slides out of Mr. Tangle.

"Several members of the bar are still to be heard, I believe?" says the Chancellor, with a slight smile.

Eighteen of Mr. Tangle's learned friends, each armed with a little summary of eighteen hundred sheets, bob up like eighteen hammers in a piano-forte, make eighteen bows, and drop into their eighteen places of obscurity.

"We will proceed with the hearing on Wednesday fortnight," says the Chancellor. For, the question at issue is only a question of costs, a mere bud on the forest-tree of the parent suit, and really will come to a settlement one of these days.

* * * * *

The Chancellor has dexterously vanished. Everybody else quickly vanishes too. A battery of blue bags is loaded with heavy charges of papers, and carried off by clerks; the little mad old woman marches off with her documents; the empty court is locked up. If all the injustice it has committed, and all the misery it has caused, could only be locked up with it, and the whole burnt away in a great funeral pyre—why, so much the better for other parties than the parties in Jarndyce and Jarndyce!

Bleak House, Chap. 1.

COURT OF CHANCERY—The.

Never can there come fog too thick, never can there come mud and mire too deep, to assort with the groping and floundering condition which this High Court of Chancery, most pestilential of hoary sinners, holds, this day, in the sight of heaven and earth.

On such an afternoon, if ever, the Lord High Chancellor ought to be sitting here—as here he is—with a foggy glory round his head, softly fenced in with crimson cloth and curtains, addressed by a large advocate with great whiskers, a little voice, and an interminable brief, and outwardly directing his contemplation to the lantern in the roof, where he can see nothing but fog. On such an afternoon, some score of members of the High Court of Chancery bar ought to be—as here they are—mistily engaged in one of the ten thousand stages of an endless cause, tripping one another up on slippery precedents, groping knee-deep in technicalities, running their goat hair and horse-hair warded heads against walls of words, and making a pretence of equity with serious faces, as players might. On such an afternoon, the various solicitors of the cause, some two or three of whom have inherited it from their fathers, who made a fortune by it, ought to be—as are they not?—ranged in a line, in a long matted well (but you might look in vain for Truth at the bottom of

it), between the register's red table and the silk gowns, with bills, cross-bills, answers, rejoinders, injunctions, affidavits, issues, references to masters, masters' reports, mountains of costly nonsense, piled before them. Well may the court be dim, with wasting candles here and there; well may the fog hang heavy in it, as if it would never get out; well may the stained glass windows lose their color, and admit no light of day into the place; well may the uninitiated from the streets, who peep in through the glass panes in the door, be deterred from entrance by its owlsh aspect, and by the drawl languidly echoing to the roof from the padded dais where the Lord High Chancellor looks into the lantern that has no light in it, and where the attendant wigs are all stuck in a fog-bank! This is the Court of Chancery; which has its decaying houses and its blighted lands in every shire; which has its worn-out lunatic in every mad-house, and its dead in every churchyard; which has its ruined suitor, with his slipshod heels and threadbare dress, borrowing and begging through the round of every man's acquaintance; which gives to moneyed might the means, abundantly, of wearing out the right; which so exhausts finances, patience, courage, hope; so overthrows the brain and breaks the heart; that there is not an honorable man among its practitioners who would not give—who does not often give—the warning, "Suffer any wrong that can be done you, rather than come here!"

Who happen to be in the Lord Chancellor's court this murky afternoon besides the Lord Chancellor, the counsel in the cause, two or three counsel who are never in any cause, and the well of solicitors before mentioned? There is the registrar, below the judge in wig and gown; and there are two or three maces, or petty bags, or privy purses, or whatever they may be, in legal court suits. These are all yawning; for no crumb of amusement ever falls from JARNDYCE AND JARNDYCE (the cause in hand), which was squeezed dry years upon years ago. The short-hand writers, the reporters of the court, and the reporters of the newspapers, invariably decamp with the rest of the regulars when Jarndyce and Jarndyce comes on. Their places are a blank. Standing on a seat at the side of the hall, the better to peer into the curtained sanctuary, is a little mad old woman in a squeezed bonnet, who is always in court, from its sitting to its rising, and always expecting some incomprehensible judgment to be given in her favor. Some say she really is, or was, a party to a suit; but no one knows for certain, because no one cares. She carries some small litter in a reticule, which she calls her documents; principally consisting of paper matches and dry lavender.

Bleak House, Chap. 1.

COURT OF CHANCERY—Its bedevilments.

"Of course, Esther," he said, "you don't understand this Chancery business?"

And of course I shook my head.

"I don't know who does," he returned. "The lawyers have twisted it into such a state of bedevilment that the original merits of the case have long disappeared from the face of the earth. It's about a Will, and the trusts under a Will—or it was, once. It's about nothing but Costs, now. We are always appearing, and dis-

appearing, and swearing, and interrogating, and filing, and cross-filing, and arguing, and sealing, and motioning, and referring, and reporting, and revolving about the Lord Chancellor and all his satellites, and equitably waltzing ourselves off to dusty death, about Costs. That's the great question. All the rest, by some extraordinary means, has melted away."

"But it was, sir," said I, to bring him back, for he began to rub his head, "about a Will?"

"Why, yes, it was about a Will when it was about anything," he returned. "A certain Jarndyce, in an evil hour, made a great fortune, and made a great Will. In the question how the trusts under that Will are to be administered, the fortune left by the Will is squandered away; the legatees under the Will are reduced to such a miserable condition that they would be sufficiently punished, if they had committed an enormous crime in having money left them; and the Will itself is made a dead letter. All through the deplorable cause, everything that everybody in it, except one man, knows already, is referred to that only one man who don't know it, to find out—all through the deplorable cause, everybody must have copies, over and over again, of everything that has accumulated about it in the way of cart-loads of papers (or must pay for them without having them, which is the usual course, for nobody wants them); and must go down the middle and up again, through such an infernal country-dance of costs and fees and nonsense and corruption, as was never dreamed of in the wildest visions of a Witch's Sabbath. Equity sends questions to Law, Law sends questions back to Equity; Law finds it can't do this, Equity finds it can't do that; neither can so much as say it can't do anything, without this solicitor instructing and this counsel appearing for A, and that solicitor instructing and that counsel appearing for B; and so on through the whole alphabet, like the history of the Apple Pie. And thus, through years and years, and lives and lives, everything goes on, constantly beginning over and over again, and nothing ever ends. And we can't get out of the suit on any terms, for we are made parties to it, and *must be* parties to it, whether we like it or not. But it won't do to think of it! When my great-uncle, poor Tom Jarndyce, began to think of it, it was the beginning of the end!"—*Bleak House, Chap. 8.*

COURT OF CHANCERY—Its Wiglomeration.

"However," said Mr. Jarndyce, "to return to our gossip. Here's Rick, a fine young fellow full of promise. What's to be done with him?"

O my goodness, the idea of asking my advice on such a point!

"Here he is, Esther," said Mr. Jarndyce, comfortably putting his hands into his pockets and stretching out his legs. "He must have a profession; he must make some choice for himself. There will be a world more Wiglomeration about it, I suppose, but it must be done."

"More what, Guardian!" said I.

"More Wiglomeration," said he. "It's the only name I know for the thing. He is a ward in Chancery, my dear. Kenge and Carboy will have something to say about it; Master Somebody—a sort of ridiculous Sexton, digging graves for the merits of causes in a back room at the

end of Quality Court, Chancery Lane—will have something to say about it; Counsel will have something to say about it; the Chancellor will have something to say about it; the Satellites will have something to say about it; they will all have to be handsomely fee'd, all round, about it; the whole thing will be vastly ceremonious, wordy, unsatisfactory, and expensive, and I call it in general Wiglomeration. How mankind ever came to be afflicted with Wiglomeration, or for whose sins these young people ever fell into a pit of it, I don't know; so it is."

He began to rub his head again, and to hint he felt the wind. But it was a delightful instance of his kindness towards me, that whether he rubbed his head, or walked about, or did both, his face was sure to recover its benignant expression as it looked at mine; and he was sure to turn comfortable again, and put his hands in his pockets and stretch out his legs.

Bleak House, Chap. 8.

COURT—The end of Jarndyce vs. Jarndyce.

"Is this Will considered a genuine document, sir?" said Allan; "will you tell us that?"

"Most certainly, if I could," said Mr. Kenge; "but we have not gone into that, we have not gone into that."

"We have not gone into that," repeated Mr. Vholes, as if his low inward voice were an echo.

"You are to reflect, Mr. Woodcourt," observed Mr. Kenge, using his silver trowel, persuasively and smoothly, "that this has been a great cause, that this has been a protracted cause, that this has been a complex cause. Jarndyce and Jarndyce has been termed, not inaptly, a Monument of Chancery practice."

"And Patience has sat upon it a long time," said Allan.

"Very well indeed, sir," returned Mr. Kenge, with a certain condescending laugh he had. "Very well! You are further to reflect, Mr. Woodcourt," becoming dignified almost to severity, "that on the numerous difficulties, contingencies, masterly fictions, and forms of procedure in this great cause, there has been expended study, ability, eloquence, knowledge, intellect, Mr. Woodcourt, high intellect. For many years, the—a—I would say the flower of the Bar, and the—a—I would presume to add, the matured autumnal fruits of the Woolsack—have been lavished upon Jarndyce and Jarndyce. If the public have the benefit, and if the country have the adornment, of this great Grasp, it must be paid for in money or money's worth, sir."

"Mr. Kenge," said Allan, appearing enlightened all in a moment. "Excuse me, our time presses. Do I understand that the whole estate is found to have been absorbed in costs?"

"Hem! I believe so," returned Mr. Kenge.

"Mr. Vholes, what do you say?"

"I believe so," said Mr. Vholes.

"And that thus the suit lapses and melts away?"

"Probably," returned Mr. Kenge. "Mr. Vholes?"

"Probably," said Mr. Vholes.

Bleak House, Chap. 65.

COURT OF CHANCERY—Boythorn's opinion of the.

"There never was such an infernal caldron

as that Chancery, on the face of the earth!" said Mr. Boythorn. "Nothing but a mine below it on a busy day in term time, with all its records, rules, and precedents collected in it, and every functionary belonging to it also, high and low, upward and downward, from its son the Accountant-General to its father the Devil, and the whole blown to atoms with ten thousand hundred-weight of gunpowder, would reform it in the least!"

It was impossible not to laugh at the energetic gravity with which he recommended this strong measure of reform. When we laughed, he threw up his head, and shook his broad chest, and again the whole country seemed to echo to his Ha, ha, ha, ha! It had not the least effect in disturbing the bird, whose sense of security was complete; and who hopped about the table with its quick head now on this side and now on that, turning its bright sudden eye on its master, as if he were no more than another bird.—*Bleak House, Chap. 9.*

COURTS—Like powder-mills (Betsey Trotwood.)

My aunt regarded all Courts of Law as a sort of powder-mills that might blow up at any time. *David Copperfield, Chap. 23.*

CRIME AND FILTH—In London.

Wheresoever Mr. Rogers turns the flaming eye, there is a spectral figure rising, unshrouded, from a grave of rags. Who is the landlord here?—I am, Mr. Field! says a bundle of ribs and parchment against the wall, scratching itself. —Will you spend this money fairly, in the morning, to buy coffee for 'em all?—Yes Sir, I will! —O he'll do it, Sir, he'll do it fair. He's honest! cry the spectres. And with thanks and Good Night sink into their graves again.

Thus, we make our New Oxford Streets, and our other new streets, never heeding, never asking, where the wretches whom we clear out, crowd. With such scenes at our doors, with all the plagues of Egypt tied up with bits of cobweb in kennels so near our homes, we timorously make our Nuisance Bills and Boards of Health nonentities, and think to keep away the Wolves of Crime and Filth by our electioneering ducking to little vestrymen and our gentlemanly handling of Red Tape!

Wherever the turning lane of light becomes stationary for a moment, some sleeper appears at the end of it, submits himself to be scrutinized, and fades away into the darkness.

There should be strange dreams here, Deputy. They sleep sound enough, says Deputy, taking the candle out of the blacking bottle, snuffing it with his fingers, throwing the snuff into the bottle, and corking it up with the candle, that's all I know. What is the inscription, Deputy, on all the discolored sheets? A precaution against loss of linen. Deputy turns down the rug of an unoccupied bed and discloses it. STOP THIEF!

To lie at night, wrapped in the legend of my slinking life; to take the cry that pursues me, waking, to my breast in sleep; to have it staring at me, and clamoring for me, as soon as consciousness returns; to have it for my first-foot on New Year's day, my Valentine, my Birthday

salute, my Christmas greeting, my parting with the old year. STOP THIEF!

And to know that I *must* be stopped, come what will. To know that I am no match for this individual energy and keenness, or this organized and steady system! Come across the street, here, and, entering by a little shop, and yard, examine these intricate passages and doors, contrived for escape, flapping and counter-flapping, like the lids of the conjuror's boxes. But what avail they? Who gets in by a nod, and shows their secret working to us? Inspector Field.—*On Duty with Inspector Field. Reprinted Pieces.*

CRIME—A kind of disorder.

The man was not unnaturally cruel or hard-hearted. He had come to look upon felony as a kind of disorder, like the scarlet fever or erysipelas; some people had it—some hadn't—just as it might be.

Old Curiosity Shop, Chap. 61.

CRIMINALS—Their struggles with crime.

If great criminals told the truth—which, being great criminals, they do not—they would very rarely tell of their struggles against the crime. Their struggles are towards it. They buffet with opposing waves, to gain the bloody shore, not to recede from it.

Our Mutual Friend, Book III., Chap. 11.

CRIME—The fascination of.

"You have a strong fancy," said the blind man, with a smile.

"Strengthen yours with blood, and see what it will come to."

He groaned, and rocked himself, and looking up for the first time, said, in a low, hollow voice:

"Eight-and-twenty years! Eight-and-twenty years! He has never changed in all that time, never grown older, nor altered in the least degree. He has been before me in the dark night, and the broad sunny day; in the twilight, the moonlight, the sunlight, the light of fire, and lamp, and candle, and in the deepest gloom. Always the same! In company, in solitude, on land, on shipboard; sometimes leaving me alone for months, and sometimes always with me. I have seen him at sea, come gliding in the dead of night along the bright reflection of the moon in the calm water; and I have seen him, on quays and market-places, with his hand uplifted, towering, the centre of a busy crowd, unconscious of the terrible form that had its silent stand among them. Fancy! Are you real? Am I? Are these iron fetters, riveted on me by the smith's hammer, or are they fancies I can shatter at a blow?"

"Why did you return?" said the blind man.

"Why is blood red? I could no more help it than I could live without breath. I struggled against the impulse, but I was drawn back, through every difficult and adverse circumstance, as by a mighty engine. Nothing could stop me. The day and hour were none of my choice. Sleeping and waking, I had been among the old haunts for years—had visited my own grave. Why did I come back? Because this jail was gaping for me, and he stood beckoning at the door."

"You were not known?" said the blind man.

"I was a man who had been twenty-two years dead. No. I was not known."

"You should have kept your secret better."

"My secret? Mine? It was a secret any breath of air could whisper at its will. The stars had it in their twinkling, the water in its flowing, the leaves in their rustling, the seasons in their return. It lurked in strangers' faces, and their voices. Everything had lips on which it always trembled—My secret."

"It was revealed by your own act, at any rate," said the blind man.

"The act was not mine. I did it, but it was not mine. I was forced at times to wander round, and round, and round that spot. If you had chained me up when the fit was on me, I should have broken away, and gone there. As truly as the loadstone draws iron towards it, so he, lying at the bottom of his grave, could draw me near him when he would. Was that fancy? Did I like to go there, or did I strive and wrestle with the power that forced me?"

Barnaby Rudge, Chap. 62.

CROWD—A.

From the dimly-lighted passages of the court, the last sediment of the human stew that had been boiling there all day, was straining off.

Tale of Two Cities, Chap. 4.

CROWD—Passing.

Who could sit upon anything in Fleet Street during the busy hours of the day, and not be dazed and deafened by two immense processions, one ever tending westward with the sun, the other ever tending eastward from the sun, both ever tending to the plains beyond the range of red and purple where the sun goes down!

With his straw in his mouth, Mr. Cruncher sat watching the two streams, like the heathen rustic who has for several centuries been on duty watching one stream—saying that Jerry had no expectation of their ever running dry.

Tale of Two Cities, Chap. 14.

CRUPP—Mrs.—Her "spazzums."

At about this time, too, I made three discoveries: first, that Mrs. Crupp was a martyr to a curious disorder called "the spazzums," which was generally accompanied with inflammation of the nose, and required to be constantly treated with peppermint; secondly, that something peculiar in the temperature of my pantry, made the brandy-bottles burst; thirdly, that I was alone in the world, and much given to record that circumstance in fragments of English versification.—*David Copperfield, Chap. 26.*

CRUPP—Mrs.—Her advice on love.

She came up to me one evening, when I was very low, to ask (she being then afflicted with the disorder I have mentioned) if I could oblige her with a little tincture of cardamoms mixed with rhubarb, and flavored with seven drops of the essence of cloves, which was the best remedy for her complaint;—or, if I had not such a thing by me, with a little brandy, which was the next best. It was not, she remarked, as palatable to her, but it was the next best. As I had never even heard of the first remedy, and always had the second in the closet, I gave Mrs. Crupp a glass of the second, which (that I might have

no suspicion of its being devoted to any improper use) she began to take in my presence.

"Cheer up, sir," said Mrs. Crupp. "I can't abear to see you so, sir: I'm a mother myself."

I did not quite perceive the application of this fact to myself, but I smiled on Mrs. Crupp as benignly as was in my power.

"Come, sir," said Mrs. Crupp. "Excuse me, I know what it is, sir. There's a lady in the case."

"Mrs. Crupp!" I returned, reddening.

"Oh, bless you! Keep a good heart, sir!" said Mrs. Crupp, nodding encouragement. "Never say die, sir! If she don't smile upon you, there's a many as will. You are a young gentleman to be smiled on, Mr. Copperfull, and you must learn your value, sir."

Mrs. Crupp always called me Mr. Copperfull; firstly, no doubt, because it was not my name; and secondly, I am inclined to think in some indistinct association with a washing-day.

"What makes you suppose there is any young lady in the case, Mrs. Crupp?" said I.

"Mr. Copperfull," said Mrs. Crupp, with a great deal of feeling, "I'm a mother myself."

For some time Mrs. Crupp could only lay her hand upon her nankeen bosom, and fortify herself against returning pain with sips of her medicine. At length she spoke again.

"When the present set were took for you by your dear aunt, Mr. Copperfull," said Mrs. Crupp, "my remark were, I had now found summun I could care for. 'Thank Ev'in!' were the expression, 'I have now found summun I can care for!'—You don't eat enough, sir, nor yet drink."

"Is that what you found your supposition on, Mrs. Crupp?" said I.

"Sir," said Mrs. Crupp, in a tone approaching to severity, "I've laundressed other young gentlemen besides yourself. A young gentleman may be over-careful of himself, or he may be under-careful of himself. He may brush his hair too regular, or too unregular. He may wear his boots much too large for him, or much too small. That is according as the young gentleman has his original character formed. But let him go to which extreme he may, sir, there's a young lady in both of 'em."

"It was but the gentleman which died here before yourself," said Mrs. Crupp, "that fell in love—with a barmaid—and had his waistcoats took in directly, though much swelled by drinking."

"Mrs. Crupp," said I, "I must beg you not to connect the young lady in my case with a barmaid, or anything of that sort, if you please."

"Mr. Copperfull," returned Mrs. Crupp, "I'm a mother myself, and not likely. I ask your pardon, sir, if I intrude. I should never wish to intrude where I were not welcome. But you are a young gentleman, Mr. Copperfull, and my advice to you is, to cheer up, sir, to keep a good heart, and to know your own value. If you was to take to something, sir," said Mrs. Crupp, "if you was to take to skittles, now, which is healthy, you might find it divert your mind, and do you good."—*David Copperfield, Chap. 26.*

CUPBOARD—Mrs. Crisparkle's.

As, whenever the Reverend Septimus fell a-musing, his good mother took it to be an infallible sign that he "wanted support," the

blooming old lady made all haste to the dining-room closet, to produce from it the support embodied in a glass of Constantia and a home-made biscuit. It was a most wonderful closet, worthy of Cloisterham and of Minon Canon Corner. Above it, a portrait of Handel, in a flowing wig, beamed down at the spectator, with a knowing air of being up to the contents of the closet, and a musical air of intending to combine all its harmonies in one delicious fugue. No common closet with a vulgar door on hinges, openable all at once, and leaving nothing to be disclosed by degrees, this rare closet had a lock in mid-air, where two perpendicular slides met; the one falling down, and the other pushing up. The upper slide, on being pulled down (leaving the lower a double mystery), revealed deep shelves of pickle-jars, jam-pots, tin-canisters, spice-boxes, and agreeably outlandish vessels of blue and white, the luscious lodgings of preserved tamarinds and ginger. Every benevolent inhabitant of this retreat had his name inscribed upon his stomach. The pickles, in a uniform of rich brown double-breasted buttoned coat, and yellow or sombre drab continuations, announced their portly forms, in printed capitals, as Walnut, Gherkin, Onion, Cabbage, Cauliflower, Mixed, and other members of that noble family. The jams, as being of a less masculine temperament, and as wearing curl-papers, announced themselves in feminine caligraphy, like a soft whisper, to be Raspberry, Gooseberry, Apricot, Plum, Damson, Apple, and Peach. The scene closing on these charm-ers, and the lower slide ascending, oranges were revealed, attended by a mighty japanned sugar-box, to temper their acerbity if unripe. Home-made biscuits waited at the Court of these Powers, accompanied by a goodly fragment of plum-cake, and various slender ladies' fingers, to be dipped into sweet wine and kissed. Lowest of all, a compact leaden vault enshrined the sweet wine and a stock of cordials: whence issued whispers of Seville, Orange, Lemon, Almond, and Caraway-seed. There was a crowning air upon this closet of closets, of having been for ages hummed through by the Cathedral bell and organ, until those venerable bees had made sublimated honey of everything in store; and it was always observed that every dipper among the shelves (deep, as has been noticed, and swallowing up head, shoulders, and elbows) came forth again mellow-faced, and seeming to have undergone a saccharine transfiguration.

The Reverend Septimus yielded himself up quite as willing a victim to a nauseous medicinal herb-closet, also presided over by the china shepherdess, as to this glorious cupboard. To what amazing infusions of gentian, peppermint, gilliflower, sage, parsley, thyme, rosemary, and dandelion, did his courageous stomach submit itself! In what wonderful wrappers, enclosing layers of dried leaves, would he swathe his rosy and contented face, if his mother suspected him of a toothache! What botanical blotches would he cheerfully stick upon his cheek, or forehead, if the dear old lady convicted him of an imperceptible pimple there! Into this herbaceous penitentiary, situated on an upper staircase-landing,—a low and narrow whitewashed cell, where bunches of dried leaves hung from rusty hooks in the ceiling, and were

spread out upon shelves, in company with portentous bottles,—would the Reverend Septimus submissively be led, like the highly popular lamb who has so long and unresistingly been led to the slaughter, and there would he, unlike that lamb, bore nobody but himself. Not even doing that much, so that the old lady were busy and pleased, he would quietly swallow what was given him, merely taking a corrective dip of hands and face into the great bowl of dried rose-leaves and into the other great bowl of dried lavender, and then would go out, as confident in the sweetening powers of Cloisterham Weir and a wholesome mind, as Lady Macbeth was hopeless of those of all the seas that roll.

Edwin Drood, Chap. 10.

CURSES.

"The curse may pass your lips," said Edward, "but it will be but empty breath. I do not believe that any man on earth has greater power to call one down upon his fellow—least of all, upon his own child—than he has to make one drop of rain or flake of snow fall from the clouds above us at his impious bidding."

Barnaby Rudge, Chap. 32.

CYNIOS.

He knew himself well, and choosing to imagine that all mankind were cast in the same mould, hated them; for, though no man hated himself—the coldest among us having too much self-love for that—yet most men unconsciously judge the world from themselves, and it will be very generally found that those who sneer habitually at human nature, and affect to despise it, are among its worst and least pleasant samples.

Nicholas Nickleby, Chap. 44.

D.

DANCE—A negro.

The corpulent black fiddler, and his friend who plays the tambourine, stamp upon the boarding of the small raised orchestra in which they sit, and play a lively measure. Five or six couple come upon the floor, marshalled by a lively young negro, who is the wit of the assembly, and the greatest dancer known. He never leaves off making queer faces, and is the delight of all the rest, who grin from ear to ear incessantly. Among the dancers are two young mulatto girls, with large, black, drooping eyes, and head-gear after the fashion of the hostess, who are as shy, or feign to be, as though they never danced before, and so look down before the visitors, that their partners can see nothing but the long, fringed lashes.

But the dance commences. Every gentleman sets as long as he likes to the opposite lady, and the opposite lady to him, and all are so long about it that the sport begins to languish, when suddenly the lively hero dashes in to the rescue. Instantly the fiddler grins, and goes at it tooth and nail; there is new energy in the tambourine; new laughter in the dancers; new smiles in the landlady; new confidence in the landlord;

new brightness in the very candles. Single shuffle, double shuffle, cut and cross-cut; snapping his fingers, rolling his eyes, turning in his knees, presenting the backs of his legs in front, spinning about on his toes and heels like nothing but the man's fingers on the tambourine; dancing with two left legs, two right legs, two wooden legs, two wire legs, two spring legs,—all sorts of legs and no legs,—what is this to him? And in what walk of life, or dance of life, does man ever get such stimulating applause as thunders about him, when, having danced his partner off her feet, and himself too, he finishes by leaping gloriously on the bar-counter, and calling for something to drink, with the chuckle of a million of counterfeit Jim Crows in one inimitable sound!—*American Notes, Chap. 6.*

DANCE—A country.

Not like opera-dancers. Not at all. And not like Madame Anybody's finished pupils. Not the least. It was not quadrille dancing, nor minuet dancing, nor even country-dance dancing. It was neither in the old style, nor the new style, nor the French style, nor the English style; though it may have been, by accident, a trifle in the Spanish style, which is a free and joyous one, I am told, deriving a delightful air of off-hand inspiration from the chirping little castanets. As they danced among the orchard trees, and down the groves of stems and back again, and twirled each other lightly round and round, the influence of their airy motion seemed to spread and spread, in the sun-lighted scene, like an expanding circle in the water. Their streaming hair and fluttering skirts, the elastic grass beneath their feet, the boughs that rustled in the morning air, the flashing leaves, the speckled shadows on the soft green ground, the balmy wind that swept along the landscape, glad to turn the distant windmill cheerily—everything between the two girls and the man and team at plough upon the ridge of land, where they showed against the sky as if they were the last things in the world—seemed dancing too.—*Battle of Life, Chap. 1.*

DANCE—A Christmas.

In came a fiddler with a music-book, and went up to the lofty desk, and made an orchestra of it, and tuned like fifty stomach-aches. In came Mrs. Fezziwig, one vast substantial smile. In came the three Miss Fezziwigs, beaming and loveable. In came the six young followers whose hearts they broke. In came all the young men and women employed in the business. In came the housemaid, with her cousin, the baker. In came the cook, with her brother's particular friend, the milkman. In came the boy from over the way, who was suspected of not having board enough from his master; trying to hide himself behind the girl from next door but one, who was proved to have had her ears pulled by her mistress. In they all came, one after another; some shyly, some boldly, some gracefully, some awkwardly, some pushing, some pulling; in they all came, anyhow and everyhow. Away they all went, twenty couple at once; hands half round and back again the other way; down the middle and up again; round and round in various stages of affectionate grouping; old top couple always turning up in the wrong place; new top couple starting off again, as soon as they got

there; all top couples at last, and not a bottom one to help them! When this result was brought about, old Fezziwig, clapping his hands to stop the dance, cried out, "Well done!" and the fiddler plunged his hot face into a pot of porter, especially provided for that purpose. But scorning rest upon his reappearance, he instantly began again, though there were no dancers yet, as if the other fiddler had been carried home, exhausted, on a shutter, and he were a bran-new man resolved to beat him out of sight, or perish.—*Christmas Carol, Stave 2.*

DANCE—A solemn.

We danced for an hour with great gravity; the melancholy child doing wonders with his lower extremities, in which there appeared to be some sense of enjoyment, though it never rose above his waist.—*Bleak House, Chap. 38.*

DANCING—A trial to the feelings.

Could he believe his eyes! Mrs. Budger was dancing with Mr. Tracy Tupman, there was no mistaking the fact. There was the widow before him, bouncing bodily here and there, with unwonted vigor; and Mr. Tracy Tupman hopping about, with a face expressive of the most intense solemnity, dancing (as a good many people do) as if a quadrille were not a thing to be laughed at, but a severe trial to the feelings, which it requires inflexible resolution to encounter.—*Pickwick, Chap. 2.*

DANDYISM—In religion and politics.

On Sunday, the chill little church is almost warmed by so much gallant company, and the general flavor of the Dedlock dust is quenched in delicate perfumes.

The brilliant and distinguished circle comprehends within it no contracted amount of education, sense, courage, honor, beauty, and virtue. Yet there is something a little wrong about it, in despite of its immense advantages. What can it be?

Dandyism? There is no King George the Fourth now (more's the pity!) to set the dandy fashion; there are no clear-starched jack-towel neckcloths, no short-waisted coats, no false calves, no stays. There are no caricatures now, of effeminate Exquisites so arrayed, swooning in opera-boxes with excess of delight, and being revived by other dainty creatures, poking long-necked scent-bottles at their noses. There is no beau whom it takes four men at once to shake into his buckskins, or who goes to see all the executions, or who is troubled with the self-reproach of having once consumed a pea. But is there Dandyism in the brilliant and distinguished circle notwithstanding, Dandyism of a more mischievous sort, that has got below the surface, and is doing less harmless things than jack-towelling itself and stopping its own digestion, to which no rational person need particularly object?

Why, yes. It cannot be disguised. There *arr*, at Chesney Wold this January week, some ladies and gentlemen of the newest fashion, who have set up a Dandyism—in religion, for instance. Who, in mere lackadaisical want of an emotion, have agreed upon a little dandy talk about the Vulgar wanting faith in things in general; meaning, in the things that have been tried and found wanting, as though a low fellow should

unaccountably lose faith in a bad shilling, after finding it out! Who would make the Vulgar very picturesque and faithful, by putting back the hands upon the Clock of Time, and cancelling a few hundred years of history.

There are also ladies and gentlemen of another fashion, not so new, but very elegant, who have agreed to put a smooth glaze on the world, and to keep down all its realities. For whom everything must be languid and pretty. Who have found out the perpetual stoppage. Who are to rejoice at nothing, and be sorry for nothing. Who are not to be disturbed by ideas. On whom even the Fine Arts, attending in powder, and walking backward like the Lord Chamberlain, must array themselves in the milliners' and tailors' patterns of past generations, and be particularly careful not to be in earnest, or to receive any impress from the moving age.

Then there is my Lord Boodle, of considerable reputation with his party, who has known what office is, and who tells Sir Leicester Dedlock with much gravity, after dinner, that he really does not see to what the present age is tending. A debate is not what a debate used to be; the House is not what the House used to be; even a Cabinet is not what it formerly was. He perceives with astonishment, that, supposing the present Government to be overthrown, the limited choice of the Crown, in the formation of a new Ministry, would lie between Lord Coodle and Sir Thomas Doodle—supposing it to be impossible for the Duke of Foodle to act with Goodle, which may be assumed to be the case in consequence of the breach arising out of that affair with Hoodle. Then, giving the Home Department and the Leadership of the House of Commons to Joodle, the Exchequer to Koodle, the Colonies to Loodle, and the Foreign Office to Moodle, what are you to do with Noodle? You can't offer him the Presidency of the Council; that is reserved for Poodle. You can't put him in the Woods and Forests; that is hardly good enough for Quoodle. What follows? That the country is shipwrecked, lost, and gone to pieces (as is made manifest to the patriotism of Sir Leicester Dedlock), because you can't provide for Noodle!

In this, too, there is perhaps more Dandyism at Chesney Wold than the brilliant and distinguished circle will find good for itself in the long run. For it is, even with the stillest and politest circles, as with the circle the necromancer draws around him—very strange appearances may be seen in active motion outside. With this difference; that, being realities and not phantoms, there is the greater danger of their breaking in.—*Bleak House*, Chap. 12.

DANTE—Mr. Sparkler's idea of.

Miss Fanny showed to great advantage on a sofa, completing Mr. Sparkler's conquest with some remarks upon Dante—known to that gentleman as an eccentric man in the nature of an Old File, who used to put leaves round his head, and sit upon a stool for some unaccountable purpose, outside the cathedral at Florence.

Little Dorrit, Book II., Chap. 6.

DARING—Death.

"As to what I dare, I'm a old bird now, as has dared all manner of traps since first he was

fledged, and I'm not afeard to perch upon a scarecrow. If there's Death hid inside of it, there is, and let him come out, and I'll face him, and then I'll believe in him and not afore."

Great Expectations, Chap. 40.

DAVID COPPERFIELD—Dickens' love of.

Of all my books, I like this the best. It will be easily believed that I am a fond parent to every child of my fancy, and that no one can ever love that family as dearly as I love them. But, like many fond parents, I have in my heart of hearts a favorite child. And his name is DAVID COPPERFIELD.—*Preface*.

DAWN—Description of.

Dawn, with its passionless blank face, steals shivering to the church beneath which lies the dust of little Paul and his mother, and looks in at the windows. It is cold and dark. Night crouches yet upon the pavement, and broods, sombre and heavy, in nooks and corners of the building. The steeple-clock, perched up above the houses, emerging from beneath another of the countless ripples in the tide of time that regularly roll and break on the eternal shore, is grayly visible—like a stone beacon, recording how the sea flows on; but within doors, dawn, at first, can only peep at night, and see that it is there.

Hovering feebly round the church, and looking in, dawn moans and weeps for its short reign, and its tears trickle on the window-glass, and the trees against the church-wall bow their heads, and wring their many hands in sympathy. Night, growing pale before it, gradually fades out of the church, but lingers in the vaults below, and sits upon the coffins. And now comes bright day, burnishing the steeple-clock, and reddening the spire, and drying up the tears of dawn, and stifling its complaining; and the scared dawn, following the night, and chasing it from its last refuge, shrinks into the vaults itself and hides, with a frightened face, among the dead; until night returns, refreshed, to drive it out.—*Dombey & Son*.

DEAF AND DUMB—Their responsibility.

"Here, woman," he said, "here's your deaf and dumb son. You may thank me for restoring him to you. He was brought before me, this morning, charged with theft; and with any other boy it would have gone hard, I assure you. But, as I had compassion on his infirmities, and thought he might have learnt no better, I have managed to bring him back to you. Take more care of him for the future."

"And won't you give me back my son?" said the other woman, hastily rising and confronting him. "Won't you give me back my son, sir, who was transported for the same offence?"

"Was he deaf and dumb, woman?" asked the gentleman, sternly.

"Was he not, sir?"

"You know he was not."

"He was," cried the woman. "He was deaf, dumb, and blind, to all that was good and right, from his cradle. Her boy may have learnt no better! where did mine learn better? where could he? who was there to teach him better, or where was it to be learnt?"

"Peace, woman," said the gentleman, "your boy was in possession of all his senses."

"He was," cried the mother; "and he was the more easy to be led astray because he had them. If you save this boy because he may not know right from wrong, why did you not save mine who was never taught the difference? You gentlemen have as good a right to punish her boy, that God has kept in ignorance of sound and speech, as you have to punish mine, that you kept in ignorance yourselves. How many of the girls and boys—ah, men and women too—that are brought before you and you don't pity, are deaf and dumb in their minds, and go wrong in that state, and are punished in that state, body and soul, while you gentlemen are quarrelling among yourselves whether they ought to learn this or that!—Be a just man, sir, and give me back my son."

Old Curiosity Shop, Chap. 45.

DEAD—The memory of.

It is an exquisite and beautiful thing in our nature, that when the heart is touched and softened by some tranquil happiness or affectionate feeling, the memory of the dead comes over it most powerfully and irresistibly. It would almost seem as though our better thoughts and sympathies were charms, in virtue of which the soul is enabled to hold some vague and mysterious intercourse with the spirits of those whom we dearly loved in life. Alas! how often and how long may those patient angels hover above us, watching for the spell which is so seldom uttered, and so soon forgotten.

Nicholas Nickleby, Chap. 43.

DEAD—The influence of the.

"And do you think," said the schoolmaster, marking the glance she had thrown around, "that an unvisited grave, a withered tree, a faded flower or two, are tokens of forgetfulness or cold neglect? Do you think there are no deeds, far away from here, in which these dead may be best remembered? Nell, Nell, there may be people busy in the world at this instant, in whose good actions and good thoughts these very graves—neglected as they look to us—are the chief instruments."

"Tell me no more," said the child quickly. "Tell me no more. I feel, I know it. How could I be unmindful of it, when I thought of you?"

"There is nothing," cried her friend, "no, nothing innocent or good, that dies, and is forgotten. Let us hold to that faith, or none. An infant, a prattling child, dying in its cradle, will live again in the better thoughts of those who loved it, and will play its part, through them, in the redeeming actions of the world, though its body be burnt to ashes or drowned in the deepest sea. There is not an angel added to the Host of Heaven but does its blessed work on earth in those that loved it here. Forgotten! oh, if the good deeds of human creatures could be traced to their source, how beautiful would even death appear; for how much charity, mercy, and purified affection, would be seen to have their growth in dusty graves!"

Old Curiosity Shop, Chap. 54.

DEAD—Memory of the.

Passion seemed not only to do wrong and violence to the memory of the dead, but to be infected by death, and to droop and decline be-

side it. All the living knaves and liars in the world were nothing to the honesty and truth of one dead friend.—*Dombey & Son, Chap. 33.*

"Wal'r, my dear lad," said the Captain, "farewell! Wal'r, my child, my boy, and man, I loved you! He warn't my flesh and blood," said the Captain, looking at the fire—"I an't got none—but something of what a father feels when he loses a son, I feel in losing Wal'r. For why?" said the Captain, "because it an't one loss, but a round dozen. Where's that there young schoolboy with the rosy face and curly hair, that used to be as merry in this here parlor, come round every week, as a piece of music? Gone down with Wal'r. Where's that there fresh lad, that nothing couldn't tire nor put out, and that sparkled up and blushed so, when we joked him about Heart's Delight, that he was beautiful to look at? Gone down with Wal'r. Where's that there man's spirit, all afire, that wouldn't see the old man hove down for a minute, and cared nothing for itself? Gone down with Wal'r. It an't one Wal'r. There was a dozen Wal'rs that I know'd and loved, all holding round his neck when he went down, and they're a holding round mine now!"

Dombey & Son, Chap. 15.

DEAD—The memory of Lady Dedlock.

It is known for certain that the handsome Lady Dedlock lies in the mausoleum in the park, where the trees arch darkly overhead, and the owl is heard at night making the woods ring; but whence she was brought home, to be laid among the echoes of that solitary place, or how she died, is all mystery. Some of her old friends, principally to be found among the peachy-cheeked charmers with the skeleton throats, did once occasionally say, as they toyed in a ghastly manner with large fans—like charmers reduced to flirting with grim Death, after losing all their other beaux—did once occasionally say, when the World assembled together, that they wondered the ashes of the Dedlocks, entombed in the mausoleum, never rose against the profanation of her company. But the dead-and-gone Dedlocks take it very calmly, and have never been known to object.

Bleak House, Chap. 66.

DEAD-HOUSE—In Paris.

Those who have never seen the Morgue may see it perfectly by presenting to themselves an indifferently paved coach-house, accessible from the street by a pair of folding-gates; on the left of the coach-house, occupying its width, any large London tailor's or linen-draper's plate-glass window, reaching to the ground; within the window, on two rows of inclined planes, what the coach-house has to show; hanging above, like irregular stalactites from the roof of a cave, a quantity of clothes—the clothes of the dead and buried shows of the coach-house.

Uncommercial Traveller, Chap. 18.

DEAD-HOUSE—The ghosts of the Morgue.

Whenever I am at Paris, I am dragged by invisible force into the Morgue. I never want to go there, but am always pulled there. One Christmas day, when I would rather have been anywhere else, I was attracted in to see an old gray man lying all alone on his cold bed, with

a tap of water turned on over his gray hair, and running, drip, drip, drip, down his wretched face until it got to the corner of his mouth, where it took a turn, and made him look sly. One New Year's morning (by the same token, the sun was shining outside, and there was a mountebank, balancing a feather on his nose, within a yard of the gate), I was pulled in again to look at a flaxen-haired boy of eighteen with a heart hanging on his breast—"From his mother," was engraved on it,—who had come into the net across the river, with a bullet-wound in his fair forehead, and his hands cut with a knife, but whence or how was a blank mystery. This time I was forced into the same dread place to see a large, dark man, whose disfigurement by water was in a frightful manner comic, and whose expression was that of a prize-fighter who had closed his eyelids under a heavy blow, but was going immediately to open them, shake his head, and "come up smiling." Oh, what this large dark man cost me in that bright city!

Of course I knew perfectly well that the large dark creature was stone dead, and that I should no more come upon him out of the place where I had seen him dead than I should come upon the Cathedral of Notre Dame in an entirely new situation. What troubled me was the picture of the creature; and that had so curiously and strongly painted itself upon my brain, that I could not get rid of it until it was worn out.

I noticed the peculiarities of this possession, while it was a real discomfort to me. That very day, at dinner, some morsel on my plate looked like a piece of him, and I was glad to get up and go out.

There was rather a sickly smell (not at all an unusual fragrance in Paris) in the little ante-room of my apartment at the hotel. The large dark creature in the Morgue was by no direct experience associated with my sense of smell, because, when I came to the knowledge of him, he lay behind a wall of thick plate-glass, as good as a wall of steel or marble, for that matter. Yet the whiff of the room never failed to reproduce him. What was more curious was the capriciousness with which his portrait seemed to light itself up in my mind elsewhere. I might be walking in the Palais Royal, lazily enjoying the shop windows, and might be regaling myself with one of the ready-made clothes shops that are set out there. My eyes, wandering over impossible-waisted dressing-gowns, and luminous waistcoats, would fall upon the master, or the shopman, or even the very dummy at the door, and would suggest to me, "something like him!"—and instantly I was sickened again.

This would happen at the theatre in the same manner. Often it would happen in the street, when I certainly was not looking for the likeness, and when probably there was no likeness there. It was not because the creature was dead that I was so haunted, because I know that I might have been (and I know it because I have been) equally attended by the image of a living aversion. This lasted about a week. The picture did not fade by degrees, in the sense that it became a whit less forcible and distinct, but in the sense that it obtruded itself less and less frequently. The experience may be worth considering by some who have the care of

children. It would be difficult to overstate the intensity and accuracy of an intelligent child's observation. At that impressible time of life, it must sometimes produce a fixed impression. If the fixed impression be of an object terrible to the child, it will be (for want of reasoning upon) inseparable from great fear. Force the child at such a time, be Spartan with it, send it into the dark against its will, leave it in a lonely bedroom against its will, and you had better murder it.—*Uncommercial Traveller, Chap. 7.*

DEAD—Flowers above the (Little Nell).

"You were telling me," she said, "about your gardening. Do you ever plant things here?"

"In the churchyard?" returned the sexton. "Not I."

"I have seen some flowers and little shrubs about," the child rejoined; "there are some over there, you see. I thought they were of your rearing, though indeed they grow but poorly."

"They grow as Heaven wills," said the old man; "and it kindly ordains that they shall never flourish here."

"I do not understand you."

"Why, this it is," said the sexton. "They mark the graves of those who had very tender, loving friends."

"I was sure they did!" the child exclaimed. "I am very glad to know they do!"

"Aye," returned the old man, "but stay. Look at them. See how they hang their heads, and droop, and wither. Do you guess the reason?"

"No," the child replied.

"Because the memory of those who lie below passes away so soon. At first they tend them, morning, noon, and night; they soon begin to come less frequently; from once a day, to once a week; from once a week, to once a month; then, at long and uncertain intervals; then, not at all. Such tokens seldom flourish long. I have known the briefest summer flowers outlive them."

"I grieve to hear it," said the child.

"Ah! so say the gentlefolks who come down here to look about them," returned the old man, shaking his head, "but I say otherwise. 'It's a pretty custom you have in this part of the country,' they say to me sometimes, 'to plant the graves, but it's melancholy to see these things all withering or dead.' I crave their pardon and tell them that, as I take it, 'tis a good sign for the happiness of the living. And so it is. It's nature."

"Perhaps the mourners learn to look to the blue sky by day, and to the stars by night, and to think that the dead are there, and not in graves," said the child in an earnest voice.

"Perhaps so," replied the old man doubtfully. "It may be."

Old Curiosity Shop, Chap. 54.

DEAD—Of a city.

Westminster Abbey was fine gloomy society for another quarter of an hour; suggesting a wonderful procession of its dead among the dark arches and pillars, each century more amazed by the century following it than by all the centuries going before. And indeed it was a solemn consideration what enormous hosts of

dead belong to one old great city, and how, if they were raised while the living slept, there would not be the space of a pin's point in all the streets and ways for the living to come out into. Not only that, but the vast armies of dead would overflow the hills and valleys beyond the city, and would stretch away all round it, God knows how far.

Uncommercial Traveller, Chap. 13.

DEATH—Thoughts of.

The golden water she remembered on the wall, appeared to Florence only as a current flowing on to rest, and to a region where the dear ones, gone before, were waiting, hand in hand; and often, when she looked upon the darker river rippling at her feet, she thought with awful wonder, but not terror, of that river which her brother had so often said was bearing him away.—*Dombey & Son.*

DEATH—Scenes before the funeral.

There is a hush through Mr. Dombey's house. Servants gliding up and down stairs rustle but make no sound of footsteps. They talk together constantly, and sit long at meals, making much of their meat and drink, and enjoying themselves after a grim, unholy fashion. Mrs. Wickam, with her eyes suffused with tears, relates melancholy anecdotes; and tells them how she always said at Mrs. Pipchin's that it would be so; and takes more table-ale than usual; and is very sorry but sociable. Cook's state of mind is similar. She promises a little fry for supper, and struggles about equally against her feelings and the onions. Towlinson begins to think there's a fate in it, and wants to know if anybody can tell him of any good that ever came of living in a corner house. It seems to all of them as having happened a long time ago; though yet the child lies, calm and beautiful, upon his little bed.

After dark there come some visitors—noiseless visitors, with shoes of felt—who have been there before; and with them comes that bed of rest which is so strange a one for infant sleepers. All this time, the bereaved father has not been seen even by his attendant; for he sits in an inner corner of his own dark room when any one is there, and never seems to move at other times, except to pace it to and fro. But in the morning it is whispered among the household that he was heard to go up stairs in the dead night, and that he stayed there—in the room—until the sun was shining.

Dombey & Son, Chap. 18.

DEATH—Scenes after funeral.

The funeral of the deceased lady having been "performed" to the entire satisfaction of the undertaker, as well as of the neighborhood at large, which is generally disposed to be capacious on such a point, and is prone to take offence at any omissions or shortcomings in the ceremonies, the various members of Mr. Dombey's household subsided into their several places in the domestic system. That small world, like the great one out of doors, had the capacity of easily forgetting its dead; and when the cook had said she was a quiet-tempered lady, and the housekeeper had said it was the common lot, and the butler had said who'd have thought it, and the housemaid had said

she couldn't hardly believe it, and the footman had said it seemed exactly like a dream, they had quite worn the subject out, and began to think their mourning was wearing rusty too.

Dombey & Son, Chap. 3.

DEATH—A levelling upstart.

The Honorable Mrs. Skewton, like many genteel persons who have existed at various times, set her face against death altogether, and objected to the mention of any such low and levelling upstart.—*Dombey & Son, Ch. 30.*

DEATH—Of a remorseful woman.

Night after night, the light burns in the window, and the figure lies upon the bed, and Edith sits beside it, and the restless waves are calling to them both the whole night long. Night after night, the waves are hoarse with repetition of their mystery; the dust lies piled upon the shore; the sea-birds soar and hover; the winds and clouds are on their trackless flight; the white arms beckon, in the moonlight, to the invisible country far away.

And still the sick old woman looks into the corner, where the stone arm—part of a figure of some tomb, she says—is raised to strike her. At last it falls; and then a dumb old woman lies upon the bed, and she is crooked and shrunk up, and half of her is dead.

Such is the figure, painted and patched for the sun to mock, that is drawn slowly through the crowd from day to day; looking, as it goes, for the good old creature who was such a mother, and making mouths as it peers among the crowd in vain. Such is the figure that is often wheeled down to the margin of the sea, and stationed there: but on which no wind can blow freshness, and for which the murmur of the ocean has no soothing word. She lies and listens to it by the hour; but its speech is dark and gloomy to her, and a dread is on her face, and when her eyes wander over the expanse, they see but a broad stretch of desolation between earth and heaven.

A shadow even on that shadowed face, a sharpening even of the sharpened features, and a thickening of the veil before the eyes into a pall that shuts out the dim world, is come. Her wandering hands upon the coverlet join feebly palm to palm, and move towards her daughter; and a voice not like hers—not like any voice that speaks our mortal language—says, "For I nursed you!"

Edith touches the white lips, and for a moment all is still. A moment afterwards, her mother, with her girlish laugh, and the skeleton of the Cleopatra manner, rises in her bed.

Draw the rose-colored curtains. There is something else upon its flight besides the wind and clouds. Draw the rose-colored curtains close!—*Dombey & Son, Chap. 41.*

DEATH—And stamina.

"Damme, Sir, she never wrapped up enough. If a man don't wrap up," said the Major, taking in another button of his buff waistcoat, "he has nothing to fall back upon. But some people *will* die. They *will* do it. Damme, they *will*. They're obstinate. I tell you what, Dombey, it may not be ornamental; it may not

be refined ; it may be rough and tough ; but a little of the genuine old English Bagstock stamina, Sir, would do all the good in the world to the human breed."

After imparting this precious piece of information, the Major, who was certainly true-blue, whatever other endowments he may have possessed or wanted, coming within "genuine old English" classification, which has never been exactly ascertained, took his lobster-eyes and his apoplexy to the club, and choked there all day.—*Dombey & Son, Chap. 40.*

DEATH—Of the good.

Oh ! cold, cold, rigid, dreadful Death, set up thine altar here, and dress it with such terrors as thou hast at thy command ; for this is thy dominion ! But of the loved, revered, and honored head, thou canst not turn one hair to thy dread purposes, or make one feature odious. It is not that the hand is heavy and will fall down when released ; it is not that the heart and pulse are still ; but that the hand was open, generous, and true ; the heart, brave, warm, and tender ; and the pulse a man's. Strike, Shadow strike ! And see his good deeds springing from the wound, to sow the world with life immortal !—*Christmas Carol, Stave 4.*

DEATH—The approach of.

It is a dreadful thing to wait and watch for the approach of death ; to know that hope is gone, and recovery impossible ; and to sit and count the dreary hours through long, long nights—such nights as only watchers by the bed of sickness know. It chills the blood to hear the dearest secrets of the heart—the pent-up, hidden secrets of many years—poured forth by the unconscious, helpless being before you ; and to think how little the reserve and cunning of a whole life will avail, when fever and delirium tear off the mask at last. Strange tales have been told in the wanderings of dying men ; tales so full of guilt and crime, that those who stood by the sick person's couch have fled in horror and affright, lest they should be scared to madness by what they heard and saw ; and many a wretch has died alone, raving of deeds, the very name of which has driven the boldest man away.—*Tales, Chap. 12.*

DEATH—Thoughts on the approach of.

There were many things he had neglected. Little matters while he was at home and surrounded by them, but things of mighty moment when he was at an immeasurable distance. There were many, many blessings that he had inadequately felt, there were many trivial injuries that he had not forgiven, there was love that he had but poorly returned, there was friendship that he had too lightly prized ; there were a million kind words that he might have spoken, a million kind looks that he might have given, uncountable slight easy deeds in which he might have been most truly great and good. O for a day (he would exclaim), for but one day to make amends ! But the sun never shone upon that happy day, and out of his remote captivity he never came.

Why does this traveller's fate obscure, on New Year's Eve, the other histories of travellers with which my mind was filled but now, and cast a solemn shadow over me ! Must I

one day make his journey ? Even so. Who shall say, that I may not then be tortured by such late regrets : that I may not then look from my exile on my empty place and undone work ? I stand upon a seashore, where the waves are years. They break and fall, and I may little heed them : but, with every wave the sea is rising, and I know that it will float me on this traveller's voyage at last.

The Long Voyage—Reprinted Pieces.

DEATH—The discovery of its approach.

When I took her up, and felt that she was lighter in my arms, a dead, blank feeling came upon me, as if I were approaching to some frozen region yet unseen, that numbed my life.

David Copperfield, Chap. 48.

DEATH—The inequality of.

Stephen added to his other thoughts the stern reflection, that of all the casualties of this existence upon earth, not one was dealt out with so unequal a hand as Death. The inequality of Birth was nothing to it. For, say that the child of a King and the child of a Weaver were born to-night in the same moment, what was that disparity to the death of any human creature who was serviceable to, or beloved by, another, while this abandoned woman lived on !—*Hard Times, Book I., Chap. 13.*

DEATH—Not to be frightened by.

"The sun sets every day, and people die every minute, and we mustn't be scared by the common lot. If we failed to hold our own, because that equal foot at all men's doors was heard knocking somewhere, every object in this world would slip from us. No ! Ride on ! Rough-shod if need be, smooth-shod if that will do, but ride on ! Ride on over all obstacles, and win the race !" —*David Copperfield, Chap. 28.*

DEATH—Its expressions.

It was no unfit messenger of death that had disturbed the quiet of the matron's room. Her body was bent by age ; her limbs trembled with palsy ; and her face, distorted into a mumbling leer, resembled more the grotesque shaping of some wild pencil, than the work of Nature's hand.

Alas ! how few of Nature's faces are left to gladden us with their beauty ! The cares, and sorrows, and hungerings, of the world change them as they change hearts ; and it is only when those passions sleep, and have lost their hold forever, that the troubled clouds pass off, and leave Heaven's surface clear. It is a common thing for the countenances of the dead, even in that fixed and rigid state, to subside into the long-forgotten expression of sleeping infancy, and settle into the very look of early life ; so calm, so peaceful do they grow again, that those who knew them in their happy childhood kneel by the coffin's side in awe, and see the Angel even upon earth.

Oliver Twist, Chap. 24.

DEATH—Of Stephen Blackpool.

"Rachael, my dear."

She took his hand. He smiled again and said, "Don't let 't go."

"Thou'rt in great pain, my own dear Stephen?"

"I ha' been, but not now. I ha' been—dreadful, and dree, and long, my dear—but 'tis ower now. Ah, Rachael, aw a muddle! Fro' first to last, a muddle!"

The spectre of his old look seemed to pass as he said the word.

"I ha' fell into th' pit, my dear, as have cost wi'in the knowledge o' old folk now livin', hundreds and hundreds o' men's lives—fathers, sons, brothers, dear to thousands an' thousands, an' keeping 'em fro' want and hunger. I ha' fell into a pit that ha' been wi' th' Fire-damp crueller than battle. I ha' read on't in the public petition, as onny one may read, fro' the men that works in pits, in which they ha' pray'n an' pray'n the law-makers for Christ's sake not to let their work be murder to 'em, but to spare 'em for th' wives and children that they loves as well as gentlefolk loves theirs. When it were in work, it killed wi'out need; when 'tis let alone, it kills wi'out need. See how we die an' no need, one way an' another—in a muddle—every day!"

He faintly said it, without any anger against any one. Merely as the truth.

"Thy little sister, Rachael, thou hast not forgot her. Thou'r't not like to forget her now, and me so nigh her. Thou know'st—poor, patient, suff'rin' dear—how thou didst work for her, see't'n all day long in her little chair at thy winder, and how she died, young and misshapen, awlung o' sickly air as had'n no need to be, an awlung o' working people's miserable homes. A muddle! Aw a muddle!"

Louisa approached him; but he could not see her, lying with his face turned up to the night sky.

"If aw th' things that tooches us, my dear, was not so muddled, I should'n ha' had'n need to coom heer. If we was not in a muddle among ourseln, I should'n ha' been by my own fellow-weavers and workin' brothers, so mistook. If Mr. Bounderby had ever know'd me right—if he'd ever know'd me at aw—he would'n ha' took'n offence wi' me. He would'n ha' suspect'n me. But look up yonder, Rachael! Look abooove!"

Following his eyes, she saw that he was gazing at a star.

"It ha' shined upon me," he said reverently, "in my pain and trouble down below. It ha' shined into my mind. I ha' look'n at't an' thowt o' thee, Rachael, till the muddle in my mind have cleared awa, above a bit, I hope."

* * * * *

The bearers being now ready to carry him away, and the surgeon being anxious for his removal, those who had torches or lanterns, prepared to go in front of the litter. Before it was raised, and while they were arranging how to go, he said to Rachael, looking upward at the star:

"Often as I coom to myseln, and found it shinin on me down there in my trouble, I thowt it were the star as guided to Our Saviour's home. I awmust think it be the very star!"

They lifted him up, and he was overjoyed to find that they were about to take him in the direction whither the star seemed to him to lead.

"Rachael, beloved lass! Don't let go my hand. We may walk toogether t'night, my dear!"

"I will hold thy hand, and keep beside thee, Stephen, all the way."

"Bless thee! Will soombody be pleased to coover my face!"

They carried him very gently along the fields, and down the lanes, and over the wide landscape; Rachael always holding the hand in hers. Very few whispers broke the mournful silence. It was soon a funeral procession. The star had shown him where to find the God of the poor; and through humility, and sorrow, and forgiveness, he had gone to his Redeemer's rest.

Hard Times, Book III., Chap. 6.

DEATH—In the street.

As the load was put down in the street, Riah drew the head of the party aside, and whispered that he thought the man was dying. "No, surely not?" returned the other. But he became less confident, on looking, and directed the bearers to "bring him to the nearest doctor's shop."

Thither he was brought; the window becoming from within a wall of faces, deformed into all kinds of shapes through the agency of globular red bottles, green bottles, blue bottles, and other colored bottles. A ghastly light shining upon him that he did'n need, the beast so furious but a few minutes gone, was quiet enough now, with a strange mysterious writing on his face, reflected from one of the great bottles, as if Death had marked him: "Mine."

The medical testimony was more precise and more to the purpose than it sometimes is in a Court of Justice. "You had better send for something to cover it. All's over."

Our Mutual Friend, Book IV., Chap. 9.

DEATH—Of Quilp.

"If I could find a wall or fence," said the dwarf, stretching out his arms, and walking slowly on, "I should know which way to turn. A good, black, devil's night this, to have my dear friend here! If I had but that wish, it might, for anything I cared, never be day again."

As the word passed his lips, he staggered and fell—and next moment was fighting with the cold, dark water!

For all its bubbling up and rushing in his ears, he could hear the knocking at the gate again—could hear a shout that followed it—could recognize the voice. For all his struggling and plashing, he could understand that they had lost their way, and had wandered back to the point from which they started; that they were all but looking on, while he was drowned; that they were close at hand, but could not make an effort to save him; that he himself had shut and barred them out. He answered the shout—with a yell, which seemed to make the hundred fires that danced before his eyes tremble and flicker, as if a gust of wind had stirred them. It was of no avail. The strong tide filled his throat, and bore him on upon its rapid current.

Another mortal struggle, and he was up again, beating the water with his hands, and looking out with wild and glaring eyes, that showed him some black object he was drifting close upon. The hull of a ship! He could touch its smooth and slippery surface with his hand. One loud cry now—but the resistless water bore him down before he could give it utterance, and, driving him under it, carried away a corpse.

It toyed and sported with its ghastly freight,

now bruising it against the slimy piles, now hiding it in mud or long rank grass, now dragging it heavily over rough stones and gravel, now feigning to yield it to its own element, and in the same action luring it away, until, tired of the ugly plaything, it flung it on a swamp—a dismal place, where pirates had swung in chains, through many a wintry night—and left it there to bleach.

And there it lay, alone. The sky was red with flame, and the water that bore it there had been tinged with the sullen light as it flowed along. The place the deserted carcass had left so recently, a living man, was now a blazing ruin. There was something of the glare upon its face. The hair, stirred by the damp breeze, played in a kind of mockery of death—such a mockery as the dead man himself would have delighted in when alive—about its head, and its dress fluttered idly in the night wind.

Old Curiosity Shop, Chap. 67.

DEATH—Of Mrs. Weller. (Mr. Weller's letter.)

"Never mind my eyes; you had much better read your letter," said the pretty housemaid; and as she said so, she made the eyes twinkle with such slyness and beauty that they were perfectly irresistible.

Sam refreshed himself with a kiss, and read as follows:

"*Markis Gran*

By dorken

Wength.

"My dear Sammlle.

"I am very sorry to have the plessure of bein a Bear of ill news your Mother in law cort cold consekens of imprudently settin too long on the damp grass in the rain a hearin of a shepherd who warnt able to leave off till late at night owen to his havin vound his-self up with brandy and vater and not being able to stop his-self till he got a little sober which took a many hours to do the doctor says that if she'd svallo'd varm brandy and vater arterwards insted of afore she mightn't have been no vus her veels was immedety greased and everythink done to set her agoin as could be inwented your farther had hopes as she vould have vorked round as usual but just as she was a turnen the corner my boy she took the wrong road and vent down hill with a welocity you never see and notvithstandin that the drag wos put on drectly by the medikel man it wornt of no use at all for she paid the last pike at twenty minutes afore six o'clock yesterday evenin havin done the journey very much under the reglar time vich praps was partly owen to her havin taken in wery little luggage by the vay your father says that if you vill come and see me Sammy he vill take it as a wery great favor for I am wery lonely Samivel n h he vill have it spelt that vay vich I say ant right and as there is sich a many things to settle he is sure your guvner wont object of course he vill not Sammy for I knows him better so he sends his dooty in which I join and am Samivel in-fernally yours

"TONY VELLER."

"Wot a incomprehensible letter," said Sam; "who's to know wot it means, with all this he-ing and I-ing! It ain't my father's writin', 'cept this here signater in print letters; that's his."

Pickwick, Chap. 52.

DEATH OF THE RICH MAN—Its cause, "Pressure."

The report that the great man was dead, got about with astonishing rapidity. At first, he was dead of all the diseases that ever were known, and of several bran-new maladies invented with the speed of Light to meet the demand of the occasion. He had concealed a dropsy from infancy, he had inherited a large estate of water on the chest from his grandfather, he had had an operation performed upon him every morning of his life for eighteen years, he had been subject to the explosion of important veins in his body after the manner of fireworks, he had had something the matter with his lungs, he had had something the matter with his heart, he had had something the matter with his brain. Five hundred people who sat down to breakfast entirely uninformed on the whole subject, believed before they had done breakfast, that they privately and personally knew Physician to have said to Mr. Merdle, "You must expect to go out, some day, like the snuff of a candle," and that they knew Mr. Merdle to have said to Physician, "A man can die but once." By about eleven o'clock in the forenoon, something the matter with the brain, became the favorite theory against the field; and by twelve the something had been distinctly ascertained to be "Pressure."

Pressure was so entirely satisfactory to the public mind, and seemed to make everybody so comfortable, that it might have lasted all day but for Bar's having taken the real state of the case into Court at half-past nine. This led to its beginning to be currently whispered all over London by about one, that Mr. Merdle had killed himself. Pressure, however, so far from being overthrown by the discovery, became a greater favorite than ever. There was a general moralizing upon Pressure, in every street. All the people who had tried to make money and had not been able to do it, said, There you were! You no sooner began to devote yourself to the pursuit of wealth, than you got Pressure. The idle people improved the occasion in a similar manner. See, said they, what you brought yourself to by work, work, work! You persisted in working, you overdid it, Pressure came on, and you were done for! This consideration was very potent in many quarters, but nowhere more so than among the young clerks and partners who had never been in the slightest danger of overdoing it. These one and all declared, quite piously, that they hoped they would never forget the warning as long as they lived, and that their conduct might be so regulated as to keep off Pressure, and preserve them, a comfort to their friends, for many years.

Little Dorrit, Book II., Chap. 25.

DEATH—Of the prisoner.

It was a large, bare, desolate room, with a number of stump bedsteads made of iron: on one of which lay stretched the shadow of a man; wan, pale, and ghastly. His breathing was hard and thick, and he moaned painfully as it came and went. At the bedside sat a short old man in a cobbler's apron, who, by the aid of a pair of horn spectacles, was reading from the Bible aloud. It was the fortunate legatee.

The sick man laid his hand upon his attendant's arm, and motioned him to stop. He closed the book, and laid it on the bed.

"Open the window," said the sick man.

He did so. The noise of carriages and carts, the rattle of wheels, the cries of men and boys, all the busy sounds of a mighty multitude instinct with life and occupation, blended into one deep murmur, floated into the room. Above the hoarse loud hum, arose, from time to time, a boisterous laugh; or a scrap of some jingling song, shouted forth by one of the giddy crowd, would strike upon the ear, for an instant, and then be lost amidst the roar of voices and the tramp of footsteps; the breaking of the billows of the restless sea of life, that rolled heavily on, without. Melancholy sounds to a quiet listener at any time; how melancholy to the watcher by the bed of death!

"There is no air here," said the sick man, faintly. "The place pollutes it. It was fresh round about, when I walked there, years ago; but it grows hot and heavy in passing these walls. I cannot breathe it."

"We have breathed it together for a long time," said the old man. "Come, come."

There was a short silence, during which the two spectators approached the bed. The sick man drew a hand of his old fellow-prisoner towards him, and pressing it affectionately between both his own, retained it in his grasp.

"I hope," he gasped after a while: so faintly that they bent their ears close over the bed to catch the half-formed sounds his pale lips gave vent to: "I hope my merciful Judge will bear in mind my heavy punishment on earth. Twenty years, my friend, twenty years in this hideous grave! My heart broke when my child died, and I could not even kiss him in his little coffin. My loneliness since then, in all this noise and riot, has been very dreadful. May God forgive me! He has seen my solitary, lingering death."

He folded his hands, and murmuring something more they could not hear, fell into a sleep—only a sleep at first, for they saw him smile.

They whispered together for a little time, and the turnkey, stooping over the pillow, drew hastily back. "He has got his discharge, by G—!" said the man.

He had. But he had grown so like death in life, that they knew not when he died.

Pickwick, Chap. 44.

DEATH—Of Little Nell.

She was dead. No sleep so beautiful and calm, so free from trace of pain, so fair to look upon. She seemed a creature fresh from the hand of God, and waiting for the breath of life; not one who had lived and suffered death.

Her couch was dressed with here and there some winter berries and green leaves gathered in a spot she had been used to favor. "When I die, put near me something that has loved the light, and had the sky above it always." Those were her words.

She was dead. Dear, gentle, patient, noble Nell was dead. Her little bird—a poor slight thing the pressure of a finger would have crushed—was stirring nimbly in its cage; and the strong heart of its child mistress was mute and motionless for ever.

Where were the traces of her early cares, her sufferings, and fatigues? All gone. Sorrow was dead indeed in her, but peace and perfect happiness were born; imaged in her tranquil beauty and profound repose.

And still her former self lay there, unaltered in this change. Yes. The old fireside had smiled upon that same sweet face; it had passed, like a dream, through haunts of misery and care; at the door of the poor schoolmaster on the summer evening, before the furnace fire upon the cold, wet night, at the still bed-side of the dying boy, there had been the same mild, lovely look. So shall we know the angels in their majesty after death.

The old man held one languid arm in his, and had the small hand tight folded to his breast, for warmth. It was the hand she had stretched out to him with her last smile—the hand that led him on, through all their wanderings. Ever and anon he pressed it to his lips; then hugged it to his breast again, murmuring that it was warmer now; and, as he said it, he looked, in agony, to those who stood around, as if imploring them to help her.

She was dead, and past all help, or need of it. The ancient rooms she had seemed to fill with life, even while her own was waning fast—the garden she had tended—the eyes she had gladdened—the noiseless haunts of many a thoughtful hour—the paths she had trodden as it were but yesterday—could know her never more.

"It is not," said the schoolmaster, as he bent down to kiss her on the cheek, and gave his tears free vent. "It is not on earth that Heaven's justice ends. Think what earth is, compared with the World to which her young spirit has winged its early flight; and say, if one deliberate wish expressed in solemn terms above this bed could call her back to life, which of us would utter it!"

* * * * *

"She is sleeping soundly," he said; "but no wonder. Angel hands have strewn the ground deep with snow, that the lightest footstep may be lighter yet; and the very birds are dead, that they may not wake her. She used to feed them, sir. Though never so cold and hungry, the timid things would fly from us. They never flew from her!"

Again he stopped to listen, and scarcely drawing breath, listened for a long, long time. That fancy past, he opened an old chest, took out some clothes as fondly as if they had been living things, and began to smooth and brush them with his hand.

"Why dost thou lie so idle there, dear Nell," he murmured, "when there are bright red berries out of doors waiting for thee to pluck them! Why dost thou lie so idle there, when thy little friends come creeping to the door, crying 'where is Nell—sweet Nell?'—and sob, and weep, because they do not see thee. She was always gentle with children. The wildest would do her bidding—she had a tender way with them, indeed she had!"

Old Curiosity Shop. Chap. 71.

DEATH—Of the young.

"Oh! it is hard to take to heart
The lesson that such deaths will teach,

But let no man reject it,

For it is one that all must learn,

And is a mighty, universal Truth.

When Death strikes down the innocent and young

For every fragile form from which he lets

The parting spirit free,

A hundred virtues rise,

In shapes of mercy, charity, and love,

To walk the world and bless it.

Of every tear
That sorrowing mortals shed on such green graves
Some good is born, some gentler nature comes."
Old Curiosity Shop.

DEATH—By starvation.

The man's face was thin and very pale; his hair and beard were grizzly; his eyes were bloodshot. The old woman's face was wrinkled; her two remaining teeth protruded over her under lip; and her eyes were bright and piercing. Oliver was afraid to look at either her or the man. They seemed so like the rats he had seen outside.

"Nobody shall go near her," said the man, starting fiercely up, as the undertaker approached the recess. "Keep back! d—n you, keep back, if you've a life to lose!"

"Nonsense, my good man," said the undertaker, who was pretty well used to misery in all its shapes. "Nonsense!"

"I tell you," said the man; clinching his hands, and stamping furiously on the floor,— "I tell you I won't have her put into the ground. She couldn't rest there. The worms would worry her—not eat her—she is so worn away."

The undertaker offered no reply to this rav- ing; but, producing a tape from his pocket, knelt down for a moment by the side of the body.

"Ah!" said the man, bursting into tears, and sinking on his knees at the feet of the dead woman; "kneel down, kneel down—kneel round her, every one of you, and mark my words! I say she was starved to death. I never knew how bad she was, till the fever came upon her; and then her bones were start- ing through the skin. There was neither fire nor candle; she died in the dark—in the dark! She couldn't even see her children's faces, though we heard her gasping out their names. I begged for her in the streets; and they sent me to prison. When I came back, she was dying; and all the blood in my heart has dried up, for they starved her to death. I swear it before the God that saw it! They starved her!" He twined his hands in his hair; and, with a loud scream, rolled grovelling upon the floor: his eyes fixed, and the foam covering his lips.

The terrified children cried bitterly; but the old woman, who had hitherto remained as quiet as if she had been wholly deaf to all that passed, menaced them into silence. Having unloosed the cravat of the man, who still remained extended on the ground, she tottered toward the undertaker.

"She was my daughter," said the old woman, nodding her head in the direction of the corpse, and speaking with an idiotic leer, more ghastly than even the presence of death in such a place. "Lord, Lord! Well, it is strange that I, who gave birth to her, and was a woman then, should be alive and merry now, and she lying there; so cold and stiff! Lord, Lord!—to think of it;— it's as good as a play—as good as a play!"

Oliver Twist, Chap. 5.

DEATH—In old age (Anthony Chuzzlewit).

He had fallen from his chair in a fit, and lay there, battling for each gasp of breath, with every shrivelled vein and sinew starting in its place, as if it were bent on bearing witness to his age, and sternly pleading with Nature against his recovery. It was frightful to see how the principle of life, shut up within his withered

frame, fought like a strong devil, mad to be re- leased, and rent its ancient prison-house. A young man in the fullness of his vigor, struggling with so much strength of desperation, would have been a dismal sight; but an old, old, shrunken body, endowed with preternatural might, and giving the lie in every motion of its every limb and joint to its enfeebled aspect, was a hideous spectacle indeed.

* * * * *

On his livid face, and on his horny hands, and in his glassy eyes, and traced by an eternal finger in the very drops of sweat upon his brow, was one word—Death.

Martin Chuzzlewit, Chap. 18.

DEATH—Weller's philosophy at his loss.

"Sammy," said Mr. Weller, "you're vel- come."

"I've been a callin' to you half a dozen times," said Sam, hanging his hat on a peg, "but you didn't hear me."

"No, Sammy," replied Mr. Weller, again looking thoughtfully at the fire. "I was in a referee, Sammy."

"Wot about?" inquired Sam, drawing his chair up to the fire.

"In a referee, Sammy," replied the elder Mr. Weller, "regarding *her*, Samivel." Here Mr. Weller jerked his head in the direction of Dor- king churchyard, in mute explanation that his words referred to the late Mrs. Weller.

"I was a thinkin', Sammy," said Mr. Weller, eyeing his son, with great earnestness, over his pipe; as if to assure him that however extraor- dinary and incredible the declaration might ap- pear, it was nevertheless calmly and deliberately uttered. "I was a thinkin', Sammy, that upon the whole I was wery sorry she was gone."

"Vell, and so you ought to be," replied Sam. Mr. Weller nodded his acquiescence in the sentiment, and again fastening his eyes on the fire, shrouded himself in a cloud, and mused deeply.

* * * * *

"Vell," said Sam, venturing to offer a little homely consolation, after the lapse of three or four minutes, consumed by the old gentleman in slowly shaking his head from side to side, and solemnly smoking; "vell, gov'ner, ve must all come to it, one day or another."

"So we must, Sammy," said Mr. Weller the elder.

"There's a Providence in it all," said Sam.

"O' course there is," replied his father, with a nod of grave approval. "Wot 'ud become of the undertakers without it, Sammy?"

Lost in the immense field of conjecture opened by this reflection, the elder Mr. Weller laid his pipe on the table, and stirred the fire with a meditative vision.—*Pickwick, Chap. 52.*

DEATH—Of "Jo."

Jo is very glad to see his old friend; and says, when they are left alone, that he takes it uncom- mon kind as Mr. Sangsby should come so far out of his way on accounts of sich as him. Mr. Sangsby, touched by the spectacle before him, immediately lays upon the table half-a-crown; that magic balsam of his for all kinds of wounds.

"And how do you find yourself, my poor lad?" inquires the stationer, with his cough of sympathy.

"I am in luck, Mr. Sangsby, I am," returns Jo, "and don't want for nothink. I'm more cumbler nor you can't think. Mr. Sangsby! I'm wery sorry that I done it, but I didn't go fur to do it, sir."

The stationer softly lays down another half-crown, and asks him what it is that he is sorry for having done?

"Mr. Sangsby," says Jo, "I went and giv a illness to the lady as wos and yit as warn't the t'other lady, and none of 'em never says nothink to me for having done it, on accounts of their being ser good and my having been s'un-fortnet. The lady come herself and see me yesday, and she ses, 'Ah Jo!' she ses. 'We thought we'd lost you, Jo!' she ses. And she sits down a-smilin so quiet, and don't pass a word nor yit a look upon me for having done it, she don't, and I turns again the wall, I doos, Mr. Sangsby. And Mr. Jarnders, I see him a-forced to turn away his own self. And Mr. Woodcot, he come fur to giv me somethink fur to ease me, wot he's allus a-doin on day and night, and wen he come a-bendin over me and a-speakin up so bold, I see his tears a-fallin, Mr. Sangsby."

The softened stationer deposits another half-crown on the table. Nothing less than a repetition of that infallible remedy would relieve his feelings.

"Wot I wos a-thinkin on, Mr. Sangsby," proceeds Jo, "wos, as you wos able to write wery large, p'raps?"

"Yes, Jo, please God," returns the stationer.

"Uncommon precious large, p'raps?" says Jo, with eagerness.

"Yes, my poor boy."

Jo laughs with pleasure. "Wot I wos a-thinkin on then, Mr. Sangsby, wos, that when I wos moved on as fur as ever I could go and couldn't be moved no furder, whether you might be so good p'raps, as to write out, wery large, so that any one could see it anywheres, as that I wos wery truly hearty sorry that I done it and that I never went fur to do it; and that though I didn't know nothink at all, I knowd as Mr. Woodcot once cried over it and wos allus grieved over it, and that I hoped as he'd be able to forgive me in his mind. If the writin could be made to say it wery large, he might."

"It shall say it, Jo. Wery large."

Jo laughs again. "Thankee, Mr. Sangsby. It's wery kind of you, sir, and it makes me more cumbler nor I wos afore."

The meek little stationer, with a broken and unfinished cough, slips down his fourth half-crown—he has never been so close to a case requiring so many—and is fain to depart. And Jo and he, upon this little earth, shall meet no more. No more.

For the cart, so hard to draw, is near its journey's end, and drags over stony ground. All round the clock it labors up the broken steps, shattered and worn. Not many times can the sun rise, and behold it still upon its weary road.

Phil Squod, with his smoky gunpowder visage, at once acts as nurse and works as armorer at his little table in a corner; often looking round, and saying, with a nod of his green baize cap, and an encouraging elevation of his one eyebrow, "Hold up, my boy! Hold up!" There, too, is Mr. Jarndyce many a time, and Allan Woodcourt almost always; both thinking much how strangely Fate has entangled this rough out-

cast in the web of very different lives. There, too, the trooper is a frequent visitor, filling the doorway with his athletic figure, and, from his superfluity of life and strength, seeming to shed down temporary vigor upon Jo, who never fails to speak more robustly in answer to his cheerful words.

Jo is in a sleep or in a stupor to-day, and Allan Woodcourt, newly arrived, stands by him, looking down upon his wasted form. After a while he softly seats himself upon the bedside with his face towards him—just as he sat in the law-writer's room—and touches his chest and heart. The cart had very nearly given up, but labors on a little more.

The trooper stands in the doorway, still and silent. Phil has stopped in a low clinking noise, with his little hammer in his hand. Mr. Woodcourt looks round with that grave professional interest and attention on his face, and, glancing significantly at the trooper, signs to Phil to carry his table out. When the little hammer is next used, there will be a speck of rust upon it.

"Well, Jo! What is the matter? Don't be frightened."

"I thought," says Jo, who has started, and is looking round, "I thought I was in Tom-all-Alone's agin. Ain't there nobody here but you, Mr. Woodcot?"

"Nobody."

"And I ain't took back to Tom-all-Alone's. Am I, sir?"

"No." Jo closes his eyes, muttering, "I'm wery thankful."

After watching him closely a little while, Allan puts his mouth very near his ear, and says to him in a low, distinct voice:

"Jo! Did you ever know a prayer?"

"Never knowd nothink, sir."

"Not so much as one short prayer?"

"No, sir. Nothink at all. Mr. Chadbands he wos a-prayin wunst at Mr. Sangsby's and I heerd him, but he sounded as if he wos a-speakin' to hisself, and not to me. He prayed a lot, but I couldn't make out nothink on it. Different times, there wos other genlmen come down Tom-All-Alone's a-prayin, but they all mostly sed as the t'other wuns prayed wrong, and all mostly sounded to be a-talking to theirselves, or a passing blame on the t'others, and not a-talkin to us. We never knowd nothink. I never knowd what it wos all about."

It takes him a long time to say this; and few but an experienced and attentive listener could hear, or, bearing, understand him. After a short relapse into sleep or stupor, he makes, of a sudden, a strong effort to get out of bed.

"Stay, Jo! What now?"

"It's time for me to go to that there berryin ground, sir," he returns, with a wild look.

"Lie down, and tell me. What burying ground, Jo?"

"Where they laid him as wos wery good to me, wery good to me indeed, he was. It's time fur me to go down to that there berryin ground, sir, and ask to be put along with him. I wants to go there and be berried. He used fur to say to me, 'I am as poor as you to-day, Jo,' he ses. I wants to tell him that I am as poor as him now, and have come there to be laid along with him."

"By-and-bye, Jo. By-and-bye."

"Ah! P'raps they wouldn't do it if I wos to go myself. But will you promise to have me took there, sir, and laid along with him?"

"I will, indeed."

"Thank'ee, sir. Thank'ee, sir. They'll have to get the key of the gate afore they can take me in, for it's allus locked. And there's a step there, as I used fur to clean with my broom.—It's turned wery dark, sir. Is there any light a-comin'?"

"It is coming fast, Jo."

Fast. The cart is shaken all to pieces, and the rugged road is very near its end.

"Jo, my poor fellow!"

"I hear you, sir, in the dark, but I'm a-gropin—a-gropin—let me catch hold of your hand."

"Jo, can you say what I say?"

"I'll say anythink as you say, sir, for I knows it's good."

"OUR FATHER."

"Our Father!—yes, that's very good, sir."

"WHICH ART IN HEAVEN."

"Art in Heaven—is the light a-comin, sir?"

"It is close at hand. HALLOWED BE THY NAME!"

"Hallowed be—thy—"

The light is come upon the dark benighted way. Dead!

Dead, your Majesty. Dead, my lords and gentlemen. Dead, Right Reverends and Wrong Reverends of every order. Dead, men and women, born with Heavenly compassion in your hearts. And dying thus around us every day.

Black House, Chap. 47.

DEATH—Its oblivion.

So Edith's mother lies unmentioned of her dear friends, who are deaf to the waves that are hoarse with repetition of their mystery, and blind to the dust that is piled upon the shore, and to the white arms that are beckoning, in the moonlight, to the invisible country far away. But all goes on, as it was wont, upon the margin of the unknown sea; and Edith, standing there alone, and listening to its waves, has dank weed cast up at her feet, to strew her path in life withal.—*Dombey & Son, Chap. 41.*

DEATH—Of a mother.

"Mamma!" said the child.

The little voice, familiar and dearly loved, awakened some show of consciousness, even at that ebb. For a moment, the closed eye-lids trembled, and the nostril quivered, and the faintest shadow of a smile was seen.

"Mamma!" cried the child, sobbing aloud. "Oh dear Mamma! oh dear Mamma!"

The Doctor gently brushed the scattered ringlets of the child aside from the face and mouth of the mother. Alas! how calm they lay there; how little breath there was to stir them!

Thus, clinging fast to that slight spar within her arms, the mother drifted out upon the dark and unknown sea that rolls round all the world.

Dombey & Son, Chap. 1.

DEATH—Of youth.

Paul had never risen from his little bed. He lay there, listening to the noises in the street, quite tranquilly; not caring much how the time went, but watching everything about him with observing eyes.

When the sunbeams struck into his room

through the rustling blinds, and quivered on the opposite wall like golden water, he knew that evening was coming on, and that the sky was red and beautiful. As the reflection died away, and a gloom went creeping up the wall, he watched it deepen, deepen, deepen, into night. Then he thought how the long streets were dotted with lamps, and how the peaceful stars were shining overhead. His fancy had a strange tendency to wander to the river, which he knew was flowing through the great city; and now he thought how black it was, and how deep it would look, reflecting the hosts of stars—and more than all, how steadily it rolled away to meet the sea.

As it grew later in the night, and footsteps in the street became so rare that he could hear them coming, count them as they passed, and lose them in the hollow distance, he would lie and watch the many-colored ring about the candle, and wait patiently for day. His only trouble was, the swift and rapid river. He felt forced, sometimes, to try to stop it—to stem it with his childish hands—or choke its way with sand—and when he saw it coming on, resistless, he cried out! But a word from Florence, who was always at his side, restored him to himself; and leaning his poor head upon her breast, he told Floy of his dream, and smiled.

When day began to dawn again, he watched for the sun; and when its cheerful light began to sparkle in the room, he pictured to himself—pictured! he saw the high church towers rising up into the morning sky, the town reviving, waking, starting into life once more, the river glistening as it rolled (but rolling fast as ever), and the country bright with dew. Familiar sounds and cries came by degrees into the street below; the servants in the house were roused and busy; faces looked in at the door, and voices asked his attendants softly how he was. Paul always answered for himself, "I am better. I am a great deal better, thank you. Tell Papa so!"

By little and little he got tired of the bustle of the day, the noise of carriages and carts, and people passing and re-passing; and would fall asleep, or be troubled with a restless and uneasy sense again—the child could hardly tell whether this were in his sleeping or his waking moments—of that rushing river. "Why, will it never stop, Floy?" he would sometimes ask her. "It is bearing me away, I think!"

But Floy could always soothe and re-assure him; and it was his daily delight to make her lay her head down on his pillow, and take some rest.

* * * * *

"Now lay me down," he said, "and Floy, come close to me, and let me see you!"

Sister and brother wound their arms around each other, and the golden light came streaming in, and fell upon them, locked together.

"How fast the river runs, between its green banks and the rushes, Floy! But it's very near the sea. I hear the waves! They always said so!"

Presently he told her that the motion of the boat upon the stream was lulling him to rest. How green the banks were now, how bright the flowers growing on them, and how tall the rushes! Now the boat was out at sea, but gliding smoothly on. And now there was a shore before him. Who stood on the bank!—

He put his hands together, as he had been used to do at his prayers. He did not remove his arms to do it; but they saw him fold them so, behind her neck.

"Mamma is like you, Floy. I know her by the face! But tell them that the print upon the stairs at school is not divine enough. The light about the head is shining on me as I go!"

The golden ripple on the wall came back again, and nothing else stirred in the room. The old, old fashion! The fashion that came in with our first garments, and will last unchanged until our race has run its course, and the wide firmament is rolled up like a scroll. The old, old fashion—Death!

Oh, thank God, all who see it, for that older fashion yet, of Immortality! And look upon us, angels of young children, with regards not quite estranged, when the swift river bears us to the ocean!—*Dombey & Son*.

DEATH—Of Marley.

Marley was dead, to begin with. There is no doubt whatever about that. The register of his burial was signed by the clergyman, the clerk, the undertaker, and the chief mourner. Scrooge signed it. And Scrooge's name was good upon 'Change, for anything he chose to put his hand to.

Old Marley was as dead as a door-nail.

Mind! I don't mean to say that I know, of my own knowledge, what there is particularly dead about a door-nail. I might have been inclined, myself, to regard a coffin-nail as the deadest piece of ironmongery in the trade. But the wisdom of our ancestors is in the simile; and my unhallowed hands shall not disturb it, or the Country's done for. You will therefore permit me to repeat, emphatically, that Marley was as dead as a door-nail.

Scrooge knew he was dead? Of course he did. How could it be otherwise? Scrooge and he were partners for I don't know how many years. Scrooge was his sole executor, his sole administrator, his sole assign, his sole residuary legatee, his sole friend, and sole mourner. And even Scrooge was not so dreadfully cut up by the sad event, but that he was an excellent man of business on the very day of the funeral, and solemnized it with an undoubted bargain.

Christmas Carol, Stave 1.

DEATH—Of the young—(Thoughts of Little Nell).

But the sad scene she had witnessed was not without its lesson of content and gratitude; of content with the lot which left her health and freedom; and gratitude that she was spared to the one relative and friend she loved, and to live and move in a beautiful world, when so many young creatures—as young and full of hope as she—were stricken down and gathered to their graves. How many of the mounds in that old churchyard where she had lately strayed, grew green above the graves of children! And though she thought as a child herself, and did not, perhaps, sufficiently consider to what a bright and happy existence those who die young are borne, and how in death they lose the pain of seeing others die around them, bearing to the tomb some strong affection of their hearts (which makes the old die many times in one long life), still she thought wisely enough, to draw a plain

and easy moral from what she had seen that night, and to store it deep in her mind.

Her dreams were of the little scholar; not confined and covered up, but mingling with angels, and smiling happily. The sun, darting his cheerful rays into the room, awoke her; and now there remained but to take leave of the poor schoolmaster and wander forth once more.

Old Curiosity Shop, Chap. 26.

DEBT—Skimpole's idea of.

His furniture had been all cleared off, it appeared, by the person who took possession of it on his blue-eyed daughter's birthday; but he seemed quite relieved to think that it was gone. Chairs and tables, he said, were wearisome objects; they were monotonous ideas, they had no variety of expression, they looked you out of countenance, and you looked them out of countenance. How pleasant, then, to be bound to no particular chairs and tables, but to sport like a butterfly among all the furniture on hire, and to flit from rosewood to mahogany, and from mahogany to walnut, and from this shape to that, as the humor took one!

"The oddity of the thing is," said Mr. Skimpole, with a quickened sense of the ludicrous, "that my chairs and tables were not paid for, and yet my landlord walks off with them as composedly as possible. Now, that seems droll! There is something grotesque in it. The chair and table merchant never engaged to pay my landlord my rent. Why should my landlord quarrel with *him*? If I have a pimple on my nose which is disagreeable to my landlord's peculiar ideas of beauty, my landlord has no business to scratch my chair and table merchant's nose, which has no pimple on it. His reasoning seems defective!"

Bleak House, Chap. 17.

DEBTORS—Paying debts a disease.

It was evident from the general tone of the whole party, that they had come to regard insolvency as the normal state of mankind, and the payment of debts as a disease that occasionally broke out.

Little Dorrit, Book I., Chap. 8.

DEPORTMENT—Turveydrop on.

"A lady so graceful and accomplished," he said, kissing his right glove, and afterwards extending it towards the pupils, "will look leniently on the deficiencies here. We do our best to polish—polish—polish!"

He sat down beside me; taking some pains to sit on the form, I thought, in imitation of the print of his illustrious model on the sofa. And really he did look very like it.

"To polish—polish—polish!" he repeated, taking a pinch of snuff and gently fluttering his fingers. "But we are not—if I may say so, to one formed to be graceful both by Nature and Art;" with the high-shouldered bow, which it seemed impossible for him to make without lifting up his eyebrows and shutting his eyes—"we are not what we used to be in point of Deportment."

"Are we not, sir?" said I.

"We have degenerated," he returned, shaking his head, which he could do to a very limited extent, in his cravat. "A levelling age is not favorable to Deportment. It develops vul-

garity. Perhaps I speak with some little partiality. It may not be for me to say that I have been called, for some years now, Gentleman Turveydrop; or that His Royal Highness the Prince Regent did me the honor to inquire, on my removing my hat as he drove out of the Pavilion at Brighton (that fine building), 'Who is he? Who the Devil is he? Why don't I know him? Why hasn't he thirty thousand a-year?' But these are little matters of anecdote—the general property, ma'am—still repeated, occasionally, among the upper classes."

"Indeed?" said I.

He replied, with the high-shouldered bow, "Where what is left among us of Deportment," he added, "still lingers. England—alas, my country!—has degenerated very much, and is degenerating every day. She has not many gentlemen left. We are few. I see nothing to succeed us but a race of weavers."

"One might hope that the race of gentlemen would be perpetuated here," said I.

"You are very good," he smiled, with the high-shouldered bow again. "You flatter me. But, no—no! I have never been able to imbue my poor boy with that part of his art. Heaven forbid that I should disparage my dear child, but he has—no Deportment."

"He appears to be an excellent master," I observed.

"He is celebrated, almost everywhere, for his Deportment."

"Does he teach?" asked Ada.

"No, he don't teach anything in particular," replied Caddy. "But his Deportment is beautiful."—*Bleak House, Chap. 14.*

The power of his Deportment was such, that they really were as much overcome with thankfulness as if, instead of quartering himself upon them for the rest of his life, he were making some munificent sacrifice in their favor.

"For myself, my children," said Mr. Turveydrop, "I am falling into the sear and yellow leaf, and it is impossible to say how long the last feeble traces of gentlemanly Deportment may linger in this weaving and spinning age. But, so long, I will do my duty to society, and will show myself, as usual, about town."

Bleak House, Chap. 23.

DEPORTMENT—"Botany Bay Ease."

"Good morning, my dear," said the principal, addressing the young lady at the bar, with Botany Bay ease, and New South Wales gentility; "which is Mr. Pickwick's room, my dear?"—*Pickwick, Chap. 40.*

DEPRAVITY—Natural.

"Hold there, you and your philanthropy," cried the smiling landlady, nodding her head more than ever. "Listen then. I am a woman, I. I know nothing of philosophical philanthropy. But I know what I have seen, and what I have looked in the face, in this world here, where I find myself. And I tell you this, my friend, that there are people (men and women both, unfortunately) who have no good in them—none. That there are people whom it is necessary to detest without compromise. That there are people who must be dealt with as enemies of the human race. That there are

people who have no human heart, and who must be crushed like savage beasts and cleared out of the way. They are but few, I hope; but I have seen (in this world here where I find myself, and even at the little Break of Day) that there are such people."—*Little Dorrit, Book I., Chap. 11.*

DEPRAVITY—Its written lessons.

I have yet to learn that a lesson of the purest good may not be drawn from the vilest evil. I have always believed this to be a recognized and established truth, laid down by the greatest men the world has ever seen, constantly acted upon by the best and wisest natures, and confirmed by the reason and experience of every thinking mind. I saw no reason, when I wrote this book, why the dregs of life, so long as their speech did not offend the ear, should not serve the purpose of a moral, at least as well as it froth and cream. Nor did I doubt that they lay festering in Saint Giles's as good material toward the truth as any to be found in Saint James's.

In this spirit, when I wished to show, in little Oliver, the principle of Good surviving through every adverse circumstance, and triumphing at last; and when I considered among what companions I could try him best, having regard to that kind of men into whose hands he would most naturally fall; I bethought myself of those who figure in these volumes. When I came to discuss the subject more maturely with myself, I saw many strong reasons for pursuing the course to which I was inclined. I had read of thieves by scores—seductive fellows (amiable for the most part), faultless in dress, plump in pocket, choice in horse-flesh, bold in bearing, fortunate in gallantry, great at a song, a bottle, pack of cards or dice-box, and fit companions for the bravest. But I had never met (except in HOGARTH) with the miserable reality. It appeared to me that to draw a knot of such associates in crime as really do exist; to paint them in all their deformity, in all their wretchedness, in all the squalid poverty of their lives; to show them as they really are, forever skulking uneasily through the dirtiest paths of life, with the great, black, ghastly gallows closing up their prospect, turn them where they may; it appeared to me that to do this, would be to attempt a something which was greatly needed, and which would be a service to society. And therefore I did it as I best could.—*Oliver Twist, Preface.*

DEPRESSION—Of spirits.

And Mr. Jagers made not me alone intensely melancholy, because, after he was gone, Herbert said of himself, with his eyes fixed on the fire, that he thought he must have committed a felony and forgotten the details of it, he felt so dejected and guilty.—*Great Expectations, Chap. 36.*

DESTINY.

"Shaken out of destiny's dice box."

Little Dorrit, Book I., Chap. 11.

DESTINY—The high-roads and by-roads of.

Strange, if the little sick-room fire were in effect a beacon fire, summoning some one, and that the most unlikely some one in the world, to the spot that *must* be come to. Strange, if the little sick-room light were in effect a watch-light, burning in that place every night until an ap-

pointed event should be watched out! Which of the vast multitude of travellers, under the sun and the stars, climbing the dusty hills and toiling along the weary plains, journeying by land and journeying by sea, coming and going so strangely, to meet and to act and re-act on one another, which of the host may, with no suspicion of the journey's end, be travelling surely hither?

Time shall show us. The post of honor and the post of shame, the general's station and the drummer's, a peer's statue in Westminster Abbey and a seaman's hammock in the bosom of the deep, the mitre and the workhouse, the woosack and the gallows, the throne and the guillotine—the travellers to all are on the high-road; but it has wonderful divergencies, and only time shall show us whither each traveller is bound.—*Little Dorrit, Book I., Chap. 15.*

DETECTIVE—Mr. Bucket, the.

Mr. Bucket and his fat forefinger are much in consultation together under existing circumstances. When Mr. Bucket has a matter of this pressing interest under his consideration, the fat forefinger seems to rise to the dignity of a familiar demon. He puts it to his ears, and it whispers information; he puts it to his lips, and it enjoins him to secrecy; he rubs it over his nose, and it sharpens his scent; he shakes it before a guilty man, and it charms him to his destruction. The Augurs of the Detective Temple invariably predict, that when Mr. Bucket and that finger are in much conference, a terrible avenger will be heard of before long.

Otherwise mildly studious in his observation of human nature, on the whole a benignant philosopher, not disposed to be severe upon the follies of mankind, Mr. Bucket pervades a vast number of houses, and strolls about an infinity of streets: to outward appearance rather languishing for want of an object. He is in the friendliest condition towards his species, and will drink with most of them. He is free with his money, affable in his manners, innocent in his conversation—but, through the placid stream of his life, there glides an under-current of fore-finger.

Time and place cannot bind Mr. Bucket. Like man in the abstract, he is here to-day and gone to-morrow—but, very unlike man indeed, he is here again the next day. This evening he will be casually looking into the iron extinguishers at the door of Sir Leicester Dedlock's house in town; and to-morrow morning he will be walking on the leads at Chesney Wold, where erst the old man walked whose ghost is propitiated with a hundred guineas. Drawers, desks, pockets, all things belonging to him, Mr. Bucket examines. A few hours afterwards, he and the Roman will be alone together, comparing forefingers.—*Black House, Chap. 53.*

DETERMINATION.

"And again," repeats Mademoiselle, cataleptic with determination.—*Black House, Chap. 42.*

DEVIL—When he is dangerous.

And yet he had not, even now, any earnest wickedness of purpose in him. Publicly and privately, it were much better for the age in which he lived, that he and the legion of whom he was one were designedly bad, than indifferent

and purposeless. It is the drifting icebergs, setting with any current anywhere, that wreck the ships.

When the Devil goeth about like a roaring lion, he goeth about in a shape by which few but savages and hunters are attracted. But, when he is trimmed, smoothed, and varnished, according to the mode; when he is weary of vice, and weary of virtue; used up as to brimstone, and used up as to bliss; then, whether he take to serving out of red tape, or to the kindling of red fire, he is the very Devil.

Hard Times, Book II., Chap. 8.

DEVOTION—Of Little Dorrit.

At first, such a baby could do little more than sit with him, deserting her livelier place by the high fender, and quietly watching him. But this made her so far necessary to him that he became accustomed to her, and began to be sensible of missing her when she was not there. Through this little gate, she passed out of childhood into the care-laden world.

What her pitiful look saw, at that early time, in her father, in her sister, in her brother, in the jail; how much, or how little, of the wretched truth it pleased God to make visible to her; lies hidden with many mysteries. It is enough that she was inspired to be something which was not what the rest were, and to be that something, different and laborious, for the sake of the rest. Inspired? Yes. Shall we speak of the inspiration of a poet or a priest, and not of the heart impelled by love and self-devotion to the lowliest work in the lowliest way of life!

With no earthly friend to help her, or so much as to see her, but the one so strangely assorted; with no knowledge even of the common daily tone and habits of the common members of the free community who are not shut up in prisons; born and bred, in a social condition, false even with a reference to the falsest condition outside the walls; drinking from infancy of a well whose waters had their own peculiar stain, their own unwholesome and unnatural taste; the Child of the Marshalsea began her womanly life.

No matter through what mistakes and discouragements, what ridicule (not unkindly meant, but deeply felt) of her youth and little figure, what humble consciousness of her own babyhood and want of strength, even in the matter of lifting and carrying; through how much weariness and helplessness, and how many secret tears, she trudged on, until recognized as useful, even indispensable. That time came. She took the place of eldest of the three, in all things but precedence; was the head of the fallen family; and bore, in her own heart, its anxieties and shames.

Little Dorrit, Book I., Chap. 7.

DEVOTION—Of Tom Pinch.

God's love upon thy patience, Tom! Who, that had beheld thee, for three summer weeks, poring through half the deadlong night over the jingling anatomy of that inscrutable old harpsichord in the back parlor, could have missed the entrance to thy secret heart: albeit it was dimly known to thee? Who that had seen the glow upon thy cheek when, leaning down to listen, after hours of labor, for the sound of one incorrigible note, thou foundst that it had a voice at last, and wheezed out a flat something, distantly

akin to what it ought to be, would not have known that it was destined for no common touch, but one that smote, though gently as an angel's hand, upon the deepest chord within thee! And if a friendly glance—aye, even though it were as guileless as thine own, Dear Tom—could but have pierced the twilight of that evening, when, in a voice well tempered to the time, sad, sweet, and low, yet hopeful, she first sang to the altered instrument, and wondered at the change; and thou, sitting apart at the open window, kept a glad silence and a swelling heart; must not that glance have read perforce the dawning of a story, Tom, that it were well for thee had never been begun!

Martin Chuzzlewit, Chap. 24.

DIAMONDS.

The arch of diamonds spanning her dark hair, flashed and glittered like a starry bridge. There was no warning in them, or they would have turned as dull and dim as tarnished honor.

Dombey & Son, Chap. 47.

DIGESTION—The process of "winding up."

"The process of digestion, as I have been informed by anatomical friends, is one of the most wonderful works of nature. I do not know how it may be with others, but it is a great satisfaction to me to know, when regaling on my humble fare, that I am putting in motion the most beautiful machinery with which we have any acquaintance. I really feel at such times as if I was doing a public service. When I have wound myself up, if I may employ such a term," said Mr. Pecksniff, with exquisite tenderness, "and know that I am Going, I feel that in the lesson afforded by the works within me, I am a Benefactor to my Kind!"

Martin Chuzzlewit, Chap. 8.

DIGNITY—An expression of.

He threw himself on a bench with the air of a man who was faint with dignity.

Barnaby Rudge, Chap. 6.

DIGNITY—Like an eight-day clock.

He carried himself like an eight-day clock at all times: like one of a race of eight-day clocks in gorgeous cases, that never go and never went—Ha ha ha!—but he will have some extra stiffness.—*Bleak House, Chap. 18.*

DINING-ROOM—A gloomy.

So thought Mr. Dombey, when he was left alone at the dining-table, and mused upon his past and future fortunes: finding no uncongeniality in an air of scant and gloomy state that pervaded the room, in color a dark brown, with black hatchments of pictures blotching the walls, and twenty-four black chairs, with almost as many nails in them as so many coffins, waiting like mutes, upon the threshold of the Turkey carpet; and two exhausted negroes holding up two withered branches of candelabra on the sideboard, and a musty smell prevailing, as if the ashes of ten thousand dinners were entombed in the sarcophagus below it.

It was so funereal as to want nothing but a body in it to be quite complete.

No bad representation of the body, for the

nonce, in his unbending form, if not in his attitude, Mr. Dombey looked down into the cold depths of the dead sea of mahogany on which the fruit dishes and decanters lay at anchor.

Dombey & Son, Chap. 30.

DINNER—Bagstook at.

Between his mental excitement, and the exertion of saying all this in wheezy whispers, the Major sat gurgling in the throat, and watering at the eyes, until dinner was ready.

The Major, like some other noble animals, exhibited himself to great advantage at feeding time.

During the first course or two, the Major was usually grave; for the Native, in obedience to general orders, secretly issued, collected every sauce and cruet round him, and gave him a great deal to do, in taking out the stoppers, and mixing up the contents in his plate. Besides which, the Native had private zests and flavors on a side-table, with which the Major daily scorched himself: to say nothing of strange machines out of which he spirted unknown liquids into the Major's drink.

Dombey & Son, Chap. 26.

DINNER—Bagstook after.

The Major being by this time in a state of repletion, with essence of savory pie oozing out at the corners of his eyes, and devilled grill and kidneys tightening his cravat; and the time moreover approaching for the departure of the railway train to Birmingham, by which they were to leave town; the Native got him into his great-coat with immense difficulty, and buttoned him up until his face looked staring and gasping, over the top of that garment, as if he were in a barrel.

He sat for a long time afterwards, leering and choking, like an over-fed Mephistopheles.

Dombey & Son, Chap. 20.

DINNER—And dinner-time.

"There's nothing," said Toby, "more regular in its coming round than dinner time, and nothing less regular in its coming round than dinner. That's the great difference between 'em. It's took me a long time to find it out. I wonder whether it would be worth any gentleman's while now, to buy that observation for the papers; or the Parliament!"

Christmas Chimes, 1st quarter.

DINNER—Toby Veck's.

"He'd eat his dinner with an appetite, whoever he was, if it smelt like this," said Meg, cheerfully. "Make haste, for there's a hot potato besides, and half a pint of fresh-drawn beer in a bottle. Where will you dine, father? On the Post, or on the Steps? Dear, dear, how grand we are. Two places to choose from!"

"The steps to-day, my pet," said Trotty. "Steps in dry weather. Post in wet. There's a greater conveniency in the steps at all times, because of the sitting down; but they're rheumatic in the damp."

Christmas Chimes, 1st quarter.

DINNER—An American.

It was a numerous company, eighteen or

twenty, perhaps. Of these some five or six were ladies, who sat wedged together in a little phalanx by themselves. All the knives and forks were working away at a rate that was quite alarming; very few words were spoken; and everybody seemed to eat his utmost in self-defence, as if a famine were expected to set in before breakfast-time to-morrow morning, and it had become high time to assert the first law of nature. The poultry, which may perhaps be considered to have formed the staple of the entertainment—for there was a turkey at the top, a pair of ducks at the bottom, and two fowls in the middle—disappeared as rapidly as if every bird had had the use of its wings, and had flown in desperation down a human throat. The oysters, stewed and pickled, leaped from their capacious reservoirs, and slid by scores into the mouths of the assembly. The sharpest pickles vanished, whole cucumbers at once, like sugar-plums, and no man winked his eye. Great heaps of indigestible matter melted away as ice before the sun. It was a solemn and an awful thing to see. Dyspeptic individuals bolted their food in wedges; feeding, not themselves, but broods of nightmares, who were continually standing at livery within them. Spare men, with lank and rigid cheeks, came out unsatisfied from the destruction of heavy dishes, and glared with watchful eyes upon the pastry. What Mrs. Pawkins felt each day at dinner-time is hidden from all human knowledge. But she had one comfort. It was very soon over.

Martin Chuzzlewit, Chap. 16.

DINNER—Dick Swiveller's observations on.

"May the present moment," said Dick, sticking his fork into a large carbuncular potato, "be the worst of our lives! I like this plan of sending 'em with the peel on; there's a charm in drawing a potato from its native element (if I may so express it) to which the rich and powerful are strangers. Ah! 'Man wants but little here below, nor wants that little long!' How true that is!—after dinner."

"I hope the eating-house keeper will want but little and that he may not want that little long," returned his companion; "but I suspect you've no means of paying for this!"

"I shall be passing presently, and I'll call," said Dick, winking his eye significantly. "The waiter's quite helpless. The goods are gone, Fred, and there's an end of it."

In point of fact, it would seem that the waiter felt this wholesome truth, for when he returned for the empty plates and dishes and was informed by Mr. Swiveller with dignified carelessness that he would call and settle when he should be passing presently, he displayed some perturbation of spirit, and muttered a few remarks about "payment on delivery," and "no trust," and other unpleasant subjects, but was fain to content himself with inquiring at what hour it was likely the gentleman would call, in order that, being personally responsible for the beef, greens, and sundries, he might take care to be in the way at the time. Mr. Swiveller, after mentally calculating his engagements to a nicety, replied that he should look in at from two minutes before six to seven minutes past; and the man disappearing with this feeble consolation, Richard Swiveller took a greasy mem-

orandum-book from his pocket and made an entry therein.—*Old Curiosity Shop, Chap. 8.*

DINNER—Mrs. Bagnet's birthday.

A great annual occasion has come round in the establishment of Mr. Joseph Bagnet, otherwise Lignum Vitæ, ex-artilleryman and present bassoon-player. An occasion of feasting and festival. The celebration of a birthday in the family.

It is not Mr. Bagnet's birthday. Mr. Bagnet merely distinguishes that epoch in the musical instrument business, by kissing the children with an extra smack before breakfast, smoking an additional pipe after dinner, and wondering towards evening what his poor old mother is thinking about it—a subject of infinite speculation, and rendered so by his mother having departed this life twenty years. Some men rarely revert to their father, but seem, in the bank-books of their remembrance, to have transferred all the stock of filial affection into their mother's name. Mr. Bagnet is one of these. Perhaps his exalted appreciation of the merits of the old girl, causes him usually to make the noun-substantive, Goodness, of the feminine gender.

It is not the birthday of one of the three children. Those occasions are kept with some marks of distinction, but they rarely overleap the bounds of happy returns and a pudding.

It is the old girl's birthday; and that is the greatest holiday and reddest-letter day in Mr. Bagnet's calendar. The auspicious event is always commemorated according to certain forms settled and prescribed by Mr. Bagnet some years since. Mr. Bagnet being deeply convinced that to have a pair of fowls for dinner is to attain the highest pitch of imperial luxury, invariably goes forth himself very early in the morning of this day to buy a pair; he is, invariably, taken in by the vendor, and installed in the possession of the oldest inhabitants of any coop in Europe. Returning with these triumphs of toughness tied up in a clean blue and white cotton handkerchief (essential to the arrangements), he in a casual manner invites Mrs. Bagnet to declare at breakfast what she would like for dinner. Mrs. Bagnet, by a coincidence never known to fail, replying Fowls, Mr. Bagnet instantly produces his bundle from a place of concealment, amidst general amazement and rejoicing. He further requires that the old girl shall do nothing all day long, but sit in her very best gown, and be served by himself and the young people. As he is not illustrious for his cookery, this may be supposed to be a matter of state rather than enjoyment on the old girl's part; but she keeps her state with all imaginable cheerfulness.

Further conversation is prevented, for the time, by the necessity under which Mr. Bagnet finds himself of directing the whole force of his mind to the dinner, which is a little endangered by the dry humor of the fowls in not yielding any gravy, and also by the made gravy acquiring no flavor, and turning out of a flaxen complexion. With a similar perverseness, the potatoes crumble off forks in the process of peeling, upheaving from their centres in every direction, as if they were subject to earthquakes. The legs of the fowls, too, are longer than could be desired, and extremely scanty. Overcoming

these disadvantages to the best of his ability, Mr. Bagnet at last dishes, and they sit down at table; Mrs. Bagnet occupying the guest's place at his right hand.

It was well for the old girl that she has but one birthday in a year, for two such indulgences in poultry might be injurious. Every kind of finer tendon and ligament that is in the nature of poultry to possess, is developed in these specimens in the singular form of guitar-strings. Their limbs appear to have struck roots into their breasts and bodies, as aged trees strike roots into the earth. Their legs are so hard, as to encourage the idea that they must have devoted the greater part of their long and arduous lives to pedestrian exercises, and the walking of matches. But Mr. Bagnet, unconscious of these little defects, sets his heart on Mrs. Bagnet eating a most severe quantity of the delicacies before her; and as that good old girl would not cause him a moment's disappointment on any day, least of all on such a day, for any consideration, she imperils her digestion fearfully. How young Woolwich cleans the drumsticks without being of ostrich descent, his anxious mother is at a loss to understand.

The old girl has another trial to undergo after the conclusion of the repast, in sitting in state to see the room cleared, the hearth swept, and the dinner-service washed up and polished in the back yard. The great delight and energy with which the two young ladies apply themselves to these duties, turning up their skirts in imitation of their mother, and skating in and out on little scaffolds of pattens, inspire the highest hopes for the future, but some anxiety for the present. The same causes lead to confusion of tongues, a clattering of crockery, a rattling of tin mugs, a whisking of brooms, and an expenditure of water, all in excess; while the saturation of the young ladies themselves is almost too moving a spectacle for Mrs. Bagnet to look upon, with the calmness proper to her position. At last the various cleansing processes are triumphantly completed; Quebec and Malta appear in fresh attire, smiling and dry; pipes, tobacco, and something to drink, are placed upon the table; and the old girl enjoys the first peace of mind she ever knows on the day of this delightful entertainment.

Black House, Chap. 49.

DINNER—A fashionable. Its guests.

A series of entertainments in celebration of the late nuptials, and in cultivation of society, were arranged, chiefly by Mr. Dombey and Mrs. Skewton; and it was settled that the festive proceedings should commence by Mrs. Dombey's being at home upon a certain evening, and by Mr. and Mrs. Dombey's requesting the honor of the company of a great many incongruous people to dinner on the same day.

Accordingly, Mr. Dombey produced a list of sundry eastern magnates who were to be bidden to this feast on his behalf; to which Mrs. Skewton, acting for her dearest child, who was haughtily careless on the subject, subjoined a western list, comprising Cousin Feenix, and a variety of moths of various degrees and ages, who had, at various times, fluttered round the light of her fair daughter or herself, without any lasting injury to their wings.

The proceedings commenced by Mr. Dombey, in a cravat of extraordinary height and stiffness, walking restlessly about the drawing-room until the hour appointed for dinner; punctual to which, an East India Director, of immense wealth, in a waistcoat apparently constructed in serviceable deal by some plain carpenter, but really engendered in the tailor's art, and composed of the material called nankeen, arrived, and was received by Mr. Dombey alone. The next stage of the proceedings was Mr. Dombey's sending his compliments to Mrs. Dombey, with a correct statement of the time; and the next, the East India Director's falling prostrate, in a conversational point of view, and as Mr. Dombey was not the man to pick him up, staring at the fire until rescue appeared in the person of Mrs. Skewton; whom the director, as a pleasant start in life for the evening, mistook for Mrs. Dombey, and greeted with enthusiasm.

The next arrival was a Bank Director, reputed to be able to buy up anything—human Nature generally, if he should take it in his head to influence the money market in that direction—but who was a wonderfully modest spoken man, almost boastfully so, and mentioned his "little place" at Kingston-upon-Thames, and its just being barely equal to giving Dombey a bed and a chop, if he would come and visit it. Ladies, he said, it was not for a man who lived in his quiet way to take upon himself to invite—but if Mrs. Skewton and her daughter, Mrs. Dombey, should ever find themselves in that direction, and would do him the honor to look at a little bit of a shrubbery they would find there, and a poor little flower-bed or so, and a humble apology for a pinery, and two or three little attempts of that sort without any pretension, they would distinguish him very much. Carrying out his character, this gentleman was very plainly dressed, in a wisp of cambric for a neckcloth, big shoes, a coat that was too loose for him, and a pair of trousers that were too spare; and mention being made of the Opera by Mrs. Skewton, he said he very seldom went there, for he couldn't afford it. It seemed greatly to delight and exhilarate him to say so: and he beamed on his audience afterwards, with his hands in his pockets, and excessive satisfaction twinkling in his eyes.

Now Mrs. Dombey appeared, beautiful and proud, and as disdainful and defiant of them all as if the bridal wreath upon her head had been a garland of steel spikes put on to force concession from her which she would die sooner than yield.

The arrivals quickly became numerous. More directors, chairmen of public companies, elderly ladies carrying burdens on their heads for full dress, Cousin Feenix, Major Bagstock, friends of Mrs. Skewton, with the same bright bloom on their complexion, and very precious necklaces on very withered necks. Among these, a young lady of sixty-five, remarkably coolly dressed as to her back and shoulders, who spoke with an engaging lisp, and whose eyelids wouldn't keep up well, without a great deal of trouble on her part, and whose manners had that indefinable charm which so frequently attaches to the giddiness of youth. As the greater part of Mr. Dombey's list were disposed

to be taciturn, and the greater part of Mrs. Dombey's list were disposed to be talkative, and there was no sympathy between them, Mrs. Dombey's list, by magnetic agreement, entered into a bond of union against Mr. Dombey's list, who, wandering about the rooms in a desolate manner, or seeking refuge in corners, entangled themselves with company coming in, and became barricaded behind sofas, and had doors opened smartly from without against their heads, and underwent every sort of discomfort.

When dinner was announced, Mr. Dombey took down an old lady like a crimson velvet pincushion stuffed with bank notes, who might have been the identical old lady of Threadneedle Street, she was so rich, and looked so unaccommodating; Cousin Feenix took down Mrs. Dombey; Major Bagstock took down Mrs. Skewton; the young thing with the shoulders was bestowed, as an extinguisher, upon the East India Director; and the remaining ladies were left on view in the drawing-room by the remaining gentlemen, until a forlorn hope volunteered to conduct them downstairs, and those brave spirits with their captives blocked up the dining-room door, shutting out seven mild men in the stony-hearted hall. When all the rest were got in and were seated, one of these mild men still appeared, in smiling confusion, totally destitute and unprovided for, and escorted by the butler, made the complete circuit of the table twice before his chair could be found, which it finally was, on Mrs. Dombey's left hand; after which the mild man never held up his head again.

Now, the spacious dining-room, with the company seated round the glittering table, busy with their glittering spoons, and knives and forks, and plates, might have been taken for a grown-up exposition of Tom Tiddler's ground, where children pick up gold and silver. Mr. Dombey, as Tiddler, looked his character to admiration; and the long plateau of precious metal frosted, separating him from Mrs. Dombey, whereon frosted Cupids offered scentless flowers to each of them, was allegorical to see.

Cousin Feenix was in great force, and looked astonishingly young. But he was sometimes thoughtless in his good humor—his memory occasionally wandering like his legs—and on this occasion caused the company to shudder.

Through the various stages of rich meats and wines, continual gold and silver, dainties of earth, air, fire, and water, heaped-up fruits, and that unnecessary article in Mr. Dombey's banquets—ice—the dinner slowly made its way: the later stages being achieved to the sonorous music of incessant double knocks, announcing the arrival of visitors, whose portion of the feast was limited to the smell thereof. When Mrs. Dombey rose, it was a sight to see her lord, with stiff throat and erect head, hold the door open for the withdrawal of the ladies; and to see how she swept past him with his daughter on her arm.

Mr. Dombey was a grave sight, behind the decanters, in a state of dignity; and the East India Director was a forlorn sight, near the unoccupied end of the table, in a state of solitude; and the Major was a military sight, relating stories of the Duke of York to six of the seven

mild men (the ambitious one was utterly quenched); and the Bank Director was a lowly sight, making a plan of his little attempt at a pinery, with dessert-knives, for a group of admirers; and Cousin Feenix was a thoughtful sight, as he smoothed his long wristbands, and stealthily adjusted his wig. But all these sights were of short duration, being speedily broken up by coffee, and the desertion of the room.

Dombey & Son, Chap. 36.

DINNER—After.

Giddiness prevails below stairs too. The very tall young man whose excitement came on so soon, appears to have his head glued to the table in the pantry, and cannot be detached from it. Mr. Towlinson has a singing in his ears and a large wheel going round and round inside his head. The housemaid wishes it wasn't wicked to wish that one was dead.

There is a general delusion likewise, in these lower regions, on the subject of time; everybody conceiving that it ought to be, at the earliest, ten o'clock at night, whereas it is not yet three in the afternoon. A shadowy idea of wickedness committed, haunts every individual in the party; and each one secretly thinks the other a companion in guilt, whom it would be agreeable to avoid. Any one reviving the notion of the ball, would be scouted as a malignant idiot.

The hatchments in the dining-room look down on crumbs, dirty plates, spillings of wine, half thawed ice, stale, discolored heel-taps, scraps of lobster, drumsticks of fowls, and pensive jellies, gradually resolving themselves into a lukewarm, gummy soup.—*Dombey & Son.*

DINNER-PARTY—A fashionable.

The great looking-glass above the sideboard reflects the table and the company. Reflects the new Veneering crest, in gold and eke in silver, frosted and also thawed, a camel of all work. The Herald's College found out a Crusading ancestor for Veneering who bore a camel on his shield (or might have done it if he had thought of it), and a caravan of camels take charge of the fruits and flowers and candles, and kneel down to be loaded with the salt. Reflects Veneering; forty, wavy-haired, dark, tending to corpulence, sly, mysterious, filmy—a kind of sufficiently well-looking veiled prophet, not prophesying. Reflects Mrs. Veneering; fair, aquiline nosed and fingered, not so much light hair as she might have, gorgeous in raiment and jewels, enthusiastic, propitiatory, conscious that a corner of her husband's veil is over herself. Reflects Podsnap; prosperously feeding; two little light colored wiry wings, one on either side of his else bald head, looking as like his hairbrushes as his hair, dissolving view of red beads on his forehead, large allowance of crumpled shirt-collar up behind. Reflects Mrs. Podsnap; fine woman for Professor Owen, quantity of bone, neck, and nostrils like a rocking-horse, hard features, majestic head-dress, in which Podsnap has hung golden offerings. Reflects Twemlow; gray, dry, polite, susceptible to east wind, First-Gentleman-in-Europe collar and cravat, cheeks drawn in as if he had made a great effort to retire into himself some years ago, and had got so far and had never got any farther. Reflects mature young lady; raven locks, and complexion that lights up well when

well powdered—as it is—carrying on considerably in the captivation of mature young gentleman, with too much nose in his face, too much ginger in his whiskers, too much torso in his waistcoat, too much sparkle in his studs, his eyes, his buttons, his talk, and his teeth. Reflects charming old Lady Tippins on Veneering's right; with an immense obtuse drab oblong face, like a face in a table-spoon, and a dyed Long Walk up the top of her head, as a convenient public approach to the bunch of false hair behind, pleased to patronize Mrs. Veneering opposite, who is pleased to be patronized. Reflects a certain "Mortimer," another of Veneering's oldest friends; who never was in the house before, and appears not to want to come again; who sits disconsolate on Mrs. Veneering's left, and who was inveigled by Lady Tippins (a friend of his boyhood) to come to these people's and talk, and who won't talk. Reflects Eugene, friend of Mortimer; buried alive in the back of his chair, behind a shoulder—with a powder-epaulette on it—of the mature young lady, and gloomily resorting to the champagne chalice whenever proffered by the Analytical Chemist. Lastly, the looking-glass reflects Boots and Brewer, and two other stuffed Buffers interposed between the rest of the company and possible accidents.

The Veneering dinners are excellent dinners—or new people wouldn't come—and all goes well. Notably, Lady Tippins has made a series of experiments on her digestive functions, so extremely complicated and daring, that if they could be published with their results it might benefit the human race. Having taken in provisions from all parts of the world, this hardy old cruiser has last touched at the North Pole, when, as the ice-plates are being removed, the following words fall from her.

Our Mutual Friend, Book I., Chap. 2.

DINNER—In state.

Every young gentleman had a massive silver fork, and a napkin; and all the arrangements were stately and handsome. In particular, there was a butler in a blue coat and bright buttons, who gave quite a winy flavor to the table-beer; he poured it out so superbly.

Dombey & Son, Chap. 12.

DINNER—An unsocial.

There they found Mr. Pitt turning up his nose at a cold collation, set forth in a cold pomp of glass and silver, and looking more like a dead dinner lying in state than a social refreshment.

The very linkmen outside got hold of it, and compared the party to a funeral out of mourning, with none of the company remembered in the will.

There was a toothache in everything. The wine was so bitter cold that it forced a little scream from Miss Tox, which she had great difficulty in turning into a "Hem!" The veal had come from such an airy pantry, that the first taste of it had struck a sensation as of cold lead to Mr. Chick's extremities. Mr. Dombey alone remained unmoved. He might have been hung up for sale at a Russian fair as a specimen of a frozen gentleman.

Such temporary indications of a partial thaw

that had appeared, vanished; and the frost set in again, as cold and hard as ever. Mr. Chick was twice heard to hum a tune at the bottom of the table, but on both occasions it was a fragment of the Dead March in Saul. The party seemed to get colder and colder, and to be gradually resolving itself into a congealed and solid state, like the collation round which it was assembled.—*Dombey & Son, Chap. 5.*

DINNERS—Description of public.

All public dinners in London, from the Lord Mayor's annual banquet at Guildhall, to the Chimney-sweepers' anniversary at White Conduit House; from the Goldsmiths' to the Butchers', from the Sheriffs' to the Licensed Victuallers', are amusing scenes. Of all entertainments of this description, however, we think the annual dinner of some public charity is the most amusing. At a Company's dinner, the people are nearly all alike—regular old stagers, who make it a matter of business, and a thing not to be laughed at. At a political dinner, everybody is disagreeable, and inclined to speechify—much the same thing, by-the-bye—but at a charity dinner you see people of all sorts, kinds, and descriptions. The wine may not be remarkably special, to be sure, and we have heard some hard-hearted monsters grumble at the collection; but we really think the amusement to be derived from the occasion sufficient to counterbalance even these disadvantages.

* * * * *

The first thing that strikes you, on your entrance, is the astonishing importance of the committee. You observe a door on the first landing, carefully guarded by two waiters, in and out of which stout gentlemen with very red faces keep running, with a degree of speed highly unbecoming the gravity of persons of their years and corpulency. You pause, quite alarmed at the bustle, and thinking, in your innocence, that two or three people must have been carried out of the dining-room in fits, at least. You are immediately undeceived by the waiter—"Up-stairs, if you please, sir; this is the committee-room." Up-stairs you go, accordingly; wondering, as you mount, what the duties of the committee can be, and whether they ever do anything beyond confusing each other, and running over the waiters.

Having deposited your hat and cloak, and received a remarkably small scrap of pasteboard in exchange (which, as a matter of course, you lose, before you require it again), you enter the hall, down which there are three long tables for the less distinguished guests, with a cross table on a raised platform at the upper end for the reception of the very particular friends of the indigent orphans. Being fortunate enough to find a plate without anybody's card in it, you wisely seat yourself at once, and have a little leisure to look about you. Waiters, with wine-baskets in their hands, are placing decanters of sherry down the tables, at very respectable distances; melancholy-looking salt-cellars and decayed vinegar-cruets, which might have belonged to the parents of the indigent orphans in their time, are scattered at distant intervals on the cloth; and the knives and forks look as if they had done duty at every public dinner in London since the accession of George the First. The musicians are scraping and grating and screwing

tremendously—playing no notes but notes of preparation; and several gentlemen are gliding along the sides of the tables, looking into plate after plate with frantic eagerness, the expression of their countenances growing more and more dismal as they meet with everybody's card but their own.

You turn round to take a look at the table behind you, and—not being in the habit of attending public dinners—are somewhat struck by the appearance of the party on which your eyes rest. One of its principal members appears to be a little man with a long and rather inflamed face, and gray hair brushed bolt upright in front; he wears a wisp of black silk round his neck, without any stiffener, as an apology for a neckerchief, and is addressed by his companions by the familiar appellation of "Fitz," or some such monosyllable. Near him is a stout man in a white neckerchief and buff waistcoat, with shining dark hair, cut very short in front, and a great, round, healthy-looking face, on which he studiously preserves a half-sentimental simper. Next him, again, is a large-headed man, with black hair and bushy whiskers; and opposite them are two or three others, one of whom is a little, round-faced person, in a dress-stock and blue under-waistcoat. There is something peculiar in their air and manner, though you could hardly describe what it is; you cannot divest yourself of the idea that they have come for some other purpose than mere eating and drinking. You have no time to debate the matter, however, for the waiters (who have been arranged in lines down the room, placing the dishes on the table), retire to the lower end; the dark man in the blue coat and bright buttons, who has the direction of the music, looks up to the gallery, and calls out "band" in a very loud voice; out bursts the orchestra, up rise the visitors, in march fourteen stewards—each with a long wand in his hand, like the evil genius in a pantomime—then the chairman, then the titled visitors; they all make their way up the room, as fast as they can, bowing, and smiling, and smirking, and looking remarkably amiable. The applause ceases, grace is said, the clatter of plates and dishes begins; and every one appears highly gratified, either with the presence of the distinguished visitors, or the commencement of the anxiously-expected dinner.

As to the dinner itself—the mere dinner—it goes off much the same everywhere. Tureens of soup are emptied with awful rapidity—waiters take plates of turbot away, to get lobster-sauce, and bring back plates of lobster-sauce without turbot; people who can carve poultry are great fools if they own it, and people who can't, have no wish to learn. The knives and forks form a pleasing accompaniment to Auber's music, and Auber's music would form a pleasing accompaniment to the dinner, if you could hear anything besides the cymbals. The substantial disappear—moulds of jelly vanish like lightning—hearty eaters wipe their foreheads, and appear rather overcome with their recent exertions—people who have looked very cross hitherto, become remarkably bland, and ask you to take wine in the most friendly manner possible—old gentlemen direct your attention to the ladies' gallery, and take great pains to impress you with the fact that the charity is always peculiarly favored in this respect—every one appears dis-

posed to become talkative—and the hum of conversation is loud and general.

Scenes, Chap. 19.

DINNER—With a philanthropist (Mrs. Jellyby).

I was a little curious to know who a mild, bald gentleman in spectacles was, who dropped into a vacant chair (there was no top or bottom in particular) after the fish was taken away, and seemed passively to submit himself to Borrioboola-Gha, but not to be actively interested in that settlement. As he never spoke a word, he might have been a native, but for his complexion. It was not until we left the table, and he remained alone with Richard, that the possibility of his being Mr. Jellyby ever entered my head. But he *was* Mr. Jellyby; and a loquacious young man called Mr. Quale, with large shining knobs for temples, and his hair all brushed to the back of his head, who came in the evening, and told Ada he was a philanthropist, also informed her that he called the matrimonial alliance of Mrs. Jellyby with Mr. Jellyby the union of mind and matter.

This young man, besides having a great deal to say for himself about Africa, and a project of his for teaching the coffee colonists to teach the natives to turn piano-forte legs and establish an export trade, delighted in drawing Mrs. Jellyby out by saying, "I believe now, Mrs. Jellyby, you have received as many as from one hundred and fifty to two hundred letters respecting Africa in a single day, have you not?" or, "If my memory does not deceive me, Mrs. Jellyby, you once mentioned that you had sent off five thousand circulars from one post-office at one time?"—always repeating Mrs. Jellyby's answer to us like an interpreter. During the whole evening Mr. Jellyby sat in a corner with his head against the wall, as if he were subject to low spirits. It seemed that he had several times opened his mouth when alone with Richard, after dinner, as if he had something on his mind; but had always shut it again, to Richard's extreme confusion, without saying anything.

Black House, Chap. 4.

DINNER—Pickwick after wine.

The wine, which had exerted its somniferous influence over Mr. Snodgrass and Mr. Winkle, had stolen upon the senses of Mr. Pickwick. That gentleman had gradually passed through the various stages which precede the lethargy produced by dinner, and its consequences. He had undergone the ordinary transitions from the height of conviviality to the depth of misery, and from the depth of misery to the height of conviviality. Like a gas-lamp in the street, with the wind in the pipe, he had exhibited for a moment an unnatural brilliancy; then sunk so low as to be scarcely discernible: after a short interval he had burst out again, to enlighten for a moment, then flickered with an uncertain, staggering sort of light, and then gone out altogether. His head was sunk upon his bosom; and perpetual snoring, with a partial choke occasionally, were the only audible indications of the great man's presence.

Pickwick, Chap. 2.

DINNER—Pip's misfortunes at.

Among this good company I should have felt

myself, even if I hadn't robbed the pantry, in a false position. Not because I was squeezed in at an acute angle of the table-cloth, with the table in my chest, and the Pumblechookian elbow in my eye, nor because I was not allowed to speak (I didn't want to speak), nor because I was regaled with the scaly tips of the drumsticks of the fowls, and with those obscure corners of pork of which the pig, when living, had had the least reason to be vain. No; I should not have minded that, if they would only have left me alone. But they wouldn't leave me alone. They seemed to think the opportunity lost, if they failed to point the conversation at me, every now and then, and stick the point into me. I might have been an unfortunate little bull in a Spanish arena, I got so smartingly touched up by these moral goads.

It began the moment we sat down to dinner. Mr. Wopsle said grace with theatrical declamation—as it now appears to me, something like a religious cross of the ghost in Hamlet with Richard III.—and ended with the very proper aspiration that we might be truly grateful. Upon which my sister fixed me with her eye, and said, in a low, reproachful voice, "Do you hear that? Be grateful."

"Especially," said Mr. Pumblechook, "be grateful, boy, to them which brought you up by hand."

Mrs. Hubble shook her head, and contemplating me with a mournful presentiment that I should come to no good, asked, "Why is it that the young are never grateful?" This moral mystery seemed too much for the company, until Mr. Hubble tersely solved it by saying, "Naterally wicious." Everybody then murmured "True!" and looked at me in a particularly unpleasant and personal manner.

Great Expectations, Chap. 4.

DINNER—A fashionable.

It was a dinner to provoke an appetite, though he had not had one. The rarest dishes, sumptuously cooked and sumptuously served; the choicest fruits; the most exquisite wines; marvels of workmanship in gold and silver, china and glass; innumerable things delicious to the senses of taste, smell, and sight, were insinuated into its composition. O, what a wonderful man this Merdle, what a great man, what a master man, how blessedly and enviably endowed—in one word, what a rich man!

Little Dorrit, Book II., Chap. 12.

DINNER—A restaurant.

They walked on with him until they came to a dirty shop-window in a dirty street, which was made almost opaque by the steam of hot meats, vegetables, and puddings. But glimpses were to be caught of a roast leg of pork, bursting into tears of sage and onion in a metal reservoir full of gravy, of an unctuous piece of roast beef and blisterous Yorkshire pudding bubbling hot in a similar receptacle, of a stuffed fillet of veal in rapid cut, of a ham in a perspiration with the pace it was going at, of a shallow tank of baked potatoes glued together by their own richness, of a truss or two of boiled greens, and other substantial delicacies.

Little Dorrit, Book I., Chap. 20.

DISAPPEARANCE—A mysterious (Sam Weller's story).

They had walked some distance; Mr. Pickwick trotting on before, plunged in profound meditation, and Sam following behind, with a countenance expressive of the most enviable and easy defiance of everything and everybody: when the latter, who was always especially anxious to impart to his master any exclusive information he possessed, quickened his pace until he was close at Mr. Pickwick's heels; and, pointing up to a house they were passing, said:

"Wery nice pork-shop that 'ere, sir."

"Yes, it seems so," said Mr. Pickwick.

"Celebrated sassage factory," said Sam.

"Is it?" said Mr. Pickwick.

"Is it!" reiterated Sam with some indignation; "I should rayther think it was. Why, sir, bless your innocent eyebrows, that's were the mysterious disappearance of a 'spectable tradesman took place four year ago."

"You don't mean to say he was burked, Sam?" said Mr. Pickwick, looking hastily round.

"No, I don't indeed, sir," replied Mr. Weller, "I wish I did; far worse than that. He was the master o' that 'ere shop, sir, and the inwenter o' the patent never-leavin'-off sassage steam-ngine, as ud swaller up a pavin' stone if you put it too near, and grind it into sessages as easy as if it was a tender young babby. Wery proud o' that machine he was, as it was nat'ral he should be, and he'd stand down in the celler a lookin' at it wen it was in full play, till he got quite melancholy with joy. A wery happy man he'd ha' been, sir, in the procession o' that 'ere ingine and two more lovely hinfants besides, if it hadn't been for his wife, who was a most ow-dacious wixin. She was always a follerin' him about, and dinuin' in his ears, till at last he couldn't stand it no longer. 'I'll tell you what it is, my dear,' he says one day; 'if you persewere in this here sort of amusement,' he says, 'I'm blessed if I don't go away to 'Merriker, and that's all about it.' 'You're a idle willin', says she, 'and I wish the 'Merrikins joy of their bargain.' Arter wich she keeps on abusin' of him for half an hour, and then runs into the little parlor behind the shop, sets to a-screamin', says he'll be the death on her, and falls in a fit, which lasts for three good hours—one o' them fits which is all screamin' and kickin'. Well, next mornin', the husband was missin'. He hadn't taken nothin' from the till—hadn't even put on his great-coat—so it was quite clear he warn't gone to 'Merriker. Didn't come back next day; didn't come back next week; Missis had bills printed, sayin' that, if he'd come back, he should be forgiven everythin' (which was very liberal, seein' that he hadn't done nothin' at all); the canals was dragged, and for two months arterwards, wenever a body turned up, it was carried, as a reg'lar thing, straight off to the sassage shop. Hows'ever, none on 'em answered; so they gave out that he'd run away, and she kep on the bis'ness. One Saturday night, a little thin old gen'l'm'n comes into the shop in a great passion and says, 'Are you the missis o' this here shop?' 'Yes, I am,' says she. 'Well, ma'am,' says he, 'then I've just looked in to say that me and my family ain't a goin' to be choked for nothin'; and more than that, ma'am,' he says, 'you'll allow me to ob-

serve, that as you don't use the prime parts of the meat in the manufacture of sassafras, I think you'd find beef come nearly as cheap as buttons.' 'As buttons, sir!' says she. 'Buttons, ma'am,' says the little old gentleman, unfolding a bit of paper, and shewing twenty or thirty halves of buttons. 'Nice seasonin' for sassafras, is trousers' buttons, ma'am.' 'They're my husband's buttons!' says the widder, beginnin' to faint. 'What!' screams the little old gen'l'm'n, turnin' very pale. 'I see it all,' says the widder; 'in a fit of temporary insanity he rashly converted his-self into sassafras!' And so he had, sir," said Mr. Weller, looking steadily into Mr. Pickwick's horror-stricken countenance, "or else he'd been draw'd into the engine; but however that might ha' been, the little old gen'l'm'n, who had been remarkably partial to sassafras all his life, rushed out o' the shop in a wild state, and was never heard on arterwards!"

Pickwick, Chap. 31.

DISPLAY—Value of public.

"Why do you come here to do this?" said the old man, sitting down beside them, and looking at the figures with extreme delight.

"Why, you see," rejoined the little man, "we're putting up for to-night at the public-house yonder, and it wouldn't do to let them see the present company undergoing repair."

"No!" cried the old man, making signs to Nell to listen, "why not, eh? why not?"

"Because it would destroy all the delusion, and take away all the interest, wouldn't it?" replied the little man. "Would you care a ha'penny for the Lord Chancellor if you know'd him in private and without his wig?—certainly not."—*Old Curiosity Shop, Chap. 16.*

DOCKS—Down by the.

My road lies through that part of London generally known to the initiated as "Down by the Docks." Down by the Docks is Home to a good many people—to too many, if I may judge from the overflow of local population in the streets—but my nose insinuates that the number to whom it is Sweet Home might be easily counted. Down by the Docks is a region I would choose as my point of embarkation aboard ship if I were an emigrant. It would present my intention to me in such a sensible light; it would show me so many things to be run away from.

Down by the Docks they eat the largest oysters and scatter the roughest oyster-shells known to the descendants of St. George and the Dragon. Down by the Docks they consume the slimiest of shell-fish, which seem to have been scraped off the copper bottoms of ships. Down by the Docks, the vegetables at green-grocers' doors acquire a saline and a scaly look, as if they had been crossed with fish and sea-weed. Down by the Docks they "board seamen" at the eating-houses, the public-houses, the slop-shops, the coffee-shops, the tally-shops, all kinds of shops, mentionable and unmentionable,—board them, as it were, in the piratical sense, making them bleed terribly, and giving no quarter. Down by the Docks the seamen roam in mid-street and midday, their pockets inside out, and their heads no better. Down by the Docks, the daughters of wave-ruling Britannia also rove, clad in silken attire, with uncovered tresses

streaming in the breeze, bandanna kerchiefs floating from their shoulders, and crinoline not wanting. Down by the Docks, you may hear the Incomparable Joe Jackson sing the Standard of England with a hornpipe, any night; or any day may see at the waxwork, for a penny and no waiting, him as killed the policeman at Acton, and suffered for it. Down by the Docks, you may buy polonies, saveloys, and sausage preparations various, if you are not particular what they are made of besides seasoning. Down by the Docks, the children of Israel creep into any gloomy cribs and entries they can hire, and hang slops there,—pewter watches, sou'wester hats, waterproof overalls,—"firht rate articleth, Thjack." Down by the Docks, such dealers, exhibiting on a frame a complete nautical suit without the refinement of a waxen visage in the hat, present the imaginary wearer as drooping at the yard-arm, with his sea-faring and earth-faring troubles over. Down by the Docks the placards in the shops apostrophize the customer, knowing him familiarly beforehand, as, "Look here, Jack!" "Here's your sort, my lad!" "Try our sea-going mixed, at two and nine?" "The right kit for the British tar!" "Ship ahoy!" "Splice the main-brace, brother!" "Come, cheer up, my lads, We've the best liquors here. And you'll find something new in our wonderful Beer!" Down by the Docks, the pawnbroker lends money on Union-Jack pocket-handkerchiefs, on watches with little ships pitching fore and aft on the dial, on telescopes, nautical instruments in cases, and such like. Down by the Docks, the apothecary sets up in business on the wretchedest scale—chiefly on lint and plaster for the strapping of wounds—and with no bright bottles, and with no little drawers. Down by the Docks, the shabby undertaker's shop will bury you for next to nothing, after the Malay or Chinaman has stabbed you for nothing at all: so you can hardly hope to make a cheaper end. Down by the Docks, anybody drunk will quarrel with anybody drunk or sober, and everybody else will have a hand in it, and on the shortest notice you may revolve in a whirlpool of red shirts, shaggy beards, wild heads of hair, bare tattooed arms, Britannia's daughters, malice, mud, maundering, and madness. Down by the Docks, scraping fiddles go in the public-houses all day long, and shrill above their din, and all the din, rises the screeching of innumerable parrots brought from foreign parts, who appear to be very much astonished by what they find on these native shores of ours. Possibly parrots don't know, possibly they do, that Down by the Docks is the road to the Pacific Ocean, with its lovely islands, where the savage girls plait flowers, and the savage boys carve cocoa-nut shells, and the grim, blind idols muse in their shady groves to exactly the same purpose as the priests and chiefs. And possibly the parrots don't know, possibly they do, that the noble savage is a wearisome impostor wherever he is, and has five hundred thousand volumes of indifferent rhyme, and no reason, to answer for.

Uncommercial Traveller, Chap. 20.

DOG—His friendship and fidelity.

But though Diogenes was as ridiculous a dog as one would meet with on a summer's day; a blundering, ill-favored, clumsy, bullet-headed dog, continually acting on a wrong idea that

only are they made selfishly ferocious by ruminating on the surplus population around them, and on the densely crowded state of all the avenues to cat's meat—not only is there a moral and politico-economical haggardness in them, traceable to these reflections—but they evince a physical deterioration. Their linen is not clean, and is wretchedly got up; their black turns rusty, like old mourning; they wear very indifferent fur, and take to the shabbiest cotton velvet, instead of silk velvet. I am on terms of recognition with several small streets of cats, about the Obelisk in Saint George's Fields, and also in the vicinity of Clerkenwell Green, and also in the back settlements of Drury Lane. In appearance they are very like the women among whom they live. They seem to turn out of their unwholesome beds into the street, without any preparation. They leave their young families to stagger about the gutters unassisted, while they frowzily quarrel and swear and scratch and spit, at street corners. In particular, I remark that when they are about to increase their families (an event of frequent recurrence) the resemblance is strongly expressed in a certain dusty dowdiness, down-at-heel self-neglect, and general giving up of things. I cannot honestly report that I have ever seen a feline matron of this class washing her face when in an interesting condition.—*Uncommercial Traveller*, Chap. 10.

DONKEY—His obstinacy.

Taking a donkey towards his ordinary place of residence is a very different thing, and a feat much more easily to be accomplished, than taking him from it. It requires a great deal of foresight and presence of mind in the one case, to anticipate the numerous flights of his discursive imagination; whereas, in the other, all you have to do is, to hold on, and place a blind confidence in the animal.—*Tales*, Chap. 4.

DONKEYS.

Donkeys again. I know shy neighborhoods where the Donkey goes in at the street-door, and appears to live up-stairs, for I have examined the back yard from over the palings, and have been unable to make him out. Gentility, nobility, royalty, would appeal to that donkey in vain to do what he does for a costermonger. Feed him with oats at the highest price, put an infant prince and princess in a pair of panniers on his back, adjust his delicate trappings to a nicety, take him to the softest slopes at Windsor, and try what pace you can get out of him. Then starve him, harness him anyhow to a truck with a flat tray on it, and see him bowl from Whitechapel to Bayswater. There appears to be no particular private understanding between birds and donkeys in a state of nature; but in the shy-neighborhood state you shall see them always in the same hands, and always developing their very best energies for the very worst company. I have known a donkey—by sight; we were not on speaking terms—who lived over on the Surrey side of London Bridge, among the fastnesses of Jacob's Island and Dockhead. It was the habit of that animal, when his services were not in immediate requisition, to go out alone, idling. I have met him, a mile from his place of residence, loitering about the streets; and the expression of his countenance at such times was most degraded. He was attached to

the establishment of an elderly lady who sold periwinkles; and he used to stand on Saturday nights with a cartful of those delicacies outside a gin-shop, pricking up his ears when a customer came to the cart, and too evidently deriving satisfaction from the knowledge that they got bad measure. His mistress was sometimes overtaken by inebriety. The last time I ever saw him (about five years ago) he was in circumstances of difficulty, caused by this failing. Having been left alone with the cart of periwinkles, and forgotten, he went off idling. He prowled among his usual low haunts for some time, gratifying his depraved tastes, until, not taking the cart into his calculations, he endeavored to turn up a narrow alley, and became greatly involved. He was taken into custody by the police, and, the Green Yard of the district being near at hand, was backed into that place of durance. At that crisis I encountered him; the stubborn sense he evinced of being—not to compromise the expression—a black-guard, I never saw exceeded in the human subject. A flaring candle in a paper shade, stuck in among his periwinkles, showed him, with his ragged harness broken and his cart extensively shattered, twitching his mouth and shaking his hanging head, a picture of disgrace and obduracy. I have seen boys, being taken to station-houses, who were as like him as his own brother.—*Uncommercial Traveller*, Chap. 10.

DONKEYS—Blooded.

* * * Three donkeys—which the proprietor declared on his solemn asseveration to be "three parts blood, and the other corn"—were engaged in the service.—*Tales*, Chap. 4.

DOOR-KNOCKERS—The physiognomy of.

We are very fond of speculating, as we walk through a street, on the character and pursuits of the people who inhabit it; and nothing so materially assists us in these speculations as the appearance of the house-doors. The various expressions of the human countenance afford a beautiful and interesting study; but there is something in the physiognomy of street-door knockers, almost as characteristic, and nearly as infallible. Whenever we visit a man for the first time, we contemplate the features of his knocker with the greatest curiosity, for we well know, that between the man and his knocker, there will inevitably be a greater or less degree of resemblance and sympathy.

For instance, there is one description of knocker that used to be common enough, but which is fast passing away—a large round one, with the jolly face of a convivial lion smiling blandly at you, as you twist the sides of your hair into a curl, or pull up your shirt-collar while you are waiting for the door to be opened—we never saw that knocker on the door of a churlish man—so far as our experience is concerned, it invariably bespoke hospitality, and another bottle.

No man ever saw this knocker on the door of a small attorney or bill-broker; they always patronise the other lion; a heavy ferocious-looking fellow, with a countenance expressive of savage stupidity—a sort of grand master among the knockers, and a great favorite with the selfish and brutal.

Then there is a little pert Egyptian knocker

there was an enemy in the neighborhood, whom it was meritorious to bark at; and though he was far from good-tempered, and certainly was not clever, and had hair all over his eyes, and a comic nose, and an inconsistent tail, and a gruff voice, he was dearer to Florence, in virtue of that parting remembrance of him, and that request that he might be taken care of, than the most valuable and beautiful of his kind. So dear, indeed, was this same ugly Diogenes, and so welcome to her, that she took the jewelled hand of Mr. Toots, and kissed it in her gratitude. And when Diogenes, released, came tearing up the stairs, and bouncing into the room (such a business as there was first, to get him out of the cabriolet!) dived under all the furniture, and wound a long iron chain, that dangled from his neck, round legs of chairs and tables, and then tugged at it until his eyes became unnaturally visible, in consequence of their nearly starting out of his head; and when he growled at Mr. Toots, who affected familiarity; and went pell-mell at Towlinson, morally convinced that he was the enemy whom he had barked at round the corner all his life, and had never seen yet, Florence was as pleased with him as if he had been a miracle of discretion.

Putting out his tongue, as if he had come express to a Dispensary, to be examined for his health.—*Dombey & Son, Chap. 18.*

Diogenes would lay his head upon the window-ledge, and placidly open and shut his eyes upon the street, all through a summer morning; sometimes pricking up his head to look with great significance after some noisy dog in a cart, who was barking his way along, and sometimes, with an exasperated and unaccountable recollection of his supposed enemy in the neighborhood, rushing to the door, whence, after a deafening disturbance, he would come jogging back with a ridiculous complacency that belonged to him, and lay his jaw upon the window-ledge again, with the air of a dog who had done a public service.—*Dombey & Son, Chap. 23.*

It was plain that he considered the Captain one of the most amiable of men, and a man whom it was an honor to a dog to know.

Dombey & Son, Chap. 48.

He soon appeared to comprehend, that with the most amiable intentions he had made one of those mistakes which will occasionally arise in the best-regulated dogs' minds; as a friendly apology for which he stuck himself up on end between the two, in a very hot place in front of the fire, and sat panting at it, with his tongue out and a most imbecile expression of countenance, listening to the conversation.

Dombey & Son, Chap. 35.

DOG—A Christian.

"He wouldn't so much as bark in a witness-box, for fear of committing himself; no, not if you tied him up in one, and left him there without wittles for a fortnight," said the Dodger.

"Not a bit of it," observed Charley.

"He's a rum dog. Don't he look fierce at any strange cove that laughs or sings when he's in company!" pursued the Dodger. "Won't he growl at all, when he hears a fiddle playing!

And don't he hate other dogs as ain't of his breed!—Oh, no!"

"He's an out-and-out Christian," said Charley.

This was merely intended as a tribute to the animal's abilities, but it was an appropriate remark in another sense, if Master Bates had only known it; for there are a great many ladies and gentlemen, claiming to be out-and-out Christians, between whom, and Mr. Sikes's dog, there exist very strong and singular points of resemblance.—*Oliver Twist, Chap. 18.*

DOG—A pug.

The mistress of the Establishment holds no place in our memory; but, rampant on one eternal door mat, in an eternal entry long and narrow, is a puffy pug-dog, with a personal animosity towards us, who triumphs over Time. The bark of that baleful Pug, a certain radiating way he had of snapping at our undefended legs, the ghastly grinning of his moist black muzzle and white teeth, and the insolence of his crisp tail, curled like a pastoral crook, all live and flourish. From an otherwise unaccountable association of him with a fiddle, we conclude that he was of French extraction, and his name *Fidèle*. He belonged to some female, chiefly inhabiting a back-parlor, whose life appears to us to have been consumed in sniffing, and in wearing a brown beaver bonnet. For her, he would sit up and balance cake upon his nose, and not eat it until twenty had been counted. To the best of our belief we were once called in to witness this performance; when, unable, even in his milder moments, to endure our presence, he instantly made at us, cake and all.—*Our School. Reprinted Pieces.*

DOG—The gambols of Boxer.

Then, Boxer gave occasion to more good-natured recognitions of, and by, the Carrier, than half a dozen Christians could have done! Everybody knew him, all along the road—especially the fowls and pigs, who, when they saw him approaching with his body all on one side, and his ears pricked up inquisitively, and that nob of a tail making the most of itself in the air, immediately withdrew into remote back settlements, without waiting for the honor of a near acquaintance. He had business everywhere; going down all the turnings, looking into all the wells, bolting in and out of all the cottages, dashing into the midst of all the Dame-Schools, fluttering all the pigeons, magnifying the tails of all the cats, and trotting into the public-houses like a regular customer. Wherever he went, somebody or other might have been heard to cry, "Hallo! Here's Boxer!" and out came that somebody forthwith, accompanied by at least two or three other somebodies, to give John Peerybingle and his pretty wife, Good Day!—*Cricket on the Hearth, Chap. 2.*

DOGS—And oats.

As the dogs of shy neighborhoods usually betray a slinking consciousness of being in poor circumstances—for the most part manifested in an aspect of anxiety, an awkwardness in their play, and a misgiving that somebody is going to harness them to something, to pick up a living,—so the cats of shy neighborhoods exhibit a strong tendency to relapse into barbarism. Not

with a long, thin face, a pinched-up nose, and a very sharp chin; he is most in vogue with your government-office people, in light drabs and starched cravats; little, spare, priggish men, who are perfectly satisfied with their own opinions, and consider themselves of paramount importance.

We were greatly troubled a few years ago, by the innovation of a new kind of knocker, without any face at all, composed of a wreath, depending from a hand or small truncheon. A little trouble and attention, however, enabled us to overcome this difficulty, and to reconcile the new system to our favorite theory. You will invariably find this knocker on the doors of cold and formal people, who always ask you why you don't come, and never say *do*.

Everybody knows the brass knocker is common to suburban villas, and extensive boarding-schools; and, having noticed this genus, we have recapitulated all the most prominent and strongly-defined species.

Some phrenologists affirm, that the agitation of a man's brain by different passions, produces corresponding developments in the form of his skull. Do not let us be understood as pushing our theory to the length of asserting, that any alteration in a man's disposition would produce a visible effect on the feature of his knocker. Our position merely is, that in such a case, the magnetism which must exist between a man and his knocker would induce the man to remove, and seek some knocker more congenial to his altered feelings. If you ever find a man changing his habitation without any reasonable pretext, depend upon it, that, although he may not be aware of the fact himself, it is because he and his knocker are at variance. This is a new theory, but we venture to launch it, nevertheless, as being quite as ingenious and infallible as many thousands of the learned speculations which are daily broached for public good and private fortune-making.

Sketches (Scenes), Chap. 7.

DRAMA—Mr. Curdle's opinion of the.

"As an exquisite embodiment of the poet's visions, and a realization of human intellectuality, gilding with refulgent light our dreamy moments, and laying open a new and magic world before the mental eye, the drama is gone, perfectly gone," said Mr. Curdle.

Nicholas Nickleby, Chap. 24.

DREAMS—Of the sane and insane.

From the dead wall associated on those houseless nights with this too-common story, I chose next to wander by Bethlehem Hospital—partly because it lay on my road round to Westminster, partly because I had a night fancy in my head which could be best pursued within sight of its walls and dome. And the fancy was this: Are not the sane and the insane equal at night as the sane lie a-dreaming? Are not all of us outside this hospital, who dream, more or less in the condition of those inside it, every night of our lives? Are we not nightly persuaded, as they daily are, that we associate preposterously with kings and queens, emperors and empresses, and notabilities of all sorts? Do we not nightly jumble events and personages and times and places, as these do daily? Are we not sometimes troubled by our own sleep-

ing inconsistencies, and do we not vexedly try to account for them or excuse them, just as these do sometimes in respect of their waking delusions? Said an afflicted man to me, when I was last in an hospital like this, "Sir, I can frequently fly." I was half ashamed to reflect that so could I—by night. Said a woman to me on the same occasion, "Queen Victoria frequently comes to dine with me; and her Majesty and I dine off peaches and macaroni in our nightgowns, and his Royal Highness the Prince Consort does us the honor to make a third, on horseback in a Field-Marshal's uniform." Could I refrain from reddening with consciousness when I remembered the amazing royal parties I myself had given (at night), the unaccountable viands I had put on table, and my extraordinary manner of conducting myself on those distinguished occasions? I wonder that the great master who knew everything, when he called Sleep the death of each day's life, did not call Dreams the insanity of each day's sanity.

Uncommercial Traveller, Chap. 13.

DRESS—Individuality of.

The Captain was one of those timber-looking men, suits of oak as well as hearts, whom it is almost impossible for the liveliest imagination to separate from any part of their dress, however insignificant. Accordingly, when Walter knocked at the door, and the Captain instantly poked his head out of one of his little front windows, and hailed him, with the hard glazed hat already on it, and the shirt collar like a sail, and the wide suit of blue, all standing as usual, Walter was as fully persuaded that he was always in that state, as if the Captain had been a bird and those had been his feathers.

Dombey & Son, Chap. 9.

DRESS—Of Miss Tox.

Miss Tox's dress, though perfectly genteel and good, had a certain character of angularity and scantiness. She was accustomed to wear odd weedy little flowers in her bonnets and caps. Strange grasses were sometimes perceived in her hair; and it was observed by the curious, of all her collars, frills, tuckers, wristbands, and other gossamer articles—indeed of everything she wore which had two ends to it intended to unite—that the two ends were never on good terms, and wouldn't quite meet without a struggle. She had furry articles for winter wear, as tippetts, boas, and muffs, which stood up on end in a rampant manner, and were not at all sleek. She was much given to the carrying about of small bags with snaps to them, that went off like little pistols when they were shut up: and when full-dressed, she wore round her neck the barrenest of lockets, representing a fishy old eye, with no approach to speculation in it.—*Dombey & Son, Chap. 1.*

DRESS—Party toilette.

Mrs. Blimber appeared, looking lovely, Paul thought; and attired in such a number of skirts that it was quite an excursion to walk round her. Miss Blimber came down soon after her mamma; a little squeezed in appearance, but very charming.

There was a grand array of white waistcoats

and cravats in the young gentlemen's bedrooms as evening approached; and such a smell of singed hair, that Doctor Blimber sent up the footman with his compliments, and wished to know if the house was on fire. But it was only the hair-dresser curling the young gentlemen, and overheating his tongs in the ardor of business.—*Dombey & Son, Chap. 14.*

"Miss Tox!"

And enter that fair enslaver, with a blue nose and indescribably frosty face, referable to her being very thinly clad in a maze of fluttering odds and ends, to do honor to the ceremony.

Miss Tox, in the midst of her spreading gauzes, went down altogether like an opera-glass shutting up.—*Dombey & Son, Chap. 5.*

Mr. Toots was one blaze of jewelry and buttons; and he felt the circumstance so strongly, that when he had shaken hands with the Doctor, and had bowed to Mrs. Blimber and Miss Blimber, he took Paul aside, and said "What do you think of this, Dombey?"

But notwithstanding this modest confidence in himself, Mr. Toots appeared to be involved in a good deal of uncertainty whether, on the whole, it was judicious to button the bottom button of his waistcoat, and whether, on a calm revision of all the circumstances, it was best to wear his wristbands turned up or turned down. Observing that Mr. Feeder's were turned up, Mr. Toots turned his up; but the wristbands of the next arrival being turned down, Mr. Toots turned his down. The differences in point of waistcoat buttoning, not only at the bottom, but at the top too, became so numerous and complicated as the arrivals thickened, that Mr. Toots was continually fingering that article of dress, as if he were performing on some instrument; and appeared to find the incessant execution it demanded, quite bewildering.

Dombey & Son, Chap. 14.

DRESS—The power of.

What an excellent example of the power of dress young Oliver Twist was! Wrapped in the blanket which had hitherto formed his only covering, he might have been the child of a nobleman or a beggar; it would have been hard for the haughtiest stranger to have assigned him his proper station in society. But now that he was enveloped in the old calico robes which had grown yellow in the same service, he was badged and ticketed, and fell into his place at once—a parish child—the orphan of a workhouse—the humble, half-starved drudge—to be cuffed and buffeted through the world—despised by all, and pitied by none.—*Oliver Twist, Chap. 1.*

DRESS—Its relations to dignity.

There are some promotions in life, which, independent of the more substantial rewards they offer, acquire peculiar value and dignity from the coats and waistcoats connected with them. A field-marshal has his uniform; a bishop his silk apron; a counsellor his silk gown; a beadle his cocked hat. Strip the bishop of his apron, or the beadle of his hat and lace; what are they? Men. Mere men. Dignity, and even holiness too, sometimes, are more questions of coat and waistcoat than some people imagine.

Oliver Twist, Chap. 37.

DRESS—Of Barkis.

Mr. Barkis bloomed in a new blue coat, of which the tailor had given him such good measure, that the cuffs would have rendered gloves unnecessary in the coldest weather, while the collar was so high that it pushed his hair up on end on the top of his head. His bright buttons, too, were of the largest size. Rendered complete by drab pantaloons and a buff waistcoat, I thought Mr. Barkis a phenomenon of respectability.—*David Copperfield, Chap. 10.*

DRESS—Of Mr. Bounderby.

So, Mr. Bounderby threw on his hat—he always threw it on, as expressing a man who had been far too busily employed in making himself, to acquire any fashion of wearing his hat—and with his hands in his pockets, sauntered out into the hall. "I never wear gloves," it was his custom to say. "I didn't climb up the ladder in them. Shouldn't be so high up, if I had."

Hard Times, Book I., Chap. 4.

DRESS—A seedy.

Mr. Jobling is buttoned up closer than mere adornment might require. His hat presents at the rims a peculiar appearance of a glistening nature, as if it had been a favorite snail-promenade. The same phenomenon is visible on some parts of his coat, and particularly at the seams. He has the faded appearance of a gentleman in embarrassed circumstances; even his light whiskers droop with something of a shabby air.

Black House, Chap. 20.

DRESS—Of Joe.

I knew he made himself so dreadfully uncomfortable entirely on my account, and that it was for me he pulled up his shirt-collar so very high behind, that it made the hair on the crown of his head stand up like a tuft of feathers.

Great Expectations, Chap. 13.

As to his shirt-collar, and his coat-collar, they were perplexing to reflect upon—insoluble mysteries both. Why should a man scrape himself to that extent, before he could consider himself full-dressed? Why should he suppose it necessary to be purified by suffering for his holiday clothes?—*Great Expectations, Chap. 27.*

DRESS—Pip and Joe in uncomfortable.

My sister having so much to do, was going to church vicariously; that is to say, Joe and I were going. In his working clothes, Joe was a well-knit, characteristic-looking blacksmith; in his holiday clothes, he was more like a scarecrow in good circumstances than any thing else. Nothing that he wore, then, fitted him or seemed to belong to him; and everything that he wore then, grazed him. On the present festive occasion he emerged from his room, when the blithe bells were going, the picture of misery, in a full suit of Sunday penitentials. As to me, I think my sister must have had some general idea that I was a young offender whom an accoucher policeman had taken up (on my birthday) and delivered over to her, to be dealt with according to the outraged majesty of the law. I was always treated as if I had insisted on being born, in opposition to the dictates of reason, religion, and morality, and against the dissuading arguments of my best friends. Even when

I was taken to have a new suit of clothes, the tailor had orders to make them like a kind of reformatory, and on no account to let me have the free use of my limbs.

Great Expectations, Chap. 4.

DRESS—Of Mr. Sloppy.

The consideration of Mrs. Boffin had clothed Mr. Sloppy in a suit of black, on which the tailor had received personal directions from Rokesmith to expend the utmost cunning of his art, with a view to the concealment of the cohering and sustaining buttons. But, so much more powerful were the frailties of Sloppy's form than the strongest resources of tailoring science, that he now stood before the Council a perfect Argus in the way of buttons: shining and winking and gleaming and twinkling out of a hundred of those eyes of bright metal, at the dazzled spectators. The artistic taste of some unknown hatter had furnished him with a hat-band of wholesale capacity, which was fluted behind, from the crown of his hat to the brim, and terminated in a black bunch, from which the imagination shrunk discomfited and the reason revolted. Some special powers with which his legs were endowed, had already hitched up his glossy trousers at the ankles, and bagged them at the knees; while similar gifts in his arms had raised his coat-sleeves from his wrists and accumulated them at his elbows. Thus set forth, with the additional embellishments of a very little tail to his coat, and a yawning gulf at his waistband, Sloppy stood confessed.

Our Mutual Friend, Book II., Chap. 10.

He was entombed by an honest jobbing tailor of the district in a perfect Sepulchre of coat and gaiters, sealed with ponderous buttons.

Our Mutual Friend, Book I., Chap. 9.

DRESS—Of Mrs. Wilfer.

Mrs. Wilfer was, of course, a tall woman and an angular. Her lord being cherubic, she was necessarily majestic, according to the principle which matrimonially unites contrasts. She was much given to tying up her head in a pocket-handkerchief, knotted under her chin. This head-gear, in conjunction with a pair of gloves worn within doors, she seemed to consider as at once a kind of armor against misfortune (invariably assuming it when in low spirits or difficulties), and as a species of full dress. It was therefore with some sinking of the spirit that her husband beheld her thus heroically attired, putting down her candle in the little hall, and coming down the doorsteps through the little front court to open the gate for him.

Our Mutual Friend, Book I., Chap. 4.

DRESS—Dr. Marigold's.

I am at present a middle-aged man of a broadish build, in cords, leggings, and a sleeved waistcoat, the strings of which is always gone behind. Repair them how you will, they go like fiddle-strings. You have been to the theatre, and you have seen one of the violin-players screw up his violin, after listening to it as if it had been whispering the secret to him that it feared it was out of order, and then you have heard it snap. That's as exactly similar to my waistcoat, as a waistcoat and a violin can be like one another.

I am partial to a white hat, and I like a shawl round my neck worn loose and easy. Sitting down is my favorite posture. If I have a taste in point of personal jewelry, it is mother-of-pearl buttons. There you have me again, as large as life.—*Dr. Marigold.*

DRESS—A bad fit.

The Native wore a pair of ear-rings in his dark-brown ears, and his European clothes sat with an outlandish impossibility of adjustment—being, of their own accord, and without any reference to the tailor's art, long where they ought to be short, short where they ought to be long, tight where they ought to be loose, and loose where they ought to be tight—and to which he imparted a new grace, whenever the Major attacked him, by shrinking into them like a shrivelled nut, or a cold monkey.

Dombey & Son, Chap. 20.

DRESS—Of an artificial woman.

Whereabout in the bonnet and drapery announced by her name, any fragment of the real woman may be concealed, is perhaps known to her maid; but you could easily buy all you see of her, in Bond Street; or you might scalp her, and peel her, and scrape her, and make two Lady Tippinses out of her, and yet not penetrate to the genuine article. She has a large gold eye-glass, has Lady Tippins, to survey the proceedings with. If she had one in each eye, it might keep that other drooping lid up, and look more uniform. But perennial youth is in her artificial flowers, and her list of lovers is full.

Our Mutual Friend, Book I., Chap. 10.

DRESS—The rustle of.

Through a fortuitous concourse of accidents, the matronly Tisher heaves in sight, rustling through the room like the legendary ghost of a dowager in silken skirts.

Edwin Drood, Chap. 3.

DRESS—Its Influence on age.

What does she do to be so neat? How is it that every trifle she wears belongs to her, and cannot choose but be a part of her? And even Mystery, look at her! A model. Mystery is not young, not pretty, though still of an average candle-light passability; but she does such miracles in her own behalf, that, one of these days, when she dies, they'll be amazed to find an old woman in her bed, distantly like her.

A Flight.—Reprinted Pieces.

DRESS.

"Stop!" cried the gentleman, stretching forth his right arm, which was so tightly wedged into his threadbare sleeve that it looked like a cloth sausage.—*Martin Chuzzlewit, Chap. 4.*

DRESS—An antediluvian pocket-handkerchief.

* * * Mr. Tigg took from his hat what seemed to be the fossil remains of an antediluvian pocket-handkerchief, and wiped his eyes therewith.—*Martin Chuzzlewit, Chap. 7.*

DROWNED—And resuscitated. (Robin Riderhood.)

If you are not gone for good, Mr. Riderhood, it would be something to know where you are

hiding at present. This flabby lump of mortality that we work so hard at with such patient perseverance, yields no sign of you. If you are gone for good, Rogue, it is very solemn, and if you are coming back, it is hardly less so. Nay, in the suspense and mystery of the latter question, involving that of where you may be now, there is a solemnity even added to that of death, making us who are in attendance alike afraid to look on you and to look off you, and making those below start at the least sound of a creaking plank on the floor.

Stay! Did that eyelid tremble? So the doctor, breathing low, and closely watching, asks himself.

No.

Did that nostril twitch?

No.

This artificial respiration ceasing, do I feel any faint flutter under my hand upon the chest?

No.

Over and over again No. No. But try over and over again, nevertheless.

See! A token of life! An indubitable token of life! The spark may smoulder and go out, or it may glow and expand, but see! The four rough fellows, seeing, shed tears. Neither Riderhood in this world, nor Riderhood in the other, could draw tears from them; but a striving human soul between the two can do it easily.

He is struggling to come back. Now, he is almost here, now he is far away again. Now he is struggling harder to get back. And yet—like us all, when we swoon—like us all, every day of our lives when we wake—he is instinctively unwilling to be restored to the consciousness of this existence, and would be left dormant, if he could.

But they minister to him with such extraordinary interest, their anxiety is so keen, their vigilance is so great, their excited joy grows so intense as the signs of life strengthen, that how can she resist it, poor thing! And now he begins to breathe naturally, and he stirs, and the doctor declares him to have come back from that inexplicable journey where he stopped on the dark road, and to be here.

There is intelligence in his eyes. He wants to ask a question. He wonders where he is. Tell him.

"Father, you were run down on the river, and are at Miss Abbey Potterson's."

He stares at his daughter, stares all round him, closes his eyes, and lies slumbering on her arm.

The short-lived delusion begins to fade. The low, bad, unimpressible face is coming up from the depths of the river, or what other depths, to the surface again. As he grows warm, the doctor and the four men cool. As his lineaments soften with life, their faces and their hearts harden to him.

"He will do now," says the doctor, washing his hands, and looking at the patient with growing disfavor.

"Many a better man," moralizes Tom Tootle with a gloomy shake of the head, "ain't had his luck."

"It's to be hoped he'll make a better use of his life," says Bob Glamour, "than I expect he will."

* * * * *
Becoming more and more uncomfortable, as though the prevalent dislike were finding him out somewhere in his sleep and expressing itself to him, the patient at last opens his eyes wide, and is assisted by his daughter to sit up in bed.

* * * * *
He has an impression that his nose is bleeding, and several times draws the back of his hand across it, and looks for the result, in a pugilistic manner, greatly strengthening that incongruous resemblance.

"Where's my fur cap?" he asks in a surly voice, when he has shuffled his clothes on.

"In the river," somebody rejoins.

"And warn't there no honest man to pick it up? O' course there was, though, and to cut off with it arterwards. You are a rare lot, all on you!"

Thus, Mr. Riderhood: taking from the hands of his daughter, with special ill-will, a lent cap, and grumbling as he pulls it down over his ears. Then, getting on his unsteady legs, leaning heavily upon her, and growling "Hold still, can't you? What! You must be a staggering next, must you?" he takes his departure out of the ring in which he has had that little turn-up with Death.

Our Mutual Friend, Book III., Chap. 3.

DROWNED—Gaffer.

Father, was that you calling me? Father! I thought I heard you call me twice before! Words never to be answered, those, upon the earth-side of the grave. The wind sweeps jeeringly over Father, whips him with the frayed ends of his dress and his jagged hair, tries to turn him where he lies stark on his back, and force his face towards the rising sun, that he may be shamed the more. A lull, and the wind is secret and prying with him; lifts and lets fall a rag; hides palpitating under another rag; runs nimbly through his hair and beard. Then, in a rush, it cruelly taunts him. Father, was that you calling me? Was it you, the voiceless and the dead? Was it you, thus buffeted as you lie here in a heap? Was it you, thus baptized unto Death, with these flying impurities now flung upon your face? Why not speak, Father? Soaking into this filthy ground as you lie here, is your own shape. Did you never see such a shape soaked into your boat? Speak, Father. Speak to us, the winds, the only listeners left you!

Our Mutual Friend, Book I., Chap. 14.

DRUNKARD—His descent.

We will be bold to say, that there is scarcely a man in the constant habit of walking, day after day, through any of the crowded thoroughfares of London, who cannot recollect among the people whom he "knows by sight," to use a familiar phrase, some being of abject and wretched appearance whom he remembers to have seen in a very different condition, whom he has observed sinking lower and lower, by almost imperceptible degrees, and the shabbiness and utter destitution of whose appearance, at last, strike forcibly and painfully upon him, as he passes by. Is there any man who has mixed much with society, or whose avocations have caused him to mingle, at one time or other, with a great number of people, who cannot call

to mind the time when some shabby, miserable wretch, in rags and filth, who shuffles past him now in all the squalor of disease and poverty, was a respectable tradesman, or a clerk, or a man following some thriving pursuit, with good prospects, and decent means?—or cannot any of our readers call to mind from among the list of their *quondam* acquaintance, some fallen and degraded man, who lingers about the pavement in hungry misery—from whom every one turns coldly away, and who preserves himself from sheer starvation, nobody knows how? Alas! such cases are of too frequent occurrence to be rare items in any man's experience; and but too often arise from one cause—drunkenness—that fierce rage for the slow, sure poison that oversteps every other consideration; that casts aside wife, children, friends, happiness, and station; and hurries its victims madly on to degradation and death.

Some of these men have been impelled, by misfortune and misery, to the vice that has degraded them. The ruin of worldly expectations, the death of those they loved, the sorrow that slowly consumes, but will not break the heart, has driven them wild; and they present the hideous spectacle of madmen, slowly dying by their own hands. But by far the greater part have willfully, and with open eyes, plunged into the gulf from which the man who once enters it never rises more, but into which he sinks deeper and deeper down, until recovery is hopeless.

Tales, Chap. 12.

DRUNKARD—The death of the.

He begged his bread from door to door. Every halfpenny he could wring from the pity or credulity of those to whom he addressed himself, was spent in the old way. A year passed over his head; the roof of a jail was the only one that had sheltered him for many months. He slept under archways, and in brickfields—anywhere, where there was some warmth or shelter from the cold and rain. But in the last stage of poverty, disease, and houseless want, he was a drunkard still.

At last, one bitter night, he sunk down on a door-step, faint and ill. The premature decay of vice and profligacy had worn him to the bone. His cheeks were hollow and livid; his eyes were sunken, and their sight was dim. His legs trembled beneath his weight, and a cold shiver ran through every limb.

And now the long-forgotten scenes of a mis-spent life crowded thick and fast upon him. He thought of the time when he had a home—a happy, cheerful home—and of those who peopled it, and flocked about him then, until the forms of his elder children seemed to rise from the grave, and stand about him—so plain, so clear, and so distinct they were, that he could touch and feel them. Looks that he had long forgotten were fixed upon him once more; voices long since hushed in death sounded in his ears like the music of village bells. But it was only for an instant. The rain beat heavily upon him; and cold and hunger were gnawing at his heart again.

He rose, and dragged his feeble limbs a few paces further. The street was silent and empty; the few passengers who passed by, at that late hour, hurried quickly on, and his tremulous voice was lost in the violence of the storm.

Again that heavy chill struck through his frame, and his blood seemed to stagnate beneath it. He coiled himself up in a projecting doorway, and tried to sleep.

But sleep had fled from his dull and glazed eyes. His mind wandered strangely, but he was awake, and conscious. The well-known shout of drunken mirth sounded in his ear, the glass was at his lips, the board was covered with choice rich food—they were before him; he could see them all, he had but to reach out his hand, and take them—and, though the illusion was reality itself, he knew that he was sitting alone in the deserted street, watching the rain-drops as they pattered on the stones; that death was coming upon him by inches—and that there were none to care for or help him.

Suddenly he started up in the extremity of terror. He had heard his own voice shouting in the night air, he knew not what or why. Hark! A groan!—another! His senses were leaving him: half-formed and incoherent words burst from his lips; and his hands sought to tear and lacerate his flesh. He was going mad, and he shrieked for help till his voice failed him.

He raised his head and looked up the long, dismal street. He recollected that outcasts like himself, condemned to wander day and night in those dreadful streets, had sometimes gone distracted with their own loneliness. He remembered to have heard many years before that a homeless wretch had once been found in a solitary corner, sharpening a rusty knife to plunge into his own heart, preferring death to that endless, weary, wandering to and fro. In an instant his resolve was taken, his limbs received new life; he ran quickly from the spot, and paused not for breath until he reached the river-side.

He crept softly down the steep stone stairs that lead from the commencement of Waterloo Bridge, down to the water's level. He crouched into a corner, and held his breath, as the patrol passed. Never did prisoner's heart throb with the hope of liberty and life half so eagerly as did that of the wretched man at the prospect of death. The watch passed close to him, but he remained unobserved; and after waiting till the sound of footsteps had died away in the distance, he cautiously descended, and stood beneath the gloomy arch that forms the landing-place from the river.

The tide was in, and the water flowed at his feet. The rain had ceased, the wind was lulled, and all was, for the moment, still and quiet—so quiet, that the slightest sound on the opposite bank, even the rippling of the water against the barges that were moored there, was distinctly audible to his ear. The stream stole languidly and sluggishly on. Strange and fantastic forms rose to the surface, and beckoned him to approach; dark gleaming eyes peered from the water, and seemed to mock his hesitation, while hollow murmurs from behind urged him onwards. He retreated a few paces, took a short run, a desperate leap, and plunged into the water.

Not five seconds had passed when he rose to the water's surface—but what a change had taken place in that short time, in all his thoughts and feelings! Life—life—in any form, poverty, misery, starvation—anything but death. He fought and struggled with the water that closed over his head, and screamed in agonies of terror.

The curse of his own son rang in his ears. The shore—but one foot of dry ground—he could almost touch the step. One hand's-breadth nearer, and he was saved—but the tide bore him onward, under the dark arches of the bridge, and he sank to the bottom.

Again he rose, and struggled for life. For one instant—for one brief instant—the buildings on the river's banks, the lights on the bridge through which the current had borne him, the black water, and the fast-flying clouds, were distinctly visible—once more he sunk, and once again he rose. Bright flames of fire shot up from earth to heaven, and reeled before his eyes, while the water thundered in his ears, and stunned him with its furious roar.

A week afterwards the body was washed ashore, some miles down the river, a swollen and disfigured mass. Unrecognised and unpitied, it was borne to the grave; and there it has long since mouldered away!—*Tales, Chap. 12.*

DRUNKENNESS—The Pickwickians.

Mr. Pickwick, with his hands in his pockets, and his hat cocked completely over his left eye, was leaning against the dresser, shaking his head from side to side, and producing a constant succession of the blandest and most benevolent smiles without being moved thereunto by any discernible cause or pretence whatsoever; old Mr. Wardle, with a highly-inflamed countenance, was grasping the hand of a strange gentleman, muttering protestations of eternal friendship; Mr. Winkle, supporting himself by the eight-day clock, was feebly invoking destruction upon the head of any member of the family who should suggest the propriety of his retiring for the night; and Mr. Snodgrass had sunk into a chair, with an expression of the most abject and hopeless misery that the human mind can imagine, portrayed in every lineament of his expressive face.

* * * * *

"It wasn't the wine," murmured Mr. Snodgrass, in a broken voice. "It was the salmon." (Somehow or other, it never *is* the wine, in these cases.)

"Hadn't they better go to bed, ma'am?" inquired Emma. "Two of the boys will carry the gentlemen up stairs."

"I won't go to bed," said Mr. Winkle, firmly.

"No living boy shall carry me," said Mr. Pickwick, stoutly; and he went on smiling as before.

"Hurrah!" gasped Mr. Winkle, faintly.

"Hurrah!" echoed Mr. Pickwick, taking off his hat and dashing it on the floor, and insanely casting his spectacles into the middle of the kitchen. At this humorous feat he laughed outright.

"Let's—have—'nother—bottle," cried Mr. Winkle, commencing in a very loud key, and ending in a very faint one. His head dropped upon his breast; and, muttering his invincible determination not to go to his bed, and a sanguinary regret that he had not "done for old Tupman" in the morning, he fell fast asleep: in which condition he was borne to his apartment by two young giants, under the personal superintendence of the fat boy, to whose protecting care Mr. Snodgrass shortly afterwards confided his own person. Mr. Pickwick accepted the proffered arm of Mr. Tupman and

quietly disappeared, smiling more than ever; and Mr. Wardle, after taking as affectionate a leave of the whole family as if he were ordered for immediate execution, consigned to Mr. Trundle the honor of conveying him up stairs, and retired with a very futile attempt to look impressively solemn and dignified.

Pickwick, Chap. 8.

DRUNKENNESS—Of Dick Swiveller.

Mr. Swiveller chanced at the moment to be sprinkling a glass of warm gin and water on the dust of the law, and to be moistening his clay, as the phrase goes, rather copiously. But as clay in the abstract, when too much moistened, becomes of a weak and uncertain consistency, breaking down in unexpected places, retaining impressions but faintly, and preserving no strength or steadiness of character, so Mr. Swiveller's clay, having imbibed a considerable quantity of moisture, was in a very loose and slippery state, insomuch that the various ideas impressed upon it were fast losing their distinctive character, and running into each other. It is not uncommon for human clay in this condition to value itself above all things upon its great prudence and sagacity.

Old Curiosity Shop, Chap. 48.

DRUNKENNESS—Of Mr. Pecksniff.

They carried him up stairs, and crushed the youngest gentleman at every step. His bedroom was at the top of the house, and it was a long way; but they got him there in course of time. He asked them frequently on the road for a little drop of something to drink. It seemed an idiosyncrasy. The youngest gentleman in company proposed a draught of water. Mr. Pecksniff called him opprobrious names for the suggestion.

Jenkins and Gander took the rest upon themselves, and made him as comfortable as they could, on the outside of his bed; and when he seemed disposed to sleep, they left him. But before they had all gained the bottom of the staircase, a vision of Mr. Pecksniff, strangely attired, was seen to flutter on the top landing. He desired to collect their sentiments, it seemed, upon the nature of human life.

"My friends," cried Mr. Pecksniff, looking over the banisters, "let us improve our minds by mutual inquiry and discussion. Let us be moral. Let us contemplate existence. Where is Jenkins?"

"Here," cried that gentleman. "Go to bed again!"

"To bed!" said Mr. Pecksniff. "Bed! 'Tis the voice of the sluggard, I hear him complain, you have woke me too soon, I must slumber again. If any young orphan will repeat the remainder of that simple piece from Doctor Watts's collection an eligible opportunity now offers."

Nobody volunteered.

"This is very soothing," said Mr. Pecksniff, after a pause. "Extremely so. Cool and refreshing; particularly to the legs! The legs of the human subject, my friends, are a beautiful production. Compare them with wooden legs, and observe the difference between the anatomy of nature and the anatomy of art. Do you know," said Mr. Pecksniff, leaning over the banisters, with an odd recollection of his familiar

manner among new pupils at home, "that I should very much like to see Mrs. Todgers's notion of a wooden leg, if perfectly agreeable to herself!"

As it appeared impossible to entertain any reasonable hopes of him after this speech, Mr. Jinkins and Mr. Gander went up stairs again, and once more got him into bed. But they had not descended to the second floor before he was out again; nor, when they had repeated the process, had they descended the first flight, before he was out again. In a word, as often as he was shut up in his own room, he darted out afresh, charged with some new moral sentiment, which he continually repeated over the banisters, with extraordinary relish, and an irrepressible desire for the improvement of his fellow-creatures that nothing could subdue.

Martin Chuzzlewit, Chap. 9.

DRUNKENNESS—Of David Copperfield.

Somebody was leaning out of my bedroom window, refreshing his forehead against the cool stone of the parapet, and feeling the air upon his face. It was myself. I was addressing myself as "Copperfield," and saying, "Why did you try to smoke? You might have known you couldn't do it." Now, somebody was unsteadily contemplating his features in the looking-glass. That was I too. I was very pale in the looking-glass; my eyes had a vacant appearance; and my hair—only my hair, and nothing else—looked drunk.

Somebody said to me, "Let us go to the theatre, Copperfield!" There was no bedroom before me, but again the jingling table covered with glasses; the lamp; Grainger on my right hand, Markham on my left, and Steerforth opposite—all sitting in a mist, and a long way off. The theatre! To be sure. The very thing. Come along! But they must excuse me if I saw everybody out first, and turned the lamp off—in case of fire.

Owing to some confusion in the dark, the door was gone. I was feeling for it in the window-curtains, when Steerforth, laughing, took me by the arm and led me out. We went down stairs, one behind another. Near the bottom, somebody fell, and rolled down. Somebody else said it was Copperfield. I was angry at that false report, until, finding myself on my back in the passage, I began to think there might be some foundation for it.

A very foggy night, with great rings round the lamps in the streets! There was an indistinct talk of its being wet. I considered it frosty. Steerforth dusted me under a lamp-post, and put my hat into shape, which somebody produced from somewhere in a most extraordinary manner, for I hadn't had it on before. Steerforth then said, "You are all right, Copperfield, are you not?" and I told him, "Never-better."

A man, sitting in a pigeon-hole place, looked out of the fog, and took money from somebody, inquiring if I was one of the gentlemen paid for, and appearing rather doubtful (as I remember in the glimpse I had of him) whether to take the money for me or not. Shortly afterwards, we were very high up in a very hot theatre, looking down into a large pit, that seemed to me to smoke; the people with whom it was crammed were so indistinct. There was a great

stage, too, looking very clean and smooth after the streets; and there were people upon it, talking about something or other, but not at all intelligibly. There was an abundance of bright lights, and there was music, and there were ladies down in the boxes, and I don't know what more. The whole building looked to me as if it were learning to swim; it conducted itself in such an unaccountable manner, when I tried to steady it.

On somebody's motion, we resolved to go down stairs to the dress-boxes, where the ladies were. A gentleman lounging, full-dressed, on a sofa, with an opera-glass in his hand, passed before my view, and also my own figure at full length in a glass. Then I was being ushered into one of these boxes, and found myself saying something as I sat down, and people about me crying "Silence!" to somebody, and ladies casting indignant glances at me, and—what! yes!—Agnes, sitting on the seat before me, in the same box, with a lady and gentleman beside her, whom I didn't know. I see her face now better than I did then, I dare say, with its indelible look of regret and wonder turned upon me.

"Agnes!" I said thickly, "Lorblessmer! Agnes!"

"Hush! Pray!" she answered, I could not conceive why. "You disturb the company. Look at the stage!"

I tried, on her injunction, to fix it, and to hear something of what was going on there, but quite in vain. I looked at her again by-and-by, and saw her shrink into her corner, and put her gloved hand to her forehead.

"Agnes!" I said. "I'm afraid you're now well."

"Yes, yes. Do not mind me, Trotwood," she returned. "Listen! Are you going away soon?" "Amigoarawaysoo?" I repeated.

"Yes."

I had a stupid intention of replying that I was going to wait, to hand her down stairs. I suppose I expressed it somehow; for, after she had looked at me attentively for a little while, she appeared to understand, and replied in a low tone:

"I know you will do as I ask you, if I tell you I am very earnest in it. Go away now, Trotwood, for my sake, and ask your friends to take you home."

She had so far improved me, for the time, that though I was angry with her, I felt ashamed, and with a short "Goori!" (which I intended for "Good-night!") got up and went away. They followed, and I stepped at once out of the box-door into my bedroom, where only Steerforth was with me, helping me to undress, and where I was by turns telling him that Agnes was my sister, and adjuring him to bring the cork-screw, that I might open another bottle of wine.

How somebody, lying in my bed, lay saying and doing all this over again, at cross purposes, in a feverish dream all night—the bed a rocking sea that was never still! How, as that somebody slowly settled down into myself, did I begin to parch, and feel as if my outer covering of skin were a hard board; my tongue the bottom of an empty kettle, furred with long service, and burning up over a slow fire; the palms of my hands hot plates of metal which no ice could cool!—*David Copperfield, Chap. 24.*

DRUNKENNESS—The effects of.

An odd confusion in my mind, as if a body of Titans had taken an enormous lever and pushed the day before yesterday some months back.

David Copperfield, Chap. 25.

DRINKING—Without moderation.

"Do you drink?" said the baron, touching the bottle with the bowl of his pipe.

"Nine times out of ten, and then very hard," rejoined the figure, drily.

"Never in moderation?" asked the baron.

"Never," replied the figure, with a shudder; "that breeds cheerfulness."

Nicholas Nickleby, Chap. 6.

DRY ROT—in men—The.

A very curious disease the Dry Rot in men, and difficult to detect the beginning of. It had carried Horace Kinch inside the wall of the old King's Bench prison, and it had carried him out with his feet foremost. He was a likely man to look at, in the prime of life, well to do, as clever as he needed to be, and popular among many friends. He was suitably married, and had healthy and pretty children. But, like some fair-looking houses or fair-looking ships, he took the Dry Rot. The first strong external revelation of the Dry Rot in men is a tendency to lurk and lounge; to be at street corners without intelligible reason; to be going anywhere when met; to be about many places rather than at any; to do nothing tangible, but to have an intention of performing a variety of intangible duties to-morrow or the day after. When this manifestation of the disease is observed, the observer will usually connect it with a vague impression once formed or received, that the patient was living a little too hard. He will scarcely have had leisure to turn it over in his mind, and form the terrible suspicion "Dry Rot," when he will notice a change for the worse in the patient's appearance—a certain slovenliness and deterioration, which is not poverty, nor dirt, nor intoxication, nor ill-health, but simply Dry Rot. To this succeeds a smell as of strong waters, in the morning; to that, a looseness respecting money; to that, a stronger smell as of strong waters, at all times; to that, a looseness respecting everything; to that, a trembling of the limbs, somnolency, misery, and crumbling to pieces. As it is in wood, so it is in men. Dry Rot advances at a compound usury quite incalculable. A plank is found infected with it, and the whole structure is devoted. Thus it had been with the unhappy Horace Kinch, lately buried by a small subscription. Those who knew him had not nigh done saying, "So well off, so comfortably established, with such hope before him—and yet, it is feared, with a slight touch of Dry Rot!" when, lo! the man was all Dry Rot and dust.

Uncommercial Traveller, Chap. 13.

DUEL—Description of a.

"We shall just have comfortable time, my lord," said the captain, when he had communicated the arrangements, "to call at my rooms for a case of pistols, and then jog coolly down. If you will allow me to dismiss your servant, we'll take my cab; for yours, perhaps, might be recognized."

What a contrast, when they reached the street,

to the scene they had just left! It was already daybreak. For the flaring yellow light within, was substituted the clear, bright, glorious morning: for a hot, close atmosphere, tainted with the smell of expiring lamps, and reeking with the steams of riot and dissipation, the free, fresh, wholesome air. But to the fevered head on which that cool air blew, it seemed to come laden with remorse for the time misspent and countless opportunities neglected. With throbbing veins and burning skin, eyes wild and heavy, thoughts hurried and disordered, he felt as though the light were a reproach, and shrank involuntarily from the day as if he were some foul and hideous thing.

"Shivering?" said the captain. "You are cold."

"Rather."

"It does strike cool, coming out of those hot rooms. Wrap that cloak about you. So, so; now we're off."

They rattled through the quiet streets, made their call at the captain's lodgings, cleared the town, and emerged upon the open road without hindrance or molestation.

Fields, trees, gardens, hedges, everything looked very beautiful: the young man scarcely seemed to have noticed them before, though he had passed the same objects a thousand times. There was a peace and serenity upon them all, strangely at variance with the bewilderment and confusion of his own half-sobered thoughts, and yet impressive and welcome. He had no fear upon his mind; but, as he looked about him, he had less anger; and though all old delusions, relative to his worthless late companion, were now cleared away, he rather wished he had never known him than thought of its having come to this.

The past night, the day before, and many other days and nights beside, all mingled themselves up in one unintelligible and senseless whirl; he could not separate the transactions of one time from those of another. Now, the noise of the wheels resolved itself into some wild tune in which he could recognize scraps of airs he knew; now, there was nothing in his ears but a stunning and bewildering sound, like rushing water. But his companion rallied him on being so silent, and they talked and laughed boisterously. When they stopped, he was a little surprised to find himself in the act of smoking; but, on reflection, he remembered when and where he had taken a cigar.

They stopped at the avenue gate and alighted, leaving the carriage to the care of the servant, who was a smart fellow, and nearly as well accustomed to such proceedings as his master. Sir Mulberry and his friend were already there. All four walked in profound silence up the aisle of stately elm-trees, which, meeting far above their heads, formed a long green perspective of Gothic arches, terminating, like some old ruin, in the open sky.

After a pause, and a brief conference between the seconds, they, at length, turned to the right, and taking a track across a little meadow, passed Ham House and came into some fields beyond. In one of these they stopped. The ground was measured, some usual forms gone through, the two principals were placed front to front at the distance agreed upon, and Sir Mulberry turned his face towards his young adversary for the first

time. He was very pale, his eyes were blood-shot, his dress disordered, and his hair dishevelled. For the face, it expressed nothing but violent and evil passions. He shaded his eyes with his hands; gazed at his opponent, steadfastly, for a few moments; and then, taking the weapon which was tendered to him, bent his eyes upon that, and looked up no more until the word was given, when he instantly fired.

The two shots were fired, as nearly as possible, at the same instant. In that instant, the young lord turned his head sharply round, fixed upon his adversary a ghastly stare, and, without a groan or stagger, fell down dead.

"He's gone!" cried Westwood, who, with the other second, had run up to the body, and fallen on one knee beside it.

"His blood is on his own head," said Sir Mulberry. "He brought this upon himself, and forced it upon me."

"Captain Adams," cried Westwood, hastily, "I call you to witness that this was fairly done. Hawk, we have not a moment to lose. We must leave this place immediately, push for Brighton, and cross to France with all speed. This has been a bad business, and may be worse, if we delay a moment. Adams, consult your own safety, and don't remain here; the living before the dead; good-bye!"

With these words, he seized Sir Mulberry by the arm, and hurried him away. Captain Adams—only pausing to convince himself, beyond all question, of the fatal result—sped off in the same direction, to concert measures with his servant for removing the body, and securing his own safety likewise.

So died Lord Frederick Verisopht, by the hand which he had loaded with gifts, and clasped a thousand times; by the act of him, but for whom, and others like him, he might have lived a happy man, and died with children's faces round his bed.

The sun came proudly up in all his majesty, the noble river ran its winding course, the leaves quivered and rustled in the air, the birds poured their cheerful songs from every tree, the short-lived butterfly fluttered its little wings; all the light and life of day came on; and, amidst it all, and pressing down the grass whose every blade bore twenty tiny lives, lay the dead man, with his stark and rigid face turned upward to the sky.—*Nicholas Nickleby*, Chap. 50.

DUST—In London.

A very dark night it was, and bitter cold; the east wind blowing bleak, and bringing with it stinging particles from marsh, and moor, and fen—from the Great Desert and Old Egypt, may be. Some of the component parts of the sharp-edged vapor that came flying up the Thames at London might be mummy-dust, dry atoms from the Temple at Jerusalem, camels' foot-prints, crocodiles' hatching places, loosened grains of expression from the visages of bluntnosed sphynxes, waifs and strays from caravans of turbaned merchants, vegetation from jungles, frozen snow from the Himalayas. O! It was very dark upon the Thames, and it was bitter, bitter cold.

Down with the Tide. Reprinted Pieces.

DUTY—The test of a great soul.

He was simply and stanchly true to his duty,

alike in the large case and in the small. So all true souls ever are. So every true soul ever was, ever is, and ever will be. There is nothing little to the really great in spirit.

Edwin Drood, Chap. 17.

DUTY—To society.

"No, my good sir," said Mr. Pecksniff, firmly, "No. But I have a duty to discharge which I owe to society; and it shall be discharged, my friend, at any cost!"

Oh, late-remembered, much-forgotten, month-long, braggart duty! always owed, and seldom paid in any other coin than punishment and wrath, when will mankind begin to know thee? When will men acknowledge thee in thy neglected cradle and thy stunted youth, and not begin their recognition in thy sinful manhood and thy desolate old age? Oh, ermined Judge! whose duty to society is, now, to doom the ragged criminal to punishment and death, hadst thou never, Man, a duty to discharge in barring up the hundred open gates that wooed him to the felon's dock, and throwing but ajar the portals to a decent life? Oh, Prelate, Prelate! whose duty to society it is to mourn in melancholy phrase the sad degeneracy of these bad times in which thy lot of honors has been cast, did nothing go before thy elevation to the lofty seat, from which thou dealest out thy homilies to other tarriers for dead men's shoes, whose duty to society has not begun? Oh, Magistrate! so rare a country gentleman and brave a squire, had you no duty to society, before the ricks were blazing and the mob were mad; or did it spring up, armed and booted from the earth, a corps of yeomanry, full-grown?

Martin Chuzzlewit, Chap. 31.

DUTY—The world's idea of.

"I have heard some talk about duty first and last; but it has always been of my duty to other people. I have wondered now and then—to pass away the time—whether no one ever owed any duty to me."—*Dombey & Son*, Chap. 34.

E.

EAGLE—The French.

The Eagle of France, apparently afflicted with the prevailing infirmities that have lighted on the poultry, is in a very undecided state of policy, and as a bird moulting.

Uncommercial Traveller, Chap. 25.

EARLY RISING.

If there be one thing in existence more miserable than another, it most unquestionably is the being compelled to rise by candle-light. If you ever doubted the fact, you are painfully convinced of your error, on the morning of your departure. You left strict orders, overnight, to be called at half-past four, and you have done nothing all night but doze for five minutes at a time and start up suddenly from a terrific dream of a large church clock with the small hand running round, with astonishing rapidity, to every

figure on the dial-plate. At last, completely exhausted, you fall gradually into a refreshing sleep—your thoughts grow confused—the stage-coaches, which have been “going off” before your eyes all night, become less and less distinct, until they go off altogether; one moment you are driving with all the skill and smartness of an experienced whip—the next you are exhibiting, *à la* Ducrow, on the off leader; anon you are closely muffled up, inside, and have just recognized in the person of the guard an old schoolfellow, whose funeral, even in your dream, you remember to have attended eighteen years ago. At last you fall into a state of complete oblivion, from which you are aroused, as if into a new state of existence, by a singular illusion. You are apprenticed to a trunk-maker; how, or why, or when, or wherefore, you don’t take the trouble to inquire; but there you are, pasting the lining in the lid of a portmanteau. Confound that other apprentice in the back shop, how he is hammering!—rap, rap, rap—what an industrious fellow he must be! you have heard him at work for half an hour past, and he has been hammering incessantly the whole time. Rap, rap, rap, again—he’s talking now—what’s that he said? Five o’clock! You make a violent exertion, and start up in bed. The vision is at once dispelled; the trunk-maker’s shop is your own bed-room, and the other apprentice your shivering servant, who has been vainly endeavoring to wake you for the last quarter of an hour, at the imminent risk of breaking either his own knuckles or the panels of the door.

You proceed to dress yourself, with all possible despatch. The flaring flat candle with the long snuff, gives light enough to show that the things you want are not where they ought to be, and you undergo a trifling delay in consequence of having carefully packed up one of your boots in your over-anxiety of the preceding night. You soon complete your toilet, however, for you are not particular on such an occasion, and you shaved yesterday evening; so, mounting your Petersham great-coat, and green travelling-shawl, and grasping your carpet-bag in your right hand, you walk lightly down-stairs, lest you should awaken any of the family, and after pausing in the common sitting-room for one moment, just to have a cup of coffee (the said common sitting-room looking remarkably comfortable, with everything out of its place, and strewn with the crumbs of last night’s supper), you undo the chain and bolts of the street-door, and find yourself fairly in the street.

Scenes, Chap. 15.

It became high time to remember the first clause of that great discovery made by the ancient philosopher, for securing health, riches, and wisdom; the infallibility of which has been for generations verified by the enormous fortunes constantly amassed by chimney-sweepers and other persons who get up early and go to bed betimes.—*Martin Chuzzlewit, Chap. 5.*

EATING—A pauper overfed.

“It’s not madness, ma’am,” replied Mr. Bumble, after a few moments of deep meditation. “It’s meat.”

“What?” exclaimed Mrs. Sowerberry.

“Meat, ma’am, meat,” replied Bumble, with stern emphasis. “You’ve overfed him, ma’am.

You’ve raised a artificial soul and spirit in him, ma’am, unbecoming a person of his condition; as the board, Mrs. Sowerberry, who are practical philosophers, will tell you. What have paupers to do with soul or spirit? It’s quite enough that we let ‘em have live bodies. If you had kept the boy on gruel, ma’am, this would never have happened.”—*Oliver Twist, Chap. 7.*

EATING—A bill of fare.

She put forth a bill of fare that might kindle exhilaration in the breast of a misanthrope.

Nicholas Nickleby, Chap. 24.

EATING—Bread and butter (Joe and Pip).

My sister had a trenchant way of cutting our bread-and-butter for us, that never varied. First, with her left hand she jammed the loaf hard and fast against her bib—where it sometimes got a pin into it, and sometimes a needle, which we afterward got into our mouths. Then she took some butter (not too much) on a knife and spread it on the loaf, in an apothecary kind of way, as if she was making a plaster—using both sides of the knife with a slapping dexterity, and trimming and moulding the butter off round the crust. Then she gave the knife a final smart wipe on the edge of the plaster, and then sawed a very thick round off the loaf: which she finally, before separating from the loaf, hewed into two halves, of which Joe got one, and I the other. I knew Mrs. Joe’s housekeeping to be of the strictest kind, and that my larcenous researches might find nothing available in the safe. Therefore I resolved to put my hunk of bread-and-butter down the leg of my trousers. Joe was evidently made uncomfortable by what he supposed to be my loss of appetite, and took a thoughtful bite out of his slice, which he didn’t seem to enjoy. He turned it about in his mouth much longer than usual, pondering over it a good deal, and after all gulped it down like a pill. He was about to take another bite, and had just got his head on one side for a good purchase on it, when his eye fell on me, and he saw that my bread-and-butter was gone.

The wonder and consternation with which Joe stopped on the threshold of his bite and stared at me, were too evident to escape my sister’s observation.

“What’s the matter now?” said she, smartly, as she put down her cup.

“I say, you know!” muttered Joe, shaking his head at me in very serious remonstrance, “Pip, old chap! You’ll do yourself a mischief. It’ll stick somewhere. You can’t have chawed it, Pip.”

“What’s the matter *now*?” repeated my sister, more sharply than before.

“If you can cough any trifle on it up, Pip, I’d recommend you to do it,” said Joe, all aghast. “Manners is manners, but still your elth’s your elth.”

By this time, my sister was quite desperate, so she pounced on Joe, and, taking him by the two whiskers, knocked his head for a little while against the wall behind him: while I sat in the corner, looking guiltily on.

“Now, perhaps, you’ll mention what’s the matter,” said my sister, out of breath, “you staring great stuck pig.”

Joe looked at her in a helpless way; then took a helpless bite, and looked at me again.

"You know, Pip," said Joe, solemnly, with his last bite in his cheek, and speaking in a confidential voice, as if we two were quite alone, "you and me is always friends, and I'd be the last to tell upon you, any time. But such a—" he moved his chair, and looked about the floor between us, and then again at me—"such a most uncommon bolt as that!"

"Been bolting his food, has he?" cried my sister.

"You know, old chap," said Joe, looking at me, and not at Mrs. Joe, with his bite still in his cheek, "I Bolted, myself, when I was your age—frequent—and as a boy I've been among a many Bolters; but I never see your bolting equal yet, Pip, and it's a mercy you ain't Bolted dead."—*Great Expectations*, Chap. 2.

EATING AND GROWTH—Guppy's lunch.

Beholding him in which glow of contentment, Mr. Guppy says:

"You are a man again, Tony!"

"Well, not quite, yet," says Mr. Jobling. "Say, just born."

"Will you take any other vegetables? Grass? Peas? Summer cabbage?"

"Thank you, Guppy," says Mr. Jobling. "I really don't know but what I *will* take summer cabbage."

Order given; with the sarcastic addition (from Mr. Smallweed) of "Without slugs, Polly!" And cabbage produced.

"I am growing up, Guppy," says Mr. Jobling, plying his knife and fork with a relishing steadiness.

"Glad to hear it."

"In fact I have just turned into my teens," says Mr. Jobling.

He says no more until he has performed his task, which he achieves as Messrs. Guppy and Smallweed finish theirs; thus getting over the ground in excellent style, and beating those two gentlemen easily by a veal and ham and a cabbage.

"Now, Small," says Mr. Guppy, "what would you recommend about pastry?"

"Marrow puddings," says Mr. Smallweed, instantly.

Three marrow puddings being produced, Mr. Jobling adds, in a pleasant humor, that he is coming of age fast. To these succeed, by command of Mr. Smallweed, "three Cheshires;" and to those, "three small rums." This apex of the entertainment happily reached, Mr. Jobling puts up his legs on the carpeted seat (having his own side of the box to himself), leans against the wall, and says, "I am grown up, now, Guppy. I have arrived at maturity."

"What do you think, now," says Mr. Guppy.

"Why, what I may think after dinner," returns Mr. Jobling, "is one thing, my dear Guppy, and what I may think before dinner is another thing. Still, even after dinner, I ask myself the question, What am I to do? How am I to live? Ill for manger, you know," says Mr. Jobling, pronouncing that word as if he meant a necessary fixture in an English stable. "Ill for manger. That's the French saying, and manging is as necessary to me as it is to a Frenchman. Or more so."

Bleak House, Chap. 20.

EATING—Its "mellering" influence.

Wegg, who had been going to put on his spectacles, immediately laid them down, with the sprightly observation:

"You read my thoughts, sir. *Do* my eyes deceive me, or is that object up there a—*a* pie? It can't be a pie."

"Yes, it's a pie, Wegg," replied Mr. Boffin, with a glance of some little discomfiture at the Decline and Fall.

"*Have* I lost my smell for fruits, or is it a apple pie, sir?" asked Wegg.

"It's a veal and ham pie," said Mr. Boffin.

"Is it indeed, sir? And it would be hard, sir, to name the pie that is a better pie than a veal and ham," said Mr. Wegg, nodding his head emotionally.

"Have some, Wegg?"

"Thank you, Mr. Boffin, I think I will, at your invitation. I wouldn't at any other party's at the present juncture; but at yours, sir—And meaty jelly too, especially when a little salt, which is the case where there's ham, is mellering to the organ, is very mellering to the organ." Mr. Wegg did not say what organ, but spoke with a cheerful generality.

Our Mutual Friend, Book I., Chap. 5.

EATING—Beef and mutton.

"Here I am! This is my frugal breakfast. Some men want legs of beef and mutton for breakfast; I don't. Give me my peach, my cup of coffee, and my claret; I am content. I don't want them for themselves, but they remind me of the sun. There's nothing solar about legs of beef and mutton. Mere animal satisfaction!"

Bleak House, Chap. 43.

EDUCATION—Of children.

Spitfire seemed to be in the main a good-natured little body, although a disciple of that school of trainers of the young idea which holds that childhood, like money, must be shaken and rattled and jostled about a good deal to keep it bright.—*Dombey & Son*, Chap. 3.

EDUCATION—Mrs. Pipchin's system.

Master Bitherstone read aloud to the rest a pedigree from Genesis (judiciously selected by Mrs. Pipchin), getting over the names with the ease and clearness of a person tumbling up the treadmill. That done, Miss Pankey was borne away to be shampoo'd; and Master Bitherstone to have something else done to him with salt water, from which he always returned very blue and dejected. About noon Mrs. Pipchin presided over some Early Readings. It being a part of Mrs. Pipchin's system not to encourage a child's mind to develop and expand itself like a young flower, but to open it by force like an oyster, the moral of these lessons was usually of a violent and stunning character: the hero—a naughty boy—seldom, in the mildest catastrophe being finished off by anything less than a lion, or a bear.—*Dombey & Son*, Chap. 8.

EDUCATION—A victim of.

Rob the Grinder, whose reverence for the inspired writings, under the admirable system of the Grinders' School, had been developed by a perpetual bruising of his intellectual shins against all the proper names of all the tribes of Judah, and by the monotonous repetition of hard verses,

especially by way by punishment, and by the parading of him at six years old in leather breeches, three times a Sunday, very high up, in a very hot church, with a great organ buzzing against his drowsy head, like an exceedingly busy bee—Rob the Grinder made a mighty show of being edified when the Captain ceased to read, and generally yawned and nodded while the reading was in progress.

Dombey & Son, Ch. 39.

EDUCATION—Early.

"There is a great deal of nonsense—and worse—talked about young people not being pressed too hard at first, and being tempted on, and all the rest of it, Sir," said Mrs. Pipchin, impatiently rubbing her hooked nose. "It never was thought of in my time, and it has no business to be thought of now. My opinion is, 'keep 'em at it.'—*Dombey & Son, Chap. 11.*

EDUCATION—The forcing process in Dr. Blimber's School.

Whenever a young gentleman was taken in hand by Doctor Blimber, he might consider himself sure of a pretty tight squeeze. The doctor only undertook the charge of ten young gentlemen, but he had, always ready, a supply of learning for a hundred, on the lowest estimate: and it was at once the business and delight of his life to gorge the unhappy ten with it.

It was not that Miss Blimber meant to be too hard upon him, or that Doctor Blimber meant to bear too heavily on the young gentlemen in general. Cornelia merely held the faith in which she had been bred; and the Doctor, in some partial confusion of his ideas, regarded the young gentlemen as if they were all Doctors, and were born grown up. Comforted by the applause of the young gentlemen's nearest relations, and urged on by their blind vanity and ill-considered haste, it would have been strange if Doctor Blimber had discovered his mistake, or trimmed his swelling sails to any other tack.

Thus in the case of Paul. When Doctor Blimber said he made great progress, and was naturally clever, Mr. Dombey was more bent than ever on his being forced and crammed. In the case of Briggs, when Doctor Blimber reported that he did not make great progress yet, and was not naturally clever, Briggs senior was inexorable in the same purpose. In short, however high and false the temperature at which the Doctor kept his hot-house, the owners of the plants were always ready to lend a helping hand at the bellows, and to stir the fire.

In fact, Doctor Blimber's establishment was a great hot-house, in which there was a forcing apparatus incessantly at work. All the boys blew before their time. Mental green-peas were produced at Christmas, and intellectual asparagus all the year round. Mathematical gooseberries (very sour ones, too) were common at untimely seasons, and from mere sprouts of bushes, under Doctor Blimber's cultivation. Every description of Greek and Latin vegetable was got off the driest twigs of boys, under the frostiest circumstances. Nature was of no consequence at all. No matter what a young gentleman was intended to bear, Doctor Blimber made him bear to pattern, somehow or other.

This was all very pleasant and ingenious, but

the system of forcing was attended with its usual disadvantages. There was not the right taste about the premature productions, and they didn't keep well. Moreover, one young gentleman, with a swollen nose and an excessively large head (the oldest of the ten who had "gone through" everything), suddenly left off blowing one day, and remained in the establishment a mere stalk. And people did say that the Doctor had rather overdone it with young Toots, and that when he began to have whiskers he left off having brains.

The young gentlemen were prematurely full of carking anxieties. They knew no rest from the pursuit of stony-hearted verbs, savage noun-substantives, inflexible syntactic passages, and ghosts of exercises that appeared to them in their dreams. Under the forcing system, a young gentleman usually took leave of his spirits in three weeks. He had all the cares of the world on his head in three months. He conceived bitter sentiments against his parents or guardians in four; he was an old misanthrope, in five; envied Curtius that blessed refuge in the earth, in six; and at the end of the first twelvemonth had arrived at the conclusion, from which he never afterwards departed, that all the fancies of the poets, and lessons of the sages, were a mere collection of words and grammar, and had no other meaning in the world.

The studies went round like a mighty wheel, and the young gentlemen were always stretched upon it.—*Dombey & Son, Chap. 12.*

EDUCATION—In England.

Of the monstrous neglect of education in England, and the disregard of it by the state as the means of forming good or bad citizens, and miserable or happy men, private schools long afforded a notable example. Although any man who had proved his unfitness for any other occupation in life, was free, without examination or qualification, to open a school anywhere; although preparation for the functions he undertook, was required in the surgeon who assisted to bring a boy into the world, or might one day assist, perhaps, to send him out of it; in the chemist, the attorney, the butcher, the baker, the candlestick-maker; the whole round of crafts and trades, the schoolmaster excepted: and although schoolmasters, as a race, were the blockheads and impostors who might naturally be expected to spring from such a state of things, and to flourish in it; these Yorkshire schoolmasters were the lowest and most rotten round in the whole ladder. Traders in the avarice, indifference, or imbecility of parents, and the helplessness of children; ignorant, sordid, brutal men, to whom few considerate persons would have entrusted the board and lodging of a horse or a dog; they formed the worthy corner-stone of a structure, which, for absurdity and a magnificent high-minded *laissez-aller* neglect, has rarely been exceeded in the world.

We hear sometimes of an action for damages against the unqualified medical practitioner, who has deformed a broken limb in pretending to heal it. But what of the hundreds of thousands of minds that have been deformed forever by the incapable pettifoggers who have pretended to form them!

I make mention of the race, as of the Yorkshire schoolmasters, in the past tense. Though it has not yet finally disappeared, it is dwindling daily. A long day's work remains to be done about us in the way of education, Heaven knows; but great improvements and facilities towards the attainment of a good one, have been furnished of late years.

I cannot call to mind, now, how I came to hear about Yorkshire schools when I was a not very robust child, sitting in bye-places near Rochester Castle, with a head full of PARTRIDGE, STRAP, TOM PIPES, and SANCHE PANZA; but I know that my first impressions of them were picked up at that time, and that they were somehow or other connected with a suppurated abscess that some boy had come home with, in consequence of his Yorkshire guide, philosopher, and friend, having ripped it open with an inky pen-knife. The impression made upon me, however made, never left me. I was always curious about Yorkshire schools—fell, long afterwards, and at sundry times, into the way of hearing more about them—at last, having an audience, resolved to write about them.—*Preface to Nicholas Nickleby.*

EDUCATION—Practical.

"No man of sense who has been generally improved, and has improved himself, can be called quite uneducated as to anything. I don't particularly favor mysteries. I would as soon, on a fair and clear explanation, be judged by one class of man as another, provided he had the qualification I have named."

Little Dorrit, Book II., Chap. 8.

EDUCATION—The Gradgrind school of.

Let us strike the key-note again, before pursuing the tune.

When she was half a dozen years younger, Louisa had been overheard to begin a conversation with her brother one day, by saying, "Tom, I wonder"—upon which Mr. Gradgrind, who was the person overhearing, stepped forth into the light, and said, "Louisa, never wonder!"

Herein lay the spring of the mechanical art and mystery of educating the reason without stooping to the cultivation of the sentiments and affections. Never wonder. By means of addition, subtraction, multiplication, and division, settle everything somehow, and never wonder. Bring to me, said M'Choakumchild, yonder baby just able to walk, and I will engage that it shall never wonder.

Now, besides very many babies just able to walk, there happened to be in Coketown a considerable population of habies who had been walking against time towards the infinite world, twenty, thirty, forty, fifty years and more. These portentous infants being alarming creatures to stalk about in any human society, the eighteen denominations incessantly scratched one another's faces, and pulled one another's hair, by way of agreeing on the steps to be taken for their improvement—which they never did; a surprising circumstance, when the happy adaptation of the means to the end is considered. Still, although they differed in every other particular, conceivable and inconceivable (especially inconceivable), they were pretty well united on the point that these unlucky infants were never to wonder. Body number one said,

they must take everything on trust. Body number two said, they must take everything on political economy. Body number three wrote leaden little books for them, showing how the good grown-up baby invariably got to the Savings-bank, and the bad grown-up baby invariably got transported. Body number four, under dreary pretences of being droll (when it was very melancholy indeed), made the shallowest pretences of concealing pitfalls of knowledge, into which it was the duty of these babies to be smuggled and inveigled. But all the bodies agreed that they were never to wonder.—*Hard Times, Book I., Chap. 8.*

EDUCATION—The misfortune of.

It seemed that Tozer had a dreadful uncle, who not only volunteered examinations of him, in the holidays, on abstruse points, but twisted innocent events and things, and wrenched them to the same fell purpose. So that if this uncle took him to the Play, or, on a similar pretence of kindness, carried him to see a Giant, or a Dwarf, or a Conjuror, or anything, Tozer knew he had read up some classical allusion to the subject beforehand, and was thrown into a state of mortal apprehension: not foreseeing where he might break out, or what authority he might not quote against him.

Mr. Tozer, now a young man of lofty stature, in Wellington boots, was so extremely full of antiquity as to be nearly on a par with a genuine ancient Roman in his knowledge of English: a triumph that affected his good parents with the tenderest emotions, and caused the father and mother of Mr. Briggs (whose learning, like ill-arranged luggage, was so tightly packed that he couldn't get at anything he wanted) to hide their diminished heads. The fruit laboriously gathered from the tree of knowledge by this latter young gentleman, in fact, had been subjected to so much pressure, that it had become a kind of intellectual Norfolk Biffin, and had nothing of its original form or flavor remaining.—*Dombey & Son, Chap. 60.*

EDUCATION—Josiah Bounderby's practical.

"I was to pull through it, I suppose, Mrs. Gradgrind. Whether I was to do it or not, ma'am, I did it. I pulled through it, though nobody threw me out a rope. Vagabond, errand boy, vagabond, laborer, porter, clerk, chief manager, small partner, Josiah Bounderby of Coketown. Those are the antecedents and the culmination. Josiah Bounderby of Coketown learned his letters from the outsides of the shops, Mrs. Gradgrind, and was first able to tell the time upon a dial-plate, from studying the steeple-clock of St. Giles's Church, London, under the direction of a drunken cripple, who was a convicted thief, and an incorrigible vagrant. Tell Josiah Bounderby of Coketown, of your district schools, and your model schools, and your training schools, and your whole kettle-of-fish of schools; and Josiah Bounderby of Coketown tells you plainly, all right, all correct—he hadn't such advantages—but let us have hard-headed, solid-fisted people—the education that made him won't do for everybody, he knows well—such and such his education was, however, and you

may force him to swallow boiling fat, but you shall never force him to suppress the facts of his life."—*Hard Times, Book I., Chap. 4*

EDUCATION—A perverted.

For the same reason, that young man's coarse allusions, even to himself, filled him with a stealthy glee; causing him to rub his hands and chuckle covertly, as if he said in his sleeve, "I taught him. I trained him. This is the heir of my bringing-up. Sly, cunning, and covetous, he'll not squander my money. I worked for this; I hoped for this; it has been the great end and aim of my life."

What a noble end and aim it was to contemplate in the attainment, truly! But there be some who manufacture idols after the fashion of themselves, and fail to worship them when they are made; charging their deformity on outraged nature. Anthony was better than these at any rate.—*Martin Chuzzlewit, Chap. II.*

EDUCATION—Early—The alphabet.

I struggled through the alphabet as if it had been a bramble-bush; getting considerably worried and scratched by every letter. After that I fell among those thieves, the nine figures, who seemed every evening to do something new to disguise themselves and baffle recognition. But, at last I began, in a purblind, groping way, to read, write, and cipher, on the very smallest scale.

* * * * *

I leaned over Joe, and, with the aid of my forefinger, read him the whole letter.

"Astonishing!" said Joe, when I had finished. "You ARE a scholar."

"How do you spell Gargery, Joe?" I asked him, with modest patronage.

"I don't spell it at all," said Joe.

"But supposing you did?"

"It *can't* be supposed," said Joe. "Tho' I'm uncommon fond of reading, too."

"Are you, Joe?"

"On-common. Give me," said Joe, "a good book, or a good newspaper, and sit me down afore a good fire, and I ask no better. Lord!" he continued, after rubbing his knees a little, "when you *do* come to a J and a O, and says you, 'Here, at last, is a J-O, Joe,' how interesting reading is!"

I derived from this, that Joe's education, like steam, was yet in its infancy.

Great Expectations, Chap. 7.

EDUCATION—From A to Z.

"You are uncommon in some things. You're uncommon small. Likewise, you're an uncommon scholar."

"No; I am ignorant and backward, Joe."

"Well, Pip," said Joe, "be it so or be it son't, you must be a common scholar afore you can be an uncommon one, I should hope! The king upon his throne, with his crown upon his 'ed, can't sit and write his acts of Parliament in print, without having begun, when he were a unpromoted prince, with the alphabet—ah!" added Joe, with a shake of the head that was full of meaning, "and begun at A too, and worked his way to Z. And I know what that is to do, though I can't say I've exactly done it."

Great Expectations, Chap. 7.

EGOTISM.

And again he said "Dom-bey and Son," in exactly the same tone as before.

Those three words conveyed the one idea of Mr. Dombey's life. The earth was made for Dombey and Son to trade in, and the sun and moon were made to give them light. Rivers and seas were formed to float their ships; rain-bows gave them promise of fair weather; winds blew for or against their enterprises; stars and planets circled in their orbits, to preserve inviolate a system of which they were the centre. Common abbreviations took new meanings in his eyes, and had sole reference to them: A. D. had no concern with Anno Domini, but stood for Anno Dombey—and Son.

Dombey & Son, Chap. 1.

ELECTION—Mr. Weller at an.

"Oh, I know you," says the gen'l'm'n; 'know'd you when you was a boy,' says he.—'Well, I don't remember you,' says my father.—'That's very odd,' says the gen'l'm'n.—'Werry,' says my father.—'You must have a bad mem'ry, Mr. Weller,' says the gen'l'm'n.—'Well, it is a werry bad 'un,' says my father.—'I thought so,' says the gen'l'm'n. So then they pours him out a glass of wine, and gammons him about his driving, and gets him into a reg'lar good humor, and at last shoves a twenty-pound note in his hand. 'It's a werry bad road between this and London,' says the gen'l'm'n.—'Here and there it *is* a heavy road,' says my father.—'Specially near the canal, I think,' says the gen'l'm'n.—'Nasty bit that 'ere,' says my father.—'Well, Mr. Weller,' says the gen'l'm'n, 'you're a werry good whip, and can do what you like with your horses, we know. We're all werry fond o' you, Mr. Weller, so in case you *should* have an accident when you're a bringing these here woters down, and *should* tip 'em over into the canal without hurtin' of 'em, this is for yourself,' says he.—'Gen'l'm'n, you're werry kind,' says my father, 'and I'll drink your health in another glass of wine,' says he; which he did, and then buttons up the money, and bows himself out. You wouldn't believe, sir," continued Sam, with a look of inexpressible impudence at his master, "that on the wery day as he came down with them woters, his coach *was* upset on that 'ere wery spot, and ev'ry man on 'em was turned into the canal."

"And got out again?" inquired Mr. Pickwick, hastily.

"Why," replied Sam, very slowly, "I rather think one old gen'l'm'n was missin'; I know his hat was found, but I a'n't quite certain whether his head was in it or not. But what I look at, is the hex-traordinary and wonderful coincidence, that arter what that gen'l'm'n said, my father's coach should be upset in that wery place, and on that wery day!"

Pickwick, Chap. 13.

ELECTION—A public; the devotion of party.

"Ah," said Mr. Pickwick, "do they seem devoted to their party, Sam?"

"Never see such dewotion in my life, sir."

"Energetic, eh?" said Mr. Pickwick.

"Uncommon," replied Sam; "I never see men eat and drink so much afore. I wonder they a'n't afeer'd o' bustin'."

"That's the mistaken kindness of the gentry here," said Mr. Pickwick.

"Wery likely," replied Sam, briefly.

"Fine, fresh, hearty fellows they seem," said Mr. Pickwick, glancing from the window.

"Wery fresh," replied Sam; "me, and the two waiters at the Peacock, has been a pumpin' over the independent woters as supped there last night."

"Pumping over independent voters!" exclaimed Mr. Pickwick.

"Yes," said his attendant, "every man slept vere he fell down; we dragged 'em out, one by one, this mornin', and put 'em under the pump, and they're in reg'lar fine order, now. Shillin' a head the committee paid for that 'ere job."

"Can such things be!" exclaimed the astonished Mr. Pickwick.

"Lord bless your heart, sir," said Sam, "why, where was you half baptized?—that's nothin', that a'nt."

"Nothing?" said Mr. Pickwick.

"Nothin' at all, sir," replied his attendant.

"The night afore the last day o' the last election here, the opposite party bribed the bar-maid at the Town Arms, to hocus the brandy and water of fourteen unpolled electors as was a stoppin' in the house."

"What do you mean by 'hocussing' brandy and water?" inquired Mr. Pickwick.

"Puttin' laud'num in it," replied Sam.

"Blessed if she didn't send 'em all to sleep till twelve hours arter the election was over. They took one man up to the booth, in a truck, fast asleep, by way of experiment, but it was no go—they wouldn't poll him; so they brought him back, and put him to bed again."

Pickwick, Chap. 13.

ELECTION—A spirited.

"And what are the probabilities as to the result of the contest?" inquired Mr. Pickwick.

"Why, doubtful, my dear sir; rather doubtful as yet," replied the little man. "Fizkin's people have got three-and-thirty voters in the lock-up coach-house at the White Hart."

"In the coach-house!" said Mr. Pickwick, considerably astonished by this second stroke of policy.

"They keep 'em locked up there till they want 'em," resumed the little man. "The effect of that is, you see, to prevent our getting at them; and even if we could, it would be of no use, for they keep them very drunk on purpose. Smart fellow Fizkin's agent—very smart fellow indeed."

Mr. Pickwick stared, but said nothing.

"We are pretty confident, though," said Mr. Perker, sinking his voice almost to a whisper. "We had a little tea-party here, last night—five-and-forty women, my dear sir—and gave every one of 'em a green parasol when she went away."

"A parasol!" said Mr. Pickwick.

"Fact, my dear sir, fact. Five-and-forty green parasols, at seven and sixpence a-piece. All women like finery,—extraordinary the effect of those parasols. Secured all their husbands, and half their brothers—beats stockings and flannel, and all that sort of thing hollow. My idea, my dear sir, entirely. Hail, rain, or sunshine, you can't walk half a dozen yards up the street, without encountering half a dozen green parasols."—*Pickwick, Chap. 13.*

ELECTION CANDIDATES.

Mr. Horatio Fizkin, and the honorable Samuel Slumkey, with their hands upon their hearts, were bowing with the utmost affability to the troubled sea of heads that inundated the open space in front; and from whence arose a storm of groans, and shouts, and yells, and hootings, that would have done honor to an earthquake.

Pickwick, Chap. 13.

EMIGRANT SHIP.

Gigantic in the basin just beyond the church looms my Emigrant Ship, her name, the Amazon. Her figure-head is not disfigured, as those beauteous founders of the race of strong-minded women are fabled to have been, for the convenience of drawing the bow; but I sympathize with the carver:—

"A flattering carver, who made it his care
To carve busts as they ought to be,—not as they were."

My Emigrant Ship lies broadside on-to the wharf. Two great gangways made of spars and planks connect her with the wharf; and up and down these gangways, perpetually crowding to and fro and in and out, like ants, are the Emigrants who are going to sail in my Emigrant Ship. Some with cabbages, some with loaves of bread, some with cheese and butter, some with milk and beer, some with boxes, beds, and bundles, some with babies—nearly all with children—nearly all with bran-new tin cans for their daily allowance of water, uncomfortably suggestive of a tin flavor in the drink. To and fro, up and down, aboard and ashore, swarming here and there and everywhere, my Emigrants. And still, as the Dock Gate swings upon its hinges, cabs appear, and carts appear, and vans appear, bringing more of my Emigrants, with more cabbages, more loaves, more cheese and butter, more milk and beer, more boxes, beds, and bundles, more tin cans, and on those shipping investments accumulated compound interest of children.

I go aboard my Emigrant Ship. I go first to the great cabin, and find it in the usual condition of a cabin at that pass. Perspiring landmen, with loose papers, and with pens and inkstands, pervade it; and the general appearance of things is as if the late Mr. Amazon's funeral had just come home from the cemetery, and the disconsolate Mrs. Amazon's trustees found the affairs in great disorder, and were looking high and low for the will. I go out on the poop-deck for air, and, surveying the emigrants on the deck below (indeed they are crowded all about me, up there too), find more pens and inkstands in action, and more papers, and interminable complications respecting accounts with individuals for tin cans and what not. But nobody is in an ill-temper, nobody is the worse for drink, nobody swears an oath or uses a coarse word, nobody appears depressed, nobody is weeping; and down upon the deck, in every corner where it is possible to find a few square feet to kneel, crouch, or lie in, people in every unsuitable attitude for writing are writing letters.

Now, I have seen emigrant ships before this day in June. And these people are so strikingly different from all other people in like circumstances whom I have ever seen, that I wonder aloud, "What *would* a stranger suppose these emigrants to be!"

The vigilant, bright face of the weather-browned captain of the Amazon is at my shoulder, and he says: "What, indeed! The most of these came aboard yesterday evening. They came from various parts of England in small parties that had never seen one another before. Yet they had not been a couple of hours on board when they established their own police, made their own regulations, and set their own watches at all the hatchways. Before nine o'clock the ship was as orderly and as quiet as a man-of-war."

I looked about me again, and saw the letter-writing going on with the most curious composure. Perfectly abstracted in the midst of the crowd; while great casks were swinging aloft, and being lowered into the hold; while hot agents were hurrying up and down, adjusting the interminable accounts; while two hundred strangers were searching everywhere for two hundred other strangers, and were asking questions about them of two hundred more; while the children played up and down all the steps, and in and out among all the people's legs, and were beheld, to the general dismay, toppling over all the dangerous places,—the letter-writers wrote on calmly. On the starboard side of the ship a grizzled man dictated a long letter to another grizzled man in an immense fur cap; which letter was of so profound a quality, that it became necessary for the amanuensis at intervals to take off his fur cap in both his hands, for the ventilation of his brain, and stare at him who dictated, as a man of many mysteries, who was worth looking at. On the larboard side a woman had covered a belaying-pin with a white cloth, to make a neat desk of it, and was sitting on a little box, writing with the deliberation of a bookkeeper. Down upon her breast on the planks of the deck at this woman's feet, with her head diving in under a beam of the bulwarks on that side, as an eligible place of refuge for her sheet of paper, a neat and pretty girl wrote for a good hour (she fainted at last), only rising to the surface occasionally for a dip of ink. Alongside the boat, close to me on the poop-deck, another girl, a fresh, well-grown country girl, was writing another letter on the bare deck. Later in the day, when this self-same boat was filled with a choir who sang glees and catches for a long time, one of the singers, a girl, sang her part mechanically all the while, and wrote a letter in the bottom of the boat while doing so.

Uncommercial Traveller, Chap. 19.

EMIGRANTS—On ship-board.

There were English people, Irish people, Welsh people, and Scotch people there; all with their little store of coarse food and shabby clothes; and nearly all, with their families of children. There were children of all ages; from the baby at the breast to the slattern-girl who was as much a grown woman as her mother. Every kind of domestic suffering that is bred in poverty, illness, banishment, sorrow, and long travel in bad weather, was crammed into the little space; and yet was there infinitely less of complaint and querulousness, and infinitely more of mutual assistance and general kindness to be found in that unwholesome ark, than in many brilliant ball-rooms.

Mark looked about him wistfully, and his face

brightened as he looked. Here an old grandmother was crooning over a sick child, and rocking it to and fro, in arms hardly more wasted than its own young limbs; here a poor woman with an infant in her lap, mended another little creature's clothes, and quieted another who was creeping up about her from their scanty bed upon the floor. Here were old men awkwardly engaged in little household offices, wherein they would have been ridiculous but for their goodwill and kind purpose; and here were swarthy fellows—giants in their way—doing such little acts of tenderness for those about them, as might have belonged to gentlest-hearted dwarfs. The very idiot in the corner who sat mowing there all day, had his faculty of imitation roused by what he saw about him; and snapped his fingers, to amuse a crying child.

Martin Chuzzlewit, Chap. 15.

EMBRACE—An earnest.

You never will derive so much delight from seeing a glorious little woman in the arms of a third party, as you would have felt if you had seen Dot run into the Carrier's embrace. It was the most complete, unmitigated, soul-fraught little piece of earnestness that ever you beheld in all your days.

Cricket on the Hearth, Chap. 3.

EMBRACE—An; likened to the path of virtue.

By-and-by, I noticed Wemmick's arm beginning to disappear again, and gradually fading out of view. Shortly afterward, his mouth began to widen again. After an interval of suspense on my part that was quite enthralling and almost painful, I saw his hand appear on the other side of Miss Skiffins. Instantly, Miss Skiffins stopped it with the neatness of a placid boxer, took off that girdle or cestus as before, and laid it on the table. Taking the table to represent the path of virtue, I am justified in stating that during the whole time of the Aged's reading, Wemmick's arm was straying from the path of virtue and being recalled to it by Miss Skiffins.—*Great Expectations, Chap. 37.*

EMBRACE—An.

"A fraternal railing."

Little Dorrit, Book II., Chap. 14.

ENTHUSIASM.

"We are all enthusiastic, are we not, Mamma?" said Edith, with a cold smile.

"Too much so for our peace, perhaps, my dear," returned her mother; "but we won't complain. Our own emotions are our recompense. If, as your cousin Feenix says, the sword wears out the what's-its-name—"

"The scabbard, perhaps," said Edith.

"Exactly—a little too fast, it is because it is bright and glowing, you know, my dearest love."

Dombey & Son, Chap. 27.

ENERGY.

"Then idiots talk," said Eugene, leaning back, folding his arms, smoking with his eyes shut, and speaking slightly through his nose, "of Energy. If there is a word in the dictionary under any letter from A to Z that I abominate, it is energy. It is such a conventional superstition, such parrot gabble! What the deuce! An.

I to rush out into the street, collar the first man of a wealthy appearance that I meet, shake him, and say, 'Go to law upon the spot, you dog, and retain me, or I'll be the death of you?' Yet that would be energy."

Our Mutual Friend, Book I., Chap. 3.

ENGLISHMEN—As travellers.

We left Philadelphia by steamboat at six o'clock one very cold morning, and turned our faces towards Washington.

In the course of this day's journey, as on subsequent occasions, we encountered some Englishmen (small farmers, perhaps, or country publicans at home) who were settled in America, and were travelling on their own affairs. Of all grades and kinds of men that jostle one in the public conveyances of the States, these are often the most intolerable and the most insufferable companions. United to every disagreeable characteristic that the worst kind of American travellers possess, these countrymen of ours display an amount of insolent conceit and cool assumption of superiority quite monstrous to behold. In the coarse familiarity of their approach, and the effrontery of their inquisitiveness (which they are in great haste to assert, as if they panted to revenge themselves upon the decent old restraints of home), they surpass any native specimens that came within my range of observation; and I often grew so patriotic, when I saw and heard them, that I would cheerfully have submitted to a reasonable fine, if I could have given any other country in the whole world the honor of claiming them for its children.—*American Notes, Chap. 8.*

EPIDEMICS—Moral.

That it is at least as difficult to stay a moral infection as a physical one; that such a disease will spread with the malignity and rapidity of the Plague; that the contagion, when it has once made head, will spare no pursuit or condition, but will lay hold on people in the soundest health, and become developed in the most unlikely constitutions, is a fact as firmly established by experience as that we human creatures breathe an atmosphere. A blessing beyond appreciation would be conferred upon mankind, if the tainted, in whose weakness or wickedness these virulent disorders are bred, could be instantly seized and placed in close confinement (not to say summarily smothered) before the poison is communicable.

* * * * *

Bred at first, as many physical diseases are, in the wickedness of men, and then disseminated in their ignorance, these epidemics, after a period, get communicated to many sufferers who are neither ignorant nor wicked. Mr. Pancks might or might not have caught the illness himself from a subject of this class; but, in this category he appeared before Clennam, and the infection he threw off was all the more virulent.

Little Dorrit, Book II., Chap. 13.

EPITHET—Definition of an.

A very common imprecation concerning the most beautiful of human features: which, if it were heard above, only once out of every fifty thousand times that it is uttered below, would render blindness as common a disorder as measles.—*Oliver Twist, Chap. 16.*

ESSAY—Pott's mode of preparing an.

"They appeared in the form of a copious review of a work on Chinese metaphysics, sir," said Pott.

"Oh," observed Mr. Pickwick; "from your pen, I hope?"

"From the pen of my critic, sir," rejoined Pott, with dignity.

"An abstruse subject, I should conceive," said Mr. Pickwick.

"Very, sir," responded Pott, looking intensely sage. "He *crammed* for it, to use a technical but expressive term; he read up for the subject, at my desire, in the *Encyclopædia Britannica*."

"Indeed!" said Mr. Pickwick; "I was not aware that that valuable work contained any information respecting Chinese metaphysics."

"He read, sir," rejoined Pott, laying his hand on Mr. Pickwick's knee, and looking around with a smile of intellectual superiority, "he read for metaphysics under the letter M, and for China under the letter C, and combined his information, sir!"—*Pickwick, Chap. 51.*

ETERNITY.

Alas, alas! that the few bubbles on the surface of eternity—all that Heaven wills we should see of that dark, deep stream—should be so lightly scattered!—*Nicholas Nickleby, Chap. 6.*

EVIDENCE—Of a witness.

I remember, too, how hard her mistress was upon her (she was a servant of all work), and with what a cruel pertinacity that piece of Virtue spun her thread of evidence double by intertwinning it with the sternest thread of construction.—*Uncommercial Traveller, Chap. 18.*

EVIDENCE—Circumstantial.

In his lay capacity, he persisted in sitting down in the damp to such an insane extent, that when his coat was taken off to be dried at the kitchen fire, the circumstantial evidence on his trousers would have hanged him if it had been a capital offence.—*Great Expectations, Chap. 6.*

EVENING—The influences of a summer.

No doubt there are a great many things to be said appropriate to a summer evening, and no doubt they are best said in a low voice, as being most suitable to the peace and serenity of the hour; long pauses, too, at times, and then an earnest word or so, and then another interval of silence, which, somehow, does not seem like silence, either; and perhaps now and then a hasty turning away of the head, or drooping of the eyes towards the ground, all these minor circumstances, with a disinclination to have candles introduced and a tendency to confuse hours with minutes, are doubtless mere influences of the time, as many lovely lips can clearly testify.—*Nicholas Nickleby, Chap. 49.*

EVENING—A summer Sunday.

It was a hot summer Sunday evening. The residence in the centre of the habitable globe, at all times stuffed and close as if it had an incurable cold in its head, was that evening particularly stifling. The bells of the churches had done their worst in the way of clanging among the unmelodious echoes of the streets, and the lighted windows of the churches had

ceased to be yellow in the gray dusk, and had died out opaque black.

Little Dorrit, Book II., Chap. 24.

EVENING—In the city.

The City looked unpromising enough, as Bella made her way along its gritty streets. Most of its money-mills were slackening sail, or had left off grinding for the day. The master-millers had already departed, and the journeymen were departing. There was a jaded aspect on the business lanes and courts, and the very pavements had a weary appearance, confused by the tread of a million of feet. There must be hours of night to temper down the day's distraction of so feverish a place. As yet the worry of the newly-stopped whirling and grinding on the part of the money-mills seemed to linger in the air, and the quiet was more like the prostration of a spent giant than the repose of one who was renewing his strength.

Our Mutual Friend, Book III., Chap. 16.

EVENING—in London—A dusty.

A gray, dusty, withered evening in London city has not a hopeful aspect. The closed warehouses and offices have an air of death about them, and the national dread of color has an air of mourning. The towers and steeples of the many house-encompassed churches, dark and dingy as the sky that seems descending on them, are no relief to the general gloom; a sun-dial on a church wall has the look, in its useless black shade, of having failed in its business enterprise and stopped payment forever; melancholy waifs and strays of housekeepers and porters sweep melancholy waifs and strays of papers and pins into the kennels, and other more melancholy waifs and strays explore them, searching and stooping and poking for anything to sell.

Our Mutual Friend, Book II., Chap. 15.

EVENING—In the spring-time.

It was a lovely evening, in the spring-time of the year; and in the soft stillness of the twilight, all nature was very calm and beautiful. The day had been fine and warm; but at the coming on of night the air grew cool, and in the mellowing distance, smoke was rising gently from the cottage chimneys. There were a thousand pleasant scents diffused around, from young leaves and fresh buds; the cuckoo had been singing all day long, and was but just now hushed; the smell of earth newly upturned, first breath of hope to the first laborer, after his garden withered, was fragrant in the evening breeze. It was a time when most men cherish good resolves, and sorrow for the wasted past; when most men, looking on the shadows, as they gather, think of that evening which must close on all, and that to-morrow which has none beyond.—*Martin Chuzzlewit, Chap. 20.*

EVENING—An autumn.

A moment, and its glory was no more. The sun went down beneath the long dark lines of hill and cloud which piled up in the west an airy city, wall heaped on wall, and battlement on battlement; the light was all withdrawn; the shining church turned cold and dark; the stream forgot to smile; the birds were silent; and the gloom of winter dwelt on everything.

An evening wind uprose too, and the slighter branches cracked and rattled as they moved, in skeleton dances, to its moaning music. The withering leaves, no longer quiet, hurried to and fro, in search of shelter from its chill pursuit; the laborer unyoked his horses, and with head bent down, trudged briskly home beside them; and from the cottage windows lights began to glance and wink upon the darkening fields.

Then the village forge came out in all its bright importance. The lusty bellows roared Ha, ha! to the clear fire, which roared in turn, and bade the shining sparks dance gaily to the merry clinking of the hammers on the anvil. The gleaming iron, in its emulation, sparkled too, and shed its red-hot gems around profusely. The strong smith and his men dealt such strokes upon their work as made even the melancholy night rejoice, and brought a glow into its dark face as it hovered about the door and windows, peeping curiously in above the shoulders of a dozen loungers. As to this idle company, there they stood, spell-bound by the place, and, casting now and then a glance upon the darkness in their rear, settled their lazy elbows more at ease upon the sill, and leaned a little further in: no more disposed to tear themselves away, than if they had been born to cluster round the blazing hearth like so many crickets.

Martin Chuzzlewit, Chap. 2.

EXAGGERATION—Of Caleb Plummer.

"So you were out in the rain last night, father, in your beautiful new great-coat," said Caleb's daughter.

"In my beautiful new great-coat," answered Caleb, glancing towards a clothes-line in the room, on which the sackcloth garment, previously described, was carefully hung up to dry.

"How glad I am you bought it, father!"

"And of such a tailor, too," said Caleb. "Quite a fashionable tailor. It's too good for me."

The Blind Girl rested from her work, and laughed with delight. "Too good, father! What can be too good for you?"

"I'm half ashamed to wear it though," said Caleb, watching the effect of what he said, upon her brightening face, "upon my word! When I hear the boys and people say behind me, 'Hal-loa! Here's a swell!' I don't know which way to look. And when the beggar wouldn't go away last night; and, when I said I was a very common man, said 'No, your Honor! Bless your Honor, don't say that!' I was quite ashamed. I really felt as if I hadn't a right to wear it."

Happy Blind Girl! How merry she was in her exultation!

"I see you, father," she said, clasping her hands, "as plainly, as if I had the eyes I never want when you are with me. A blue coat—"

"Bright blue," said Caleb.

"Yes, yes! Bright blue!" exclaimed the girl, turning up her radiant face; "the color I can just remember in the blessed sky! You told me it was blue before! A bright blue coat—"

"Made loose to the figure," suggested Caleb.

"Yes! loose to the figure!" cried the Blind Girl, laughing heartily; "and in it, you, dear father, with your merry eye, your smiling face, your free step, and your dark hair—looking so young and handsome!"

"Halloa! Halloa!" said Caleb. "I shall be vain, presently."

"I think you are, already," cried the Blind Girl, pointing at him, in her glee. "I know you, father! Ha, ha, ha! I've found you out, you see!"

How different the picture in her mind, from Caleb, as he sat observing her! She had spoken of his free step. She was right in that. For years and years, he had never once crossed that threshold at his own slow pace, but with a foot-fall counterfeited for her ear; and never had he, when his heart was heaviest, forgotten the light tread that was to render hers so cheerful and courageous!

Heaven knows! But I think Caleb's vague bewilderment of manner may have half originated in his having confused himself about himself and everything around him, for the love of his Blind Daughter. How could the little man be otherwise than bewildered, after laboring for so many years to destroy his own identity, and that of all the objects that had any bearing on it?

"There we are," said Caleb, falling back a pace or two to form the better judgment of his work; "as near the real thing as sixpenn'orth of halfpence is to sixpence. What a pity that the whole front of the house opens at once! If there was only a staircase in it, now, and regular doors to the rooms to go in at! But that's the worst of my calling, I'm always deluding myself, and swindling myself."

"You are speaking quite softly. You are not tired, father?"

"Tired," echoed Caleb, with a great burst of animation, "what should tire me, Bertha? I was never tired. What does it mean?"

To give the greater force to his words, he checked himself in an involuntary imitation of two half-length stretching and yawning figures on the mantel-shelf, who were represented as in one eternal state of weariness from the waist upwards; and hummed a fragment of a song. It was a Bacchanalian song, something about a Sparkling Bowl. He sang it with an assumption of a Devil-may-care voice, that made his face a thousand times more meagre and more thoughtful than ever.

Cricket on the Hearth, Chap. 2.

EXECUTION—The gallows.

The time wore on. The noises in the streets became less frequent by degrees, until silence was scarcely broken save by the bells in church towers, marking the progress—softer and more stealthy while the city slumbered—of that Great Watcher with the hoary head, who never sleeps or rests. In the brief interval of darkness and repose which feverish towns enjoy, all busy sounds were hushed; and those who awoke from dreams lay listening in their beds, and longed for dawn, and wished the dead of the night were past.

Into the street outside the jail's main wall, workmen came straggling at this solemn hour, in groups of two or three, and meeting in the centre, cast their tools upon the ground and spoke in whispers. Others soon issued from the jail itself, bearing on their shoulders planks and beams; these materials being all brought forth, the rest bestirred themselves, and the dull sound of hammers began to echo through the stillness.

Here and there among this knot of laborers, one, with a lantern or a smoky link, stood by to light his fellows at their work; and by its doubtful aid, some might be dimly seen taking up the pavement of the road, while others held great upright posts, or fixed them in the holes thus made for their reception. Some dragged slowly on towards the rest an empty cart, which they brought rumbling from the prison yard; while others erected strong barriers across the street. All were busily engaged. Their dusky figures moving to and fro, at that unusual hour, so active and so silent, might have been taken for those of shadowy creatures toiling at midnight on some ghostly, unsubstantial work, which, like themselves, would vanish with the first gleam of day, and leave but morning mist and vapor.

While it was yet dark, a few lookers-on collected, who had plainly come there for the purpose and intended to remain: even those who had to pass the spot on their way to some other place, lingered yet, as though the attraction of that were irresistible. Meanwhile the noise of saw and mallet went on briskly, mingled with the clattering of boards on the stone pavement of the road, and sometimes with the workmen's voices as they called to one another. Whenever the chimes of the neighboring church were heard—and that was every quarter of an hour—a strange sensation, instantaneous and indescribable, but perfectly obvious, seemed to pervade them all.

Gradually a faint brightness appeared in the east, and the air, which had been very warm all through the night, felt cool and chilly. Though there was no daylight yet, the darkness was diminished, and the stars looked pale. The prison, which had been a mere black mass with little shape or form, put on its usual aspect; and ever and anon a solitary watchman could be seen upon its roof, stopping to look down upon the preparations in the street. This man, from forming, as it were, a part of the jail, and knowing, or being supposed to know, all that was passing within, became an object of as much interest, and was as eagerly looked for, and as awfully pointed out, as if he had been a spirit.

By-and-bye, the feeble light grew stronger, and the houses, with their sign boards and inscriptions, stood plainly out, in the dull gray morning. Heavy stage wagons crawled from the inn-yard opposite, and travellers peeped out; and as they rolled sluggishly away, cast many a backward look towards the jail. And now the sun's first beams came glancing into the street; and the night's work, which, in its various stages and in the varied fancies of the lookers-on had taken a hundred shapes, wore its own proper form—a scaffold and a gibbet.

As the warmth of cheerful day began to shed itself upon the scanty crowd, the murmur of tongues was heard, shutters were thrown open and blinds drawn up, and those who had slept in rooms over against the prison, where places to see the execution were let at high prices, rose hastily from their beds. In some of the houses, people were busy taking out the window sashes for the better accommodation of spectators; in others, the spectators were already seated, and beguiling the time with cards, or drinks, or jokes among themselves. Some had purchased seats upon the house-tops, and were already crawling

to their stations from parapet and garret window. Some were yet bargaining for good places, and stood in them in a state of indecision; gazing at the slowly-swelling crowd, and at the workmen as they rested listlessly against the scaffold—affecting to listen with indifference to the proprietor's eulogy of the commanding view his house afforded, and the surpassing cheapness of his terms.

A fairer morning never shone. From the roofs and upper stories of these buildings, the spires of city churches and the great cathedral dome were visible, rising up beyond the prison, into the blue sky, and clad in the color of light summer clouds, and showing in the clear atmosphere their every scrap of tracery and fret-work, and every niche and loophole. All was brightness and promise, excepting in the street below, into which (for it yet lay in shadow) the eye looked down as into a dark trench, where, in the midst of so much life, and hope, and renewal of existence, stood the terrible instrument of death. It seemed as if the very sun forebore to look upon it.

But it was better, grim and sombre in the shade, than when, the day being more advanced, it stood confessed in the full glare and glory of the sun, with its black paint blistering, and its nooses dangling in the light like loathsome garlands. It was better in the solitude and gloom of midnight, with a few forms clustering about it, than in the freshness and the stir of morning, the centre of an eager crowd. It was better haunting the street like a spectre, when men were in their beds, and influencing perchance the city's dreams, than braving the broad day, and thrusting its obscene presence upon their waking senses.

Five o'clock had struck—six—seven—and eight. Along the two main streets at either end of the cross-way, a living stream had now set in, rolling towards the marts of gain and business. Carts, coaches, wagons, trucks, and barrows, forced a passage through the outskirts of the throng, and clattered onward in the same direction. Some of these, which were public conveyances and had come from a short distance in the country, stopped; and the driver pointed to the gibbet with his whip, though he might have spared himself the pains, for the heads of all the passengers were turned that way without his help, and the coach windows were stuck full of staring eyes. In some of the carts and wagons, women might be seen, glancing fearfully at the same unsightly thing; and even little children were held up above the people's heads to see what kind of toy a gallows was, and learn how men were hanged.

Two rioters were to die before the prison, who had been concerned in the attack upon it; and one directly afterwards in Bloomsbury Square.

As the hour approached, a buzz and hum arose, which, deepening every moment, soon swelled into a roar, and seemed to fill the air. No words or even voices could be distinguished in this clamor, nor did they speak much to each other; though such as were better informed upon the topic than the rest, would tell their neighbors, perhaps, that they might know the hangman when he came out, by his being the shorter one; and that the man who was to suffer with him was named Hugh: and that it was

Barnaby Rudge who would be hanged in Bloomsbury Square.

The hum grew, as the time drew near, so loud, that those who were at the windows could not hear the church-clock strike, though it was close at hand. Nor had they any need to hear it, either, for they could see it in the people's faces. So surely as another quarter chimed, there was a movement in the crowd—as if something had passed over it—as if the light upon them had been changed—in which the fact was readable as on a brazen dial, figured by a giant's hand.

Three quarters past eleven! The murmur now was deafening, yet every man seemed mute. Look where you would among the crowd, you saw strained eyes and lips compressed; it would have been difficult for the most vigilant observer to point this way or that, and say that yonder man had cried out. It were as easy to detect the motion of lips in a sea-shell.

Three quarters past eleven! Many spectators who had retired from the windows came back refreshed, as though their watch had just begun. Those who had fallen asleep roused themselves; and every person in the crowd made one last effort to better his position—which caused a press against the sturdy barriers that made them bend and yield like twigs. The officers, who until now had kept together, fell into their several positions, and gave the words of command. Swords were drawn, muskets shouldered, and the bright steel, winding its way among the crowd, gleamed and glittered in the sun like a river. Along this shining path two men came hurrying on, leading a horse, which was speedily harnessed to the cart at the prison door. Then, a profound silence replaced the tumult that had so long been gathering, and a breathless pause ensued. Every window was now choked up with heads; the house-tops teemed with people—clinging to chimneys, peering over gable-ends, and holding on where the sudden loosening of any brick or stone would dash them down into the street. The church-tower, the church-roof, the church-yard, the prison-leads, the very water-spouts and lamp-posts—every inch of room—swarmed with human life.

At the first stroke of twelve the prison-bell began to toll. Then the roar—mingled now with cries of "Hats off!" and "Poor fellows!" and, from some specks in the great concourse, with a shriek or groan—burst forth again. It was terrible to see—if any one in that distraction of excitement could have seen—the world of eager eyes, all strained upon the scaffold and the beam.—*Barnaby Rudge, Chap. 77.*

EXECUTION OF FAGIN—Hours preceding the.

He sat down on a stone bench opposite the door, which served for seat and bedstead; and casting his bloodshot eyes upon the ground, tried to collect his thoughts. After a while, he began to remember a few disjointed fragments of what the judge had said: though it had seemed to him, at the time, that he could not hear a word. These gradually fell into their proper places, and by degrees suggested more: so that in a little time he had the whole, almost as it was delivered. To be hanged by the neck, till he was dead—that was the end. To be hanged by the neck till he was dead.

As it came on very dark, he began to think of all the men he had known who had died upon the scaffold; some of them through his means. They rose up in such quick succession, that he could hardly count them. He had seen some of them die—and had joked, too, because they died with prayers upon their lips. With what a rattling noise the drop went down; and how suddenly they changed, from strong and vigorous men to dangling heaps of clothes!

Some of them might have inhabited that very cell—sat upon that very spot. It was very dark; why didn't they bring a light? The cell had been built for many years. Scores of men must have passed their last hours there. It was like sitting in a vault strewn with dead bodies—the cap, the noose, the pinioned arms, the faces that he knew, even beneath that hideous veil.—Light, light!

At length, when his hands were raw with beating against the heavy door and walls, two men appeared: one bearing a candle, which he thrust into an iron candlestick fixed against the wall: the other dragging in a mattress on which to pass the night; for the prisoner was to be left alone no more.

Then came night—dark, dismal, silent night. Other watchers are glad to hear the church-clocks strike, for they tell of life and coming day. To the few they brought despair. The boom of every iron bell came laden with the one, deep, hollow sound—Death. What availed the noise and bustle of cheerful morning, which penetrated even there, to him? It was another form of knell, with mockery added to the warning.

The day passed off—day!—there was no day; it was gone as soon as come—and night came on again; night so long, and yet so short; long in its dreadful silence, and short in its fleeting hours. At one time he raved and blasphemed, and at another howled and tore his hair. Venerable men of his own persuasion had come to pray beside him, but he had driven them away with curses. They renewed their charitable efforts, and he beat them off.

Saturday night. He had only one night more to live. And as he thought of this, the day broke—Sunday.

It was not until the night of this last awful day, that a withering sense of his helpless, desperate state came in its full intensity upon his blighted soul; not that he had ever held any defined or positive hope of mercy, but that he had never been able to consider more than the dim probability of dying so soon. He had spoken little to either of the two men who relieved each other in their attendance upon him, and they, for their parts, made no effort to rouse his attention. He had sat there, awake, but dreaming. Now, he started up, every minute, and with gasping mouth and burning skin, hurried to and fro, in such a paroxysm of fear and wrath that even they—used to such sights—recoiled from him with horror. He grew so terrible, at last, in all the tortures of his evil conscience, that one man could not bear to sit there, eying him alone; and so the two kept watch together.

He cowered down upon his stone bed, and thought of the past. He had been wounded with some missiles from the crowd on the day of his capture, and his head was bandaged

with a linen cloth. His red hair hung down upon his bloodless face; his beard was torn, and twisted into knots; his eyes shone with a terrible light; his unwashed flesh crackled with the fever that burnt him up. Eight—nine—ten. If it was not a trick to frighten him, and those were the real hours treading on each other's heels, where would he be when they came round again? Eleven! Another struck before the voice of the previous hour had ceased to vibrate. At eight, he would be the only mourner in his own funeral train; at eleven—

Those dreadful walls of Newgate, which have hidden so much misery and such unspeakable anguish, not only from the eyes, but, too often, and too long, from the thoughts, of men, never held so dread a spectacle as that. The few who lingered as they passed, and wondered what the man was doing who was to be hung to-morrow, would have slept but ill that night, if they could have seen him.

* * * * *

A great multitude had already assembled; the windows were filled with people, smoking and playing cards to beguile the time; the crowd were pushing, quarrelling, and joking. Everything told of life and animation, but one dark cluster of objects in the very centre of all—the black stage, the cross-beam, the rope, and all the hideous apparatus of death.

Oliver Twist, Chap. 52.

EXCITEMENT—Mental.

His little black eyes sparkled electrically. His very hair seemed to sparkle, as he roughened it. He was in that highly-charged state that one might have expected to draw sparks and snaps from him by presenting a knuckle to any part of his figure.

Little Dorrit, Book I., Chap. 32.

EXPECTORATION—In America.

Chollop sat smoking and improving the circle, without making any attempts either to converse, or to take leave; apparently laboring under the not uncommon delusion, that for a free and enlightened citizen of the United States to convert another man's house into a spittoon for two or three hours together, was a delicate attention, full of interest and politeness, of which nobody could ever tire.

Martin Chuzzlewit, Chap. 33.

EXPRESSION—A triumphant.

The hard-headed man looked triumphantly round, as if he had been very much contradicted by somebody, but had got the better of him at last.—*Pickwick, Chap. 6.*

EXPRESSION—A fierce.

The old lady, quite unconscious that she had spoken above a whisper, drew herself up, and looked carving-knives at the hard-headed delinquent.—*Pickwick, Chap. 6.*

EXPRESSION—Of feature (Joe).

"Supper's ready, sir," was the prompt reply.

"Have you just come here, sir?" inquired

Mr. Tupman, with a piercing look.

"Just," replied the fat boy.

Mr. Tupman looked at him very hard again; but there was not a wink in his eye, or a curve

in his face; there was not a gleam of mirth, or anything but feeding in his whole visage.

Pickwick, Chap. 8.

EXPRESSION—An unhappy.

Mr. Winkle responded with a forced smile, and took up the spare gun with an expression of countenance which a metaphysical rook, impressed with a foreboding of his approaching death by violence, may be supposed to assume. It might have been keenness, but it looked remarkably like misery.—*Pickwick, Chap. 7.*

EXPRESSION—A weighty.

Amidst the general hum of mirth and conversation that ensued, there was a little man with a puffy Say-nothing-to-me, or-I'll-contradict-you sort of countenance, who remained very quiet; occasionally looking round him when the conversation slackened, as if he contemplated putting in something very weighty; and now and then bursting into a short cough of inexpressible grandeur.—*Pickwick, Chap. 7.*

EXPRESSION.

Mr. Craggs seemed positively to grate upon his own hinges, as he delivered this opinion.

Battle of Life, Chap. 1.

EXPRESSION—A convivial.

As they drank with a great relish, and were naturally of a red-nosed, pimple-faced, convivial look, their presence rather increased than detracted from that decided appearance of comfort which was the great characteristic of the party.—*Old Curiosity Shop, Chap. 49.*

EXPRESSION—After sleep.

Here Bazzard awoke himself by his own snoring; and, as is usual in such cases, sat apoplectically staring at vacancy, as defying vacancy to accuse him of having been asleep.

Edwin Drood, Chap. 11.

EXPRESSION—The imitation of.

Any strongly marked expression of face on the part of a chief actor in a scene of great interest, to whom many eyes are directed, will be unconsciously imitated by the spectators.

Tale of Two Cities, Book II., Chap. 3.

EXPRESSION—Of dress.

"He is the most friendly and amenable creature in existence; and as for advice!—But nobody knows what that man's mind is, except myself."

My aunt smoothed her dress and shook her head, as if she smoothed defiance of the whole world out of the one, and shook it out of the other.—*David Copperfield, Chap. 14.*

EXPRESSION—Of benevolence.

As to the General, he observed, with his usual benevolence, that being one of the company, he wouldn't interfere in the transaction on any account; so he appropriated the rocking-chair to himself, and looked at the prospect, like a good Samaritan waiting for a traveller.

Martin Chuzzlewit, Chap. 21.

EXPRESSION—A concentrated.

With the quick observation of his class, Stephen Blackpool bent his attentive face—his face,

which, like the faces of many of his order, by dint of long working with eyes and hands in the midst of a prodigious noise, had acquired the concentrated look with which we are familiar in the countenances of the deaf—the better to hear what she asked him.

Hard Times, Book I., Chap. 12.

EYES.

But his eyes, too close together, were not so nobly set in his head as those of the king of beasts are in his, and they were sharp rather than bright—pointed weapons with little surface to betray them. They had no depth or change; they glittered, and they opened and shut. So far, and waiving their use to himself, a clock-maker could have made a better pair.

Little Dorrit, Book I., Chap. 1.

EYES—Sinister.

He had eyes of a surface black, with no depth in the color or form, and much too near together—as if they were afraid of being found out in something, singly, if they kept too far apart. They had a sinister expression, under an old cocked-hat like a three-cornered spittoon, and over a great muffler for the chin and throat, which descended nearly to the wearer's knees.

Tale of Two Cities, Chap. 3.

EYE—A solemn.

It made him hot to think what the Chief Butler's opinion of him would have been, if that illustrious personage could have plumbed with that heavy eye of his the stream of his meditations.—*Little Dorrit, Book II., Chap. 18.*

EYES—Of Mr. Crisparkle.

He had the eyes of a microscope and a telescope combined, when they were unassisted.

Edwin Drood, Chap. 6.

EYES—Inexpressive.

Mr. Charles Kitterbell was a small, sharp, spare man, with a very large head, and a broad, good-humored countenance. He looked like a faded giant, with the head and face partially restored; and he had a cast in his eye which rendered it quite impossible for any one with whom he conversed to know where he was looking. His eyes appeared fixed on the wall, and he was staring you out of countenance; in short, there was no catching his eye, and perhaps it is a merciful dispensation of Providence that such eyes are not catching.—*Tales, Chap. 11.*

EYES—Inquisitive.

A tall, thin, bony man, with an interrogative nose, and little restless perking eyes, which appear to have been given him for the sole purpose of peeping into other people's affairs with.

Sketches (Scenes), Chap. 4.

EYES—Of Ruth.

They walked up and down three or four times, speaking about Tom and his mysterious employment. Now that was a very natural and innocent subject, surely. Then why, whenever Ruth lifted up her eyes, did she let them fall again immediately, and seek the uncongenial pavement of the court? They were not such eyes as shun the light: they were not such eyes as require to be hoarded to enhance their value.

They were much too precious and too genuine to stand in need of arts like those. Somebody must have been looking at them!

Martin Chuzzlewit, Chap. 45.

There was no flour on Ruth's hands when she received them in the triangular parlor, but there were pleasant smiles upon her face, and a crowd of welcomes shining out of every smile, and gleaming in her bright eyes. By-the-bye, how bright they were! Looking into them for but a moment, when you took her hand, you saw, in each, such a capital miniature of yourself, representing you as such a restless, flashing, eager, brilliant little fellow—

Ah! if you could only have kept them for your own miniature! But, wicked, roving, restless, too impartial eyes, it was enough for any one to stand before them, and straightway, there he danced and sparkled quite as merrily as you!

Martin Chuzzlewit, Chap. 39.

EYE—Its expression.

He gave me only a look with his aiming eye—no, not a look, for he shut it up, but wonders may be done with an eye by hiding it.

Great Expectations, Chap. 10.

EYES—Bright.

Bright eyes they were. Eyes that would bear a world of looking in, before their depth was fathomed. Dark eyes, that reflected back the eyes which searched them; not flashingly, or at the owner's will, but with a clear, calm, honest, patient radiance, claiming kindred with that light which Heaven called into being. Eyes that were beautiful and true, and beaming with Hope. With Hope so young and fresh; with Hope so buoyant, vigorous, and bright, despite the twenty years of work and poverty on which they had looked, that they became a voice to Trotty Veck, and said: "I think we have some business here—a little!"

Christmas Chimes, 1st quarter.

EYE—Its devilish expression.

Witch Two laughs at us. Witch Three scowls at us. Witch sisterhood all stitch, stitch. First Witch has a red circle round each eye. I fancy it like the beginning of the development of a perverted diabolical halo, and that, when it spreads all round her head, she will die in the odor of devilry.

Uncommercial Traveller, Chap. 5.

EYE—A learned.

As Mr. Pickwick said this, he looked encyclopædias at Mr. Peter Magnus.

Pickwick, Chap. 24.

EYE—An expressive.

He had always one eye wide open, and one eye nearly shut; and the one eye nearly shut was always the expressive eye.

Cricket on the Hearth, Chap. 1.

F

FACES—Their expression.

He had that rather wild, strained, seared marking about the eyes, which may be observed in all free livers of his class, from the portrait of Jeffries downward, and which can be traced, under various disguises of Art, through the portraits of every Drinking Age.

* * * * *

Shouldering itself towards the visage of the Lord Chief Justice in the Court of King's Bench, the florid countenance of Mr. Stryver might be daily seen, bursting out of the bed of wigs, like a great sunflower pushing its way at the sun from among a rank garden-full of flaring companions.

Stryver, in *Tale of Two Cities, Chap. 5.*

Mr. Pancks was making a very porcupine of himself by sticking his hair up, in the contemplation of this state of accounts.

Little Dorrit, Book II., Chap. 13.

Mrs. General stopped, and added internally, for the setting of her face, "Papa, potatoes, poultry, prunes, and prism."

Little Dorrit, Book II., Chap. 16.

Mr. Pancks listened with such interest that regardless of the charms of the Eastern pipe, he put it in the grate among the fire-irons, and occupied his hands during the whole recital in so erecting the loops and hooks of hair all over his head, that he looked, when it came to a conclusion, like a journeyman Hamlet in conversation with his father's spirit.

Little Dorrit, Book II., Chap. 13.

His villainous countenance was a regular stamped receipt for cruelty.

Oliver Twist, Chap. 3.

With a face that might have been carved out of *lignum vite*, for anything that appeared to the contrary.—*Nicholas Nickleby, Chap. 14.*

At the word Suspect, she turned her eyes momentarily upon her son, with a dark frown, as if the sculptor of old Egypt had indented it in the hard granite face, to frown for ages.

Mrs. Clennam, in *Little Dorrit, Book I., Chap. 5.*

A pale, puffy-faced, dark-haired person of thirty, with big dark eyes that wholly wanted lustre, and a dissatisfied, doughy complexion, that seemed to ask to be sent to the baker's. A gloomy person, with tangled locks, and a general air of having been reared under the shadow of that baleful tree of Java which has given shelter to more lies than the whole botanical kingdom.—*Edwin Drood, Chap. 11.*

His color has turned to a livid white, and ominous marks have come to light about his nose, as if the finger of the very devil himself had, within the last few moments, touched it here and there.

* * * * *

Here, too, the bride's aunt and next relation; a widowed female of a Medusa sort, in a stony cap, glaring petrification at her fellow-creatures.

Here, too, the bride's trustee; an oilcake-fed style of business-gentleman with mooney spectacles, and an object of much interest.

Our Mutual Friend, Book I., Chap. 10.

Mrs. Varden slightly raised her hands, shook her head, and looked at the ground, as though she saw straight through the globe, out at the other end, and into the immensity of space beyond.—*Barnaby Rudge, Chap. 27.*

"To be plain with you, friend, you don't carry in your countenance a letter of recommendation."

"It's not my wish," said the traveller. "My humor is to be avoided."

Barnaby Rudge, Chap. 2.

Mr. Willet drew back from his guest's ear, and without any visible alteration of features, chuckled thrice audibly. This nearest approach to a laugh in which he ever indulged (and that but seldom, and only on extreme occasions) never even curled his lip or effected the smallest change in—no, not so much as a slight wagging of—his great fat, double chin, which at these times, as at all others, remained a perfect desert in the broad map of his face; one changeless, dull, tremendous blank.

Barnaby Rudge, Chap. 29.

His imperturbable face has been as inexpressive as his rusty clothes. One could not even say he has been thinking all this while. He has shown neither patience nor impatience, nor attention nor abstraction. He has shown nothing but his shell. As easily might the tone of a delicate musical instrument be inferred from its case, as the tone of Mr. Tulkinghorn from his case.—*Bleak House, Chap. 11.*

"Here, sir," replied Job, presenting himself on the staircase. We have described him, by-the-bye, as having deeply sunken eyes, in the best of times. In his present state of want and distress, he looked as if those features had gone out of town altogether.—*Pickwick, Chap. 42.*

Marley's face. It was not in impenetrable shadow, as the other objects in the yard were, but had a dismal light about it, like a bad lobster in a dark cellar. It was not angry or ferocious, but looked at Scrooge as Marley used to look, with ghostly spectacles turned up on its ghostly forehead. The hair was curiously stirred, as if by breath or hot air; and, though the eyes were wide open, they were perfectly motionless. That, and its livid color, made it horrible; but its horror seemed to be in spite of the face, and beyond its control, rather than a part of its own expression.—*Christmas Carol, Stave 1.*

A gracious change had come over Benjamin from head to foot. He was much broader, much redder, much more cheerful, and much jollier in all respects. It seemed as if his face had been tied up in a knot before, and was now untwisted and smoothed out.—*Battle of Life, Chap. 2.*

He was tall, thin, and pale; he always fancied he had a severe pain somewhere or other, and his face invariably wore a pinched, screwed-up

expression; he looked, indeed, like a man who had got his feet in a tub of exceedingly hot water, against his will.—*Tales, Chap. 1.*

"I told you not to bang the door so!" repeated Dumps, with an expression of countenance like the knave of clubs, in convulsions.

Tales, Chap. 11.

Such a thoroughly Irish face, that it seemed as if he ought, as a matter of right and principle, to be in rags, and could have no sort of business to be looking cheerfully at anybody out of a whole suit of cloths.

Martin Chuzzlewit, Chap. 17.

Miss Sarah Pocket, whom I now saw to be a little, dry, brown, corrugated old woman, with a small face, that might have been made of walnut-shells, and a large mouth, like a cat's without the whiskers.—*Great Expectations, Chap. 11.*

All his features seemed, with delight, to be going up into his forehead, and never coming back again any more.

Martin Chuzzlewit, Chap. 13.

Her severe face had no thread of relaxation in it, by which any explorer could have been guided to the gloomy labyrinth of her thoughts.

Little Dorrit, Book I., Chap. 5.

Mrs. Meagles was like Mr. Meagles, comely and healthy, with a pleasant English face which had been looking at homely things for five-and-fifty years or more, and shone with a bright reflection of them.

Little Dorrit, Book I., Chap. 2.

There is no sort of whiteness in all the hues under the sun, at all like the whiteness of Monsieur Rigaud's face as it was then. Neither is there any expression of the human countenance at all like that expression, in every little line of which the frightened heart is seen to beat. Both are conventionally compared with death; but the difference is the whole deep gulf between the struggle done, and the fight at its most desperate extremity.—*Little Dorrit, Book I., Chap. 1.*

"Persons don't make their own faces, and it's no more my fault if mine is a good one than it is other people's fault if theirs is a bad one."

Nicholas Nickleby, Chap. 12.

The expression of a man's face is commonly a help to his thoughts, or glossary on his speech; but the countenance of Newman Noggs, in his ordinary moods, was a problem which no stretch of ingenuity could solve.

Nicholas Nickleby, Chap. 3.

Mr. Fang was a lean, long-backed, stiff-necked, middle-sized man, with no great quantity of hair, and what he had, growing on the back and sides of his head. His face was stern, and much flushed. If he were really not in the habit of drinking rather more than was exactly good for him, he might have brought an action against his countenance for libel, and have recovered heavy damages.—*Oliver Twist, Chap. 11.*

Squeers scowled at him with the worst and

most malicious expression of which his face was capable—it was a face of remarkable capability, too, in that way—and shook his fist stealthily.

"Coom, coom, schoolmeaster," said John, "dinnot make a fool o' thyself; for if I was to sheake mine—only once—thou'd fa' doon wi' the wind o' it."—*Nicholas Nickleby, Chap. 42.*

"I will not look for blushes in such a quarter," said Miss Squeers, haughtily, "for that countenance is a stranger to everything but hignominiousness and red-faced boldness."

Nicholas Nickleby, Chap. 42.

He had the special peculiarity of some birds of prey, that when he knitted his brow, his rufled crest stood highest.

Our Mutual Friend, Book I., Chap. 3.

What my aunt saw, or did not see, I defy the science of physiognomy to have made out, without her own consent. I believe there never was anybody with such an imperturbable countenance when she chose. Her face might have been a dead wall on the occasion in question, for any light it threw upon her thoughts.

David Copperfield, Chap. 35.

Having done the honors of his house in this hospitable manner, Mr. Peggotty went out to wash himself in a kettleful of hot water, remarking that "cold would never get his muck off." He soon returned, greatly improved in appearance; but so rubicund, that I couldn't help thinking his face had this in common with the lobsters, crabs, and crawfish—that it went into the hot water very black and came out very red.—*David Copperfield, Chap. 3.*

Tom stopping in the street to look at him, Mr. Tapley for a moment presented to his view an utterly stolid and expressionless face: a perfect dead wall of countenance. But opening window after window in it, with astonishing rapidity, and lighting them all up as for a general illumination, he repeated.

Martin Chuzzlewit, Chap. 48.

With these parting words, and with a grin upon his features altogether indescribable, but which seemed to be compounded of every monstrous grimace of which men or monkeys are capable, the dwarf slowly retreated and closed the door behind him.

Old Curiosity Shop, Chap. 48.

He was something the worse for it, undeniably. The thick mist hung in clots upon his eyelashes like candied thaw; and, between the fog and fire together, there were rainbows in his very whiskers.

Cricket on the Hearth, Chap. 1.

The features of her companion were less easy to him. The great broad chin, with creases in it large enough to hide a finger in; the astonished eyes, that seemed to expostulate with themselves for sinking deeper and deeper into the yielding fat of the soft face; the nose, afflicted with that disordered action of its functions which is generally termed The Snuffles; the short thick throat and laboring chest, with other beauties of the like description, though

calculated to impress the memory, Trotty could at first allot to nobody he had ever known; and yet he had some recollection of them too.

Chimes, 4th quarter.

With that, and with an expression of face in which a great number of opposite ingredients, such as mischief, cunning, malice, triumph, and patient expectation, were all mixed up together in a kind of physiognomical punch, Miss Miggs composed herself to wait and listen, like some fair ogress who had set a trap and was watching for a nibble from a plump young traveller.

Miss Miggs, in *Barnaby Rudge, Chap. 9.*

Happening to look down into the pit, I saw Mr. Guppy, with his hair flattened down upon his head, and woe depicted in his face, looking up at me. I felt, all through the performance, that he never looked at the actors, but constantly looked at me, and always with a carefully prepared expression of the deepest misery and the profoundest dejection.

Bleak House, Chap. 13.

With Mr. Gusher, appeared Mr. Quale again. Mr. Gusher, being a flabby gentleman with a moist surface, and eyes so much too small for his moon of a face that they seemed to have been originally made for somebody else, was not at first sight prepossessing.

Bleak House, Chap. 15.

"By my soul, the countenance of that fellow, when he was a boy, was the blackest image of perfidy, cowardice, and cruelty ever set up as a scarecrow in a field of scoundrels. If I were to meet that most unparalleled despot in the streets to-morrow, I would fells him like a rotten tree!"

Bleak House, Chap. 9.

The dear little fellow, having recovered his animal spirits, was standing upon her most tender foot, by way of getting his face (which looked like a capital O in a red-lettered play-bill) on a level with the writing-table.—*Tales, Chap. 3.*

The Major, with his complexion like a Stilton cheese, and his eyes like a prawn's, went roving about, perfectly indifferent.

Every knob in the Captain's face turned white with astonishment and indignation; even the red rim on his forehead faded, like a rainbow among the gathering clouds.

Was Mr. Dombey pleased to see this? He testified no pleasure by the relaxation of a nerve; but outward tokens of any kind of feeling were unusual with him. If any sunbeam stole into the room to light the children at their play, it never reached his face. He looked on so fixedly and coldly, that the warm light vanished even from the laughing eyes of little Florence, when, at last, they happened to meet his.

There was an entire change in the Captain's face, as he went up stairs. He wiped his eyes with his handkerchief, and he polished the bridge of his nose with his sleeve as he had done already that morning, but his face was absolutely changed. Now, he might have been thought supremely happy; now, he might have

been thought sad; but the kind of gravity that sat upon his features was quite new to them, and was as great an improvement to them as if they had undergone some sublimating process.

But never in all his life had the Captain's face so shone and glistened, as when, at last, he sat stationary at the tea-board, looking from Florence to Walter, and from Walter to Florence. Nor was this effect produced or at all heightened by the immense quantity of polishing he had administered to his face with his coat-sleeve during the last half-hour. It was solely the effect of his internal emotions. There was a glory and delight within the Captain that spread itself over his whole visage, and made a perfect illumination there.

* * * The yellow face with its grotesque action, and the ferret eyes with their keen, cold, wintry gaze.—*Dombey & Son*.

FACE—Of Mr. Grewgious.

"Death is *not* pounds, shillings, and pence."

His voice was as hard and dry as himself, and Fancy might have ground it straight, like himself, into high-dried snuff. And yet, through the very limited means of expression that he possessed, he seemed to express kindness. If Nature had but finished him off, kindness might have been recognizable in his face at this moment. But if the notches in his forehead wouldn't fuse together, and if his face would work and couldn't play, what could he do, poor man?—*Edwin Drood*, Chap. 9.

FACE—Of Job Trotter.

Nature's handiwork never was disguised with such extraordinary artificial carving as the man had overlaid his countenance with, in one moment.

"It won't do, Job Trotter," said Sam. "Come! None o' that 'ere nonsense. You ain't so wery 'andsome that you can afford to throw away many o' your good looks. Bring them 'ere eyes o' your'n back into their proper places, or I'll knock 'em out of your head. Dy'e hear?"

* * * Mr. Trotter burst into a regular inundation of tears, and flinging his arms around those of Mr. Weller, embraced him closely, in an ecstasy of joy.

"Get off!" cried Sam, indignant at this process, and vainly endeavoring to extricate himself from the grasp of his enthusiastic acquaintance. "Get off, I tell you. What are you crying over me for, you portable ingine?"

Pickwick, Chap. 23.

FACE—Of a hypocrite.

His smooth face had a bloom upon it, like ripe wall-fruit. What with his blooming face, and that head, and his blue eyes, he seemed to be delivering sentiments of rare wisdom and virtue. In like manner, his physiognomical expression seemed to teem with benignity. Nobody could have said where the wisdom was, or where the virtue was, or where the benignity was; but they all seemed to be somewhere about him.—*Little Dorrit*, Book I., Chap. 13.

FACE—A frosty.

It was morning; and the beautiful Aurora, of whom so much hath been written, said, and

sung, did, with her rosy fingers, nip and tweak Miss Pecksniff's nose. It was the frolicsome custom of the Goddess, in her intercourse with the fair Cherry, so to do; or, in more prosaic phrase, the tip of that feature in the sweet girl's countenance was always very red at breakfast-time. For the most part, indeed, it wore, at that season of the day, a scraped and frosty look, as if it had been rasped; while a similar phenomenon developed itself in her humor, which was then observed to be of a sharp and acid quality, as though an extra lemon (figuratively speaking) had been squeezed into the nectar of her disposition, and had rather damaged its flavor.—*Martin Chuzzlewit*, Chap. 6.

FACE—Of a proud and scornful woman.

The shadow in which she sat, falling like a gloomy veil across her forehead, accorded very well with the character of her beauty. One could hardly see the face, so still and scornful, set off by the arched dark eyebrows, and the folds of dark hair, without wondering what its expression would be if a change came over it. That it could soften or relent, appeared next to impossible. That it could deepen into anger or any extreme of defiance, and that it must change in that direction when it changed at all, would have been its peculiar impression upon most observers. It was dressed and trimmed into no ceremony of expression. Although not an open face, there was no pretence in it. I am self-contained and self-reliant; your opinion is nothing to me; I have no interest in you, care nothing for you, and see and hear you with indifference—this it said plainly. It said so in the proud eyes, in the lifted nostril, in the handsome, but compressed and even cruel mouth. Cover either two of those channels of expression, and the third would have said so still. Mask them all, and the mere turn of the head would have shown an unsubduable nature.

Lady Dedlock, in *Little Dorrit*, Book I., Chap. 2.

FACE—Shadowed by a memory.

She was about forty—perhaps two or three years older—with a cheerful aspect, and a face that had once been pretty. It bore traces of affliction and care, but they were of an old date, and Time had smoothed them. Any one who had bestowed but a casual glance on Barnaby might have known that this was his mother, from the strong resemblance between them; but where in his face there was wildness and vacancy, in hers there was the patient composure of long effort and quiet resignation.

One thing about this face was very strange and startling. You could not look upon it in its most cheerful mood without feeling that it had some extraordinary capacity of expressing terror. It was not on the surface. It was in no one feature that it lingered. You could not take the eyes, or mouth, or lines upon the cheek, and say if this or that were otherwise, it would not be so. Yet there it always lurked—something forever dimly seen, but ever there, and never absent for a moment. It was the faintest, palest shadow of some look, to which an instant of intense and most unutterable horror only could have given birth; but indistinct and feeble as it was, it did suggest what that look must have been, and fixed it in the mind as if it had had existence in a dream.

More faintly imaged, and wanting force and purpose, as it were, because of his darkened intellect, there was this same stamp upon the son. Seen in a picture, it must have had some legend with it, and would have haunted those who looked upon the canvas. They who knew the Maypole story, and could remember what the widow was, before her husband's and his master's murder, understood it well. They recollected how the change had come, and could call to mind that when her son was born, upon the very day the deed was known, he bore upon his wrist what seemed a smear of blood but half washed out.—*Barnaby Rudge*, Chap. 5.

FACTORY-TOWN—A triumph of fact.

Coketown, to which Messrs. Bounderby and Gradgrind now walked, was a triumph of fact; it had no greater taint of fancy in it than Mrs. Gradgrind herself. Let us strike the key-note, Coketown, before pursuing our tune.

It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but as matters stood it was a town of unnatural red and black, like the painted face of a savage. It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves forever and ever, and never got uncoiled. It had a black canal in it, and a river that ran purple with ill-smelling dye, and vast piles of building full of windows, where there was a rattling and a trembling all day long, and where the piston of the steam-engine worked monotonously up and down, like the head of an elephant in a state of melancholy madness. It contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out at the same hours, with the same sound upon the same pavements, to do the same work, and to whom every day was the same as yesterday and to-morrow, and every year the counterpart of the last and the next.

These attributes of Coketown were in the main inseparable from the work by which it was sustained; against them were to be set off, comforts of life which found their way all over the world, and elegancies of life which made, we will not ask how much of the fine lady, who could scarcely bear to hear the place mentioned. The rest of its features were voluntary, and they were these.

You saw nothing in Coketown but what was severely workful. If the members of a religious persuasion built a chapel there—as the members of eighteen religious persuasions had done—they made it a pious warehouse of red brick, with sometimes (but this is only in highly ornamented examples) a bell in a bird-cage on the top of it. The solitary exception was the New Church; a stuccoed edifice with a square steeple over the door, terminating in four short pinnacles like florid wooden legs. All the public inscriptions in the town were painted alike, in severe characters of black and white. The jail might have been the infirmary, the infirmary might have been the jail, the town-hall might have been either, or both, or anything else, for anything that appeared to the contrary in the graces of their construction. Fact, fact, fact, everywhere in the material aspect of the town; fact, fact, fact, everywhere in the immaterial.

The M'Choakumchild school was all fact, and the school of design was all fact, and the relations between master and man were all fact, and everything was fact between the lying-in-hospital and the cemetery, and what you couldn't state in figures, or show to be purchasable in the cheapest market and salable in the dearest, was not, and never should be, world without end, Amen.—*Hard Times*, Book I., Chap. 5.

FACTORY-TOWN—Its peculiarities.

A sunny midsummer day. There was such a thing sometimes, even in Coketown.

Seen from a distance in such weather, Coketown lay shrouded in a haze of its own, which appeared impervious to the sun's rays. You only knew the town was there, because you knew there could have been no such sulky blotch upon the prospect without a town. A blur of soot and smoke, now confusedly tending this way, now that way, now aspiring to the vault of Heaven, now murkily creeping along the earth, as the wind rose and fell, or changed its quarter: a dense, formless jumble, with sheets of cross light in it, that showed nothing but masses of darkness:—Coketown in the distance was suggestive of itself, though not a brick of it could be seen.

The wonder was, it was there at all. It had been ruined so often, that it was amazing how it had borne so many shocks. Surely there never was such fragile china-ware as that of which the millers of Coketown were made. Handle them never so lightly, and they fell to pieces with such ease that you might suspect them of having been flawed before. They were ruined when they were required to send laboring children to school; they were ruined when inspectors were appointed to look into their works; they were ruined when such inspectors considered it doubtful whether they were quite justified in chopping people up with their machinery; they were utterly undone, when it was hinted that perhaps they need not always make quite so much smoke. Besides Mr. Bounderby's gold spoon, which was generally received in Coketown, another prevalent fiction was very popular there. It took the form of a threat. Whenever a Coketowner felt he was ill-used—that is to say, whenever he was not left entirely alone, and it was proposed to hold him accountable for the consequences of any of his acts—he was sure to come out with the awful menace, that he would "sooner pitch his property into the Atlantic." This had terrified the Home Secretary within an inch of his life, on several occasions.

However, the Coketowners were so patriotic, after all, that they never had pitched their property into the Atlantic yet, but on the contrary, had been kind enough to take mighty good care of it. So there it was, in the haze yonder; and it increased and multiplied.

* * * * *

The streets were hot and dusty on the summer day, and the sun was so bright that it even shone through the heavy vapor drooping over Coketown, and could not be looked at steadily. Stokers emerged from low underground doorways into factory yards, and sat on steps, and posts, and palings, wiping their swarthy visages, and contemplating coals. The whole town seemed to be frying in oil. There was a stifling smell of hot oil everywhere. The steam-

engines shone with it, the dresses of the Hands were soiled with it, the mills throughout their many stories oozed and trickled it. The atmosphere of those Fairy palaces was like the breath of the simoon; and their inhabitants, wasting with heat, toiled languidly in the desert. But no temperature made the melancholy-mad elephants more mad or more sane. Their wearisome heads went up and down at the same rate, in hot weather and cold, wet weather and dry, fair weather and foul. The measured motion of their shadows on the walls, was the substitute Coketown had to show for the shadows of rustling woods; while, for the summer hum of insects, it could offer, all the year round, from the dawn of Monday to the night of Saturday, the whirr of shafts and wheels.

Drowsily they whirled all through this sunny day, making the passenger more sleepy and more hot as he passed the humming walls of the mills. Sun-blinds, and sprinklings of water, a little cooled the main streets and the shops; but the mills, and the courts and alleys, baked at a fierce heat. Down upon the river, that was black and thick with dye, some Coketown boys who were at large—a rare sight there—rowed a crazy boat, which made a spumous track upon the water as it jogged along, while every dip of an oar stirred up vile smells. But the sun itself, however beneficent generally, was less kind to Coketown than hard frost, and rarely looked intently into any of its closer regions without engendering more death than life. So does the eye of Heaven itself become an evil eye, when incapable or sordid hands are interposed between it and the things it looks upon to bless.

Hard Times, Book II., Chap. 1.

FACTORY-TOWN—The workingmen.

I entertain a weak idea that the English people are as hard-worked as any people upon whom the sun shines. I acknowledge to this ridiculous idiosyncrasy, as a reason why I would give them a little more play.

In the hardest working part of Coketown; in the innermost fortifications of that ugly citadel, where Nature was as strongly bricked out as killing airs and gases were bricked in; at the heart of the labyrinth of narrow courts upon courts, and close streets upon streets, which had come into existence piecemeal, every piece in a violent hurry for some one man's purpose, and the whole an unnatural family, shouldering, and trampling, and pressing one another to death; in the last close nook of this great exhausted receiver, where the chimneys, for want of air to make a draught, were built in an immense variety of stunted and crooked shapes, as though every house put out a sign of the kind of people who might be expected to be born in it; among the multitude of Coketown, generically called "the Hands,"—a race who would have found more favor with some people, if Providence had seen fit to make them only hands, or like the lower creatures of the sea-shore, only hands and stomachs—lived a certain Stephen Blackpool, forty years of age.

Stephen looked older, but he had had a hard life. It is said that every life has its roses and thorns; there seemed, however, to have been a misadventure or mistake in Stephen's case, whereby somebody else had become possessed of his roses, and he had become possessed of

the same somebody else's thorns in addition to his own. He had known, to use his words, a peck of trouble. He was usually called Old Stephen, in a kind of rough homage to the fact.

A rather stooping man, with a knitted brow, a pondering expression of face, and a hard-looking head sufficiently capacious, on which his iron-grey hair lay long and thin, Old Stephen might have passed for a particularly intelligent man in his condition. Yet he was not. He took no place among those remarkable "Hands," who, piecing together their broken intervals of leisure through many years, had mastered difficult sciences, and acquired a knowledge of most unlikely things. He held no station among the Hands who could make speeches and carry on debates. Thousands of his compeers could talk much better than he, at any time. He was a good power-loom weaver, and a man of perfect integrity. What more he was, or what else he had in him, if anything, let him show for himself.

The lights in the great factories, which looked, when they were illuminated, like Fairy palaces—or the travellers by express-train said so—were all extinguished; and the bells had rung for knocking off for the night, and had ceased again; and the Hands, men and women, boy and girl, were clattering home. Old Stephen was standing in the street, with the odd sensation upon him which the stoppage of the machinery always produced—the sensation of its having worked and stopped in his own head.

Hard Times, Book I., Chap. 10.

FACTORY—Iron-Works.

He comes to a gateway in the brick wall, looks in, and sees a great perplexity of iron lying about, in every stage, and in a vast variety of shapes; in bars, in wedges, in sheets; in tanks, in boilers, in axles, in wheels, in cogs, in cranks, in rails; twisted and wrenched into eccentric and perverse forms, as separate parts of machinery; mountains of it broken-up, and rusty in its age; distant furnaces of it glowing and bubbling in its youth; bright fireworks of it showering about, under the blows of the steam hammer; red-hot iron, white-hot iron, cold-black iron; an iron taste, an iron smell, and a Babel of iron sounds.

* * * * *

There is iron-dust on everything; and the smoke is seen, through the windows, rolling heavily out of the tall chimneys, to mingle with the smoke from a vaporous Babylon of other chimneys.—*Black House, Chap. 63.*

FATORIES.

Machinery slackened; throbbing feebly like a fainting pulse; stopped. The bell again; the glare of light and heat dispelled; the factories, looming heavy in the black wet night—their tall chimneys rising up into the air like competing Towers of Babel.

Hard Times, Book I., Chap. 12.

FATORIES—The hands.

The Fairy palaces burst into illumination, before pale morning showed the monstrous serpents of smoke trailing themselves over Coketown. A clattering of clogs upon the pavement; a rapid ringing of bells; and all the melancholy-mad elephants, polished and oiled

up for the day's monotony, were at their heavy exercise again.

Stephen bent over his loom, quiet, watchful, and steady. A special contrast, as every man was in the forest of looms where Stephen worked, to the crashing, smashing, tearing piece of mechanism at which he labored. Never fear, good people of an anxious turn of mind, that Art will consign Nature to oblivion. Set anywhere, side by side, the work of GOD and the work of man; and the former, even though it be a troop of Hands of very small account, will gain in dignity from the comparison.

So many hundred Hands in this Mill; so many hundred horse Steam Power. It is known, to the force of a single pound weight, what the engine will do; but not all the calculators of the National Debt can tell me the capacity for good or evil, for love or hatred, for patriotism or discontent, for the decomposition of virtue into vice, or the reverse, at any single moment in the soul of one of these, its quiet servants, with the composed faces and the regulated actions. There is no mystery in it; there is an unfathomable mystery in the meanest of them, forever.—Supposing we were to reserve our arithmetic for material objects, and to govern these awful unknown quantities by other means!

The day grew strong, and showed itself outside, even against the flaming lights within. The lights were turned out, and the work went on. The rain fell, and the Smoke-serpents, submissive to the curse of all that tribe, trailed themselves upon the earth. In the waste-yard outside, the steam from the escape pipe, the litter of barrels and old iron, the shining heaps of coals, the ashes everywhere, were shrouded in a veil of mist and rain.

The work went on until the noon-bell rang. More clattering upon the pavements. The looms, and wheels, and Hands all out of gear for an hour.—*Hard Times, Book I., Chap. 11.*

FACTS—Gradgrind the man of.

Thomas Gradgrind, sir. A man of realities. A man of facts and calculations. A man who proceeds upon the principle that two and two are four, and nothing over, and who is not to be talked into allowing for anything over. Thomas Gradgrind, sir—peremptorily Thomas—Thomas Gradgrind. With a rule and a pair of scales, and the multiplication table always in his pocket, sir, ready to weigh and measure any parcel of human nature, and tell you exactly what it comes to. It is a mere question of figures, a case of simple arithmetic. You might hope to get some other nonsensical belief into the head of George Gradgrind, or Augustus Gradgrind, or John Gradgrind, or Joseph Gradgrind (all supposititious, non-existent persons), but into the head of Thomas Gradgrind—no, sir.

In such terms Mr. Gradgrind always mentally introduced himself, whether to his private circle of acquaintance, or to the public in general. In such terms, no doubt, substituting the words "boys and girls," for "sir," Thomas Gradgrind now presented Thomas Gradgrind to the little pitchers before him, who were to be filled so full of facts.

Indeed, as he eagerly sparkled at them from the cellarage before mentioned, he seemed a

kind of cannon loaded to the muzzle with facts, and prepared to blow them clean out of the regions of childhood at one discharge. He seemed a galvanizing apparatus, too, charged with a grim mechanical substitute for the tender young imaginations that were to be stormed away.—*Hard Times, Book I., Chap. 2.*

FACTS—Gradgrind's lessons of.

Mr. Gradgrind walked homeward from the school, in a state of considerable satisfaction. It was his school, and he intended it to be a model. He intended every child in it to be a model—just as the young Gradgrinds were all models.

There were five young Gradgrinds, and they were models every one. They had been lectured at, from their tenderest years; coursed like little hares. Almost as soon as they could run alone, they had been made to run to the lecture-room. The first object with which they had an association, or of which they had a remembrance, was a large black-board with a dry Ogre chalking ghastly white figures on it.

Not that they knew, by name or nature, anything about an Ogre. Fact forbid! I only use the word to express a monster in a lecturing castle, with Heaven knows how many heads manipulated into one, taking childhood captive, and dragging it into gloomy statistical dens by the hair.

No little Gradgrind had ever seen a face in the moon; it was up in the moon before it could speak distinctly. No little Gradgrind had ever learned the silly jingle, Twinkle, twinkle, little star; how I wonder what you are! No little Gradgrind had ever known wonder on the subject, each little Gradgrind having at five years old dissected the Great Bear like a Professor Owen, and driven Charles's Wain like a locomotive engine-driver. No little Gradgrind had ever associated a cow in a field with that famous cow with the crumpled horn who tossed the dog who worried the cat who killed the rat who ate the malt, or with that yet more famous cow who swallowed Tom Thumb: it had never heard of those celebrities, and had only been introduced to a cow as a graminiverous, ruminating quadruped with several stomachs.—*Hard Times, Book I., Chap. 3.*

FACTS—The man of.

In gauging fathomless deeps with his little mean excise-rod, and in staggering over the universe with his rusty stiff-legged compasses, he had meant to do great things. Within the limits of his short tether he had tumbled about, annihilating the flowers of existence with greater singleness of purpose than many of the blatant personages whose company he kept.

Hard Times, Book III., Chap. 1.

FACTS—A disgust for.

"I wish I could collect all the Facts we hear so much about," said Tom, spitefully setting his teeth, "and all the Figures, and all the people who found them out; and I wish I could put a thousand barrels of gunpowder under them, and blow them all up together!"

Hard Times, Book I., Chap. 8.

FACTS—The Gradgrind philosophers.

The Gradgrind party wanted assistance in cutting the throats of the Graces. They went

about recruiting; and where could they enlist recruits more hopefully, than among the fine gentlemen who, having found out everything to be worth nothing, were equally ready for anything?

Moreover, the healthy spirits who had mounted to this sublime height were attractive to many of the Gradgrind school. They liked fine gentlemen; they pretended that they did not, but they did. They became exhausted in imitation of them; and they yaw-yawed in their speech like them; and they served out, with an enervated air, the little mouldy rations of political economy, on which they regaled their disciples. There never before was seen on earth such a wonderful hybrid race as was thus produced.

Hard Times, Book II., Chap. 2.

FACTS—Mr. Gradgrind on.

"Now, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them. This is the principle on which I bring up my own children, and this is the principle on which I bring up these children. Stick to Facts, sir!"

The scene was a plain, bare, monotonous vault of a school-room, and the speaker's square forefinger emphasized his observations by underscoring every sentence with a line on the schoolmaster's sleeve. The emphasis was helped by the speaker's square wall of a forehead, which had his eyebrows for its base, while his eyes found commodious cellars in two dark caves, overshadowed by the wall. The emphasis was helped by the speaker's mouth, which was wide, thin, and hard set. The emphasis was helped by the speaker's voice, which was inflexible, dry, and dictatorial. The emphasis was helped by the speaker's hair, which bristled on the skirts of his bald head, a plantation of firs to keep the wind from its shining surface, all covered with knobs, like the crust of a plum pie, as if the head had scarcely warehouse-room for the hard facts stored inside. The speaker's obstinate carriage, square coat, square legs, square shoulders—nay, his very neckcloth, trained to take him by the throat with an unaccommodating grasp, like a stubborn fact, as it was—all helped the emphasis.

"In this life, we want nothing but Facts, sir; nothing but Facts!"

The speaker, and the schoolmaster, and the third grown person present, all backed a little, and swept with their eyes the inclined plane of little vessels then and there arranged in order, ready to have imperial gallons of facts poured into them until they were full to the brim.

Hard Times, Book I., Chap. 1.

FACTS versus fancies.

"Girl number twenty," said the gentleman, smiling in the calm strength of knowledge.

Sissy blushed, and stood up.

"So you would carpet your room—or your husband's room, if you were a grown woman, and had a husband—with representations of flowers, would you," said the gentleman. "Why would you?"

"If you please, sir, I am very fond of flowers," returned the girl.

"And is that why you would put tables and chairs upon them, and have people walking over them with heavy boots?"

"It wouldn't hurt them, sir. They wouldn't crush and wither, if you please, sir. They would be the pictures of what was very pretty and pleasant, and I would fancy—"

"Ay, ay, ay! But you mustn't fancy," cried the gentleman, quite elated by coming so happily to his point. "That's it! You are never to fancy."

"You are not, Cecilia Jupe," Thomas Gradgrind solemnly repeated, "to do anything of that kind."

"Fact, fact, fact!" said the gentleman. And "Fact, fact, fact!" repeated Thomas Gradgrind.

"You are to be in all things regulated and governed," said the gentleman, "by fact. We hope to have, before long, a board of fact, composed of commissioners of fact, who will force the people to be a people of fact, and of nothing but fact. You must discard the word Fancy altogether. You have nothing to do with it. You are not to have, in any object of use or ornament, what would be a contradiction in fact. You don't walk upon flowers in fact; you cannot be allowed to walk upon flowers in carpets. You don't find that foreign birds and butterflies come and perch upon your crockery; you cannot be permitted to paint foreign birds and butterflies upon your crockery. You never meet with quadrupeds going up and down walls; you must not have quadrupeds represented upon walls. You must use," said the gentleman, "for all these purposes, combinations and modifications (in primary colors) of mathematical figures which are susceptible of proof and demonstration. This is the new discovery. This is fact. This is taste."

The girl curtsied, and sat down. She was very young, and she looked as if she were frightened by the matter of fact prospect the world afforded.—*Hard Times, Book I., Chap. 2.*

FAINTING—Mrs. Varden's family tactics.

Mrs. Varden wept, and laughed, and sobbed, and shivered, and hiccoughed, and choked; and said she knew it was very foolish, but she couldn't help it; and that when she was dead and gone, perhaps they would be sorry for it—which really, under the circumstances, did not appear quite so probable as she seemed to think—with a great deal more to the same effect. In a word, she passed with great decency through all the ceremonies incidental to such occasions; and being supported up-stairs, was deposited in a highly spasmodic state on her own bed, where Miss Miggs shortly afterwards flung herself upon the body.

The philosophy of all this was, that Mrs. Varden wanted to go to Chigwell; that she did not want to make any concession or explanation; that she would only go on being implored and entreated so to do; and that she would accept no other terms. Accordingly, after a vast amount of moaning and crying up-stairs, and much dampening of foreheads, and vinegaring of temples, and hartshorning of noses, and so forth; and after most pathetic adjurations from Miggs, assisted by warm brandy-and-water not over-weak, and divers other cordials also of a stimulating quality, administered at first in teaspoonsful, and afterwards in

increasing doses, and of which Miss Miggs herself partook as a preventive measure (for fainting is infectious); after all these remedies, and many more too numerous to mention, but not to take, had been applied; and many verbal consolations, moral, religious, and miscellaneous, had been superadded thereto, the locksmith humbled himself, and the end was gained.

"If it's only for the sake of peace and quietness, father," said Dolly, urging him to go upstairs.

"Oh, Doll, Doll," said her good-natured father. "If you ever have a husband of your own—"

Dolly glanced at the glass.

"Well, *when* you have," said the locksmith, "never faint, my darling. More domestic unhappiness has come of easy fainting, Doll, than from all the greater passions put together. Remember that, my dear, if you would be truly happy, which you never can be, if your husband isn't. And a word in your ear, my precious. Never have a Miggs about you!"

Barnaby Rudge, Chap. 19.

FAINTING—Of Miss Miggs.

Having helped the wayward 'prentice in, she faintly articulated the words "Simmun is safe!" and yielding to her woman's nature, immediately became insensible.

"I knew I should quench her," said Sim, rather embarrassed by this circumstance. "Of course I was certain it would come to this, but there was nothing else to be done—if I hadn't eyed her over, she wouldn't have come down. Here. Keep up a minute, Miggs. What a slippery figure she is! There's no holding her comfortably. Do keep up a minute, Miggs, will you?"

As Miggs, however, was deaf to all entreaties, Mr. Tappertit leaned her against the wall as one might dispose of a walking-stick or umbrella, until he had secured the window, when he took her in his arms again, and, in short stages and with great difficulty—arising mainly from her being tall and his being short, and perhaps in some degree from that peculiar physical conformation on which he had already remarked—carried her up-stairs, and planting her in the same umbrella or walking-stick fashion, just inside her own door, left her to her repose.

"He may be as cool as he likes," said Miss Miggs, recovering as soon as she was left alone; "but I'm in his confidence and he can't help himself, nor couldn't if he was twenty Simmunses!"—*Barnaby Rudge, Chap. 9.*

FAINTING—The freemasonry of.

But none of that gentle concern which usually characterizes the daughters of Eve in their tending of each other; none of that freemasonry in fainting, by which they are generally bound together in a mysterious bond of sisterhood, was visible in Mrs. Chick's demeanor. Rather like the executioner who restores the victim to sensation previous to proceeding with the torture (or was wont to do so, in the good old times for which all true men wear perpetual mourning), did Mrs. Chick administer the smelling-bottle, the slapping on the hands, the dashing of cold water on the face, and the other proved remedies. And when, at length, Miss Tox opened her eyes, and gradually became restored to animation and consciousness, Mrs. Chick drew off

as from a criminal, and reversing the precedent of the murdered king of Denmark, regarded her more in anger than in sorrow.

Dombey & Son, Chap. 29.

FAIR—A village.

It was a Saturday evening, and at such a time the village dogs, always much more interested in the doings of humanity than in the affairs of their own species, were particularly active. At the general shop, at the butcher's, and at the public-house, they evinced an inquiring spirit never to be satiated. Their especial interest in the public-house would seem to imply some latent rakishness in the canine character; for little was eaten there, and they, having no taste for beer or tobacco (Mrs. Hubbard's dog is said to have smoked, but proof is wanting), could only have been attracted by sympathy with loose convivial habits. Moreover, a most wretched fiddle played within; a fiddle so unutterably vile, that one lean, long-bodied cur, with a better ear than the rest, found himself under compulsion at intervals to go round the corner and howl. Yet, even he returned to the public-house on each occasion with the tenacity of a confirmed drunkard.

Fearful to relate, there was even a sort of little Fair in the village. Some despairing gingerbread that had been vainly trying to dispose of itself all over the country, and had cast a quantity of dust upon its head in its mortification, again appealed to the public from an infirm booth. So did a heap of nuts, long, long exiled from Barcelona, and yet speaking English so indifferently as to call fourteen of themselves a pint. A Peep-show which had originally started with the Battle of Waterloo, and had since made it every other battle of later date by altering the Duke of Wellington's nose, tempted the student of illustrated history. A Fat Lady, perhaps in part sustained upon postponed pork, her professional associate being a Learned Pig, displayed her life-size picture in a low dress as she appeared when presented at Court, several yards round. All this was a vicious spectacle, as any poor idea of amusement on the part of the rougher hewers of wood and drawers of water in this land of England ever is and shall be. They *must not* vary the rheumatism with amusement. They may vary it with fever and ague, or with as many rheumatic variations as they have joints; but positively not with entertainment after their own manner.

Our Mutual Friend, Book IV., Chap. 6.

FAIR—The Greenwich.

If the Parks be "the lungs of London," we wonder what Greenwich Fair is—a periodical breaking out, we suppose; a sort of spring-rash; a three days' fever, which cools the blood for six months afterwards, and at the expiration of which London is restored to its old habits of plodding industry, as suddenly and completely as if nothing had ever happened to disturb them.

Pedestrians linger in groups at the roadside, unable to resist the allurements of the stout proprietress of the "Jack-in-the box, three shies a penny," or the more splendid offers of the man with three thimbles and a pea on a little round board, who astonishes the bewildered crowd with some such address as, "Here's the sort o' game to make you laugh seven years arter you're dead,

and turn ev'ry air on your ed gray with delight! Three thimbles and vun little pea—with a vun, two, three, and a two, three, vun: catch him who can, look on, keep your eyes open, and niver say die! niver mind the change, and the expense: all fair and above board: them as don't play can't vin, and luck attend the ryal sportsman! Bet any gen'l'm'n any sum of money, from harf-a-crown up to a suverin, as he doesn't name the thimble as kivers the pea!" Here some green-horn whispers his friend that he distinctly saw the pea roll under the middle thimble—an impression which is immediately confirmed by a gentleman in top-boots, who is standing by, and who, in a low tone, regrets his own inability to bet in consequence of having unfortunately left his purse at home, but strongly urges the stranger not to neglect such a golden opportunity. The "plant" is successful, the bet is made, the stranger of course loses; and the gentleman with the thimble consoles him, as he pockets the money, with an assurance that it's "all the fortin of war! this time I vin, next time you vin: niver mind the loss of two bob and a bender! Do it up in a small parcel, and break out in a fresh place. Here's the sort o' game," etc.—and the eloquent harangue, with some variations as the speaker's exuberant fancy suggests, is again repeated to the gaping crowd, reinforced by the accession of several new comers.

Imagine yourself in an extremely dense crowd, which swings you to and fro, and in and out, and every way but the right one; add to this the screams of women, the shouts of boys, the clanging of gongs, the firing of pistols, the ringing of bells, the bellowings of speaking-trumpets, the squeaking of penny dittos, the noise of a dozen bands, with three drums in each, all playing different tunes at the same time, the hallooing of showmen, and an occasional roar from the wild-beast shows; and you are in the very centre and heart of the fair.

Scenes, Chap. 12.

FASHIONABLE PARTY—A.

And now the haunch of mutton vapor-bath having received a gamey infusion, and a few last touches of sweets and coffee, was quite ready, the bathers came; but not before the discreet automaton had got behind the bars of the piano music-desk, and there presented the appearance of a captive languishing in a rosewood jail.—*Our Mutual Friend, Book I., Chap. 11.*

FASHIONABLE SOCIETY.

They all go up again into the gorgeous drawing rooms—all of them flushed with breakfast, as having taken scarlatina sooiably—and there the combined unknowns do malignant things with their legs to ottomans, and take as much as possible out of the splendid furniture.

Our Mutual Friend, Book I., Chap. 10.

FASHIONABLE CONVENTIONALITIES.

The social ice on which all the children of Podsnappery, with genteel souls to be saved, are required to skate in circles, or to slide in long rows.—*Our Mutual Friend, Book II., Chap. 8.*

FASHIONABLE CALLS.

And now, in the blooming summer days, behold Mr. and Mrs. Boffin established in the emi-

nently aristocratic family mansion, and behold all manner of crawling, creeping, fluttering, and buzzing creatures, attracted by the gold-dust of the Golden Dustman!

Foremost among those leaving cards at the eminently aristocratic door, before it is quite painted, are the Veneerings; out of breath, one might imagine, from the impetuosity of their rush to the eminently aristocratic steps. One copper-plate Mrs. Veneering, two copper-plate Mr. Veneerings, and a connubial copper-plate Mr. and Mrs. Veneering, requesting the honor of Mr. and Mrs. Boffin's company at dinner with the utmost Analytical solemnities. The enchanting Lady Tippins leaves a card. Twemlow leaves cards. A tall custard-colored phaeton tooling up in a solemn manner leaves four cards, to wit, a couple of Mr. Podsnaps, a Mrs. Podsnap, and a Miss Podsnap. All the world and his wife and daughter leave cards. Sometimes the world's wife has so many daughters, that her card reads rather like a Miscellaneous Lot at an Auction; comprising Mrs. Tapkins, Miss Tapkins, Miss Frederica Tapkins, Miss Antonia Tapkins, Miss Malvina Tapkins, and Miss Euphemia Tapkins; at the same time the same lady leaves the card of Mrs. Henry George Alfred Swoshle, *nde* Tapkins; also a card, Mrs. Tapkins at Home Wednesdays, Music, Portland Place.

Our Mutual Friend, Book I., Chap. 17.

FASHIONABLE EXCLUSIVENESS.

The Podsnaps lived in a shady angle adjoining Portman Square. They were a kind of people certain to dwell in the shade, wherever they dwelt. Miss Podsnap's life had been, from her first appearance on this planet, altogether of a shady order; for, Mr. Podsnap's young person was likely to get little good out of association with other young persons, and had therefore been restricted to companionship with not very congenial older persons, and with massive furniture. Miss Podsnap's early views of life being principally derived from the reflections of it in her father's boots, and in the walnut and rosewood tables of the dim drawing-rooms, and in their swarthy giants of looking glasses, were of a sombre cast; and it was not wonderful that now, when she was on most days solemnly toolled through the Park by the side of her mother, in a great, tall, custard-colored phaeton, she showed above the apron of that vehicle like a dejected young person sitting up in bed to take a startled look at things in general, and very strongly desiring to get her head under the counterpane again.

Our Mutual Friend, Book I., Chap. 11.

FASHIONABLE PEOPLE—The Veneerings.

Mr. and Mrs. Veneering were bran-new people in a bran-new house in a bran-new quarter of London. Everything about the Veneerings was spick and span new. All their furniture was new, all their friends were new, all their servants were new, their plate was new, their carriage was new, their harness was new, their horses were new, their pictures were new, they themselves were new, they were as newly married as was lawfully compatible with their having a bran-new baby, and if they had set up a great-grandfather, he would have come home

in matting from the Pantechnicon, without a scratch upon him, French polished to the crown of his head.

For, in the Veneering establishment, from the hall-chairs with the new coat of arms to the grand pianoforte with the new action, and upstairs again to the new fire-escape, all things were in a state of high varnish and polish. And what was observable in the furniture was observable in the Veneerings—the surface smelt a little too much of the workshop and was a trifle sticky.

There was an innocent piece of dinner-furniture that went upon easy castors and was kept over a livery stable-yard in Duke Street, St. James's, when not in use, to whom the Veneerings were a source of blind confusion. The name of this article was Twemlow. Being first cousin to Lord Snigsworth, he was in frequent requisition, and at many houses might be said to represent the dining-table in its normal state. Mr. and Mrs. Veneering, for example, arranging a dinner, habitually started with Twemlow, and then put leaves in him, or added guests to him. Sometimes the table consisted of Twemlow and half a dozen leaves; sometimes, of Twemlow and a dozen leaves; sometimes, Twemlow was pulled out to his utmost extent of twenty leaves. Mr. and Mrs. Veneering on occasions of ceremony faced each other in the centre of the board, and thus the parallel still held; for, it always happened that the more Twemlow was pulled out, the farther he found himself from the centre, and the nearer to the sideboard at one end of the room, or the window-curtains at the other.

Our Mutual Friend, Book I., Chap. 2.

FASHIONABLE PEOPLE—How they are managed.

There is this remarkable circumstance to be noted in everything associated with my Lady Dedlock as one of a class—as one of the leaders and representatives of her little world—she supposes herself to be an inscrutable Being, quite out of the reach and ken of ordinary mortals; seeing herself in her glass, where indeed she looks so. Yet, every dim little star revolving about her, from her maid to the manager of the Italian Opera, knows her weaknesses, prejudices, follies, haughtinesses, and caprices; and lives upon as accurate a calculation and as nice a measure of her moral nature, as her dress-maker takes of her physical proportions. Is a new dress, a new custom, a new singer, a new dancer, a new form of jewelry, a new dwarf or giant, a new chapel, a new anything, to be set up? There are deferential people, in a dozen callings, whom my Lady Dedlock suspects of nothing but prostration before her, who can tell you how to manage her as if she were a baby; who do nothing but nurse her all their lives; who, humbly affecting to follow with profound subservience, lead her and her whole troop after them; who, in hooking one, hook all and bear them off, as Lemuel Gulliver bore away the stately fleet of the majestic Lilliput. "If you want to address our people, sir," say Blaze and Sparkle, the jewellers—meaning by our people, Lady Dedlock and the rest—"you must remember that you are not dealing with the general public; you must hit our people in their weakest place, and their weakest place is such a

place." "To make this article go down, gentlemen," say Sheen and Gloss, the mercers, to their friends the manufacturers, "you must come to us, because we know where to have the fashionable people, and we can make it fashionable." "If you want to get this print upon the tables of my high connection, sir," says Mr. Sladdery, the librarian, "or if you want to get this dwarf or giant into the houses of my high connection, sir, or if you want to secure to this entertainment the patronage of my high connection, sir, you must leave it, if you please, to me; for I have been accustomed to study the leaders of my high connection, sir; and I may tell you, without vanity, that I can turn them round my finger."—in which Mr. Sladdery, who is an honest man, does not exaggerate at all.

Bleak House, Chap. 2.

FASHION—In England.

Whatever fashion is set in England is certain to descend. This is the text for a perpetual sermon on care in setting fashions. When you find a fashion low down, look back for the time (it will never be far off) when it was the fashion high up. This is the text for a perpetual sermon on social justice. From imitations of Ethiopian Serenaders, to imitations of Prince's coats and waistcoats, you will find the original model in St. James's Parish. When the Serenaders become tiresome, trace them beyond the Black Country: when the coats and waistcoats become insupportable, refer them to their source in the Upper Toady Regions.

Uncommercial Traveller, Chap. 23.

FASHIONS—Like human beings.

"Fashions are like human beings. They come in, nobody knows when, why, or how; and they go out, nobody knows when, why, or how. Everything is like life, in my opinion, if you look at it in that point of view."

David Copperfield, Chap. 9.

FASHIONS—Second-hand clothes.

Probably there are not more second-hand clothes sold in London than in Paris, and yet the mass of the London population have a second-hand look which is not to be detected on the mass of the Parisian population. I think this is mainly because a Parisian workman does not in the least trouble himself about what is worn by a Parisian idler, but dresses in the way of his own class and for his own comfort. In London, on the contrary, the fashions descend; and you never fully know how inconvenient or ridiculous a fashion is, until you see it in its last descent.

Uncommercial Traveller, Chap. 23.

FASHION—The world of.

Both the world of fashion and the Court of Chancery are things of precedent and usage; over-sleeping Rip Van Winkles, who have played at strange games through a deal of thundery weather; sleeping beauties, whom the Knight will wake one day, when all the stopped spits in the kitchen shall begin to turn prodigiously!

It is not a large world. Relatively even to this world of ours, which has its limits too (as your Highness shall find when you have made the tour of it, and are come to the brink of the void beyond), it is a very little speck. There is

much good in it; there are many good and true people in it; it has its appointed place. But the evil of it is, that it is a world wrapped up in too much jeweller's cotton and fine wool, and cannot hear the rushing of the larger worlds, and cannot see them as they circle round the sun. It is a deadened world, and its growth is sometimes unhealthy for want of air.

Bleak House, Chap. 2.

FASHION—The ennui of.

My Lady Dedlock has been bored to death. Concert, assembly, opera, theatre, drive, nothing is new to my Lady, under the worn-out heavens. Only last Sunday, when poor wretches were gay—within the walls, playing with children among the clipped trees and the statues in the Palace Garden; walking, a score abreast, in the Elysian Fields, made more Elysian by performing dogs and wooden horses; between whiles filtering (a few) through the gloomy Cathedral of our Lady, to say a word or two at the base of a pillar, within flare of a rusty little gridiron-full of gussy little tapers—without the walls, encompassing Paris with dancing, love-making, wine-drinking, tobacco-smoking, tomb-visiting, billiard, card, and domino playing, quack-doctoring, and much murderous refuse, animate and inanimate—only last Sunday, my Lady, in the desolation of Boredom and the clutch of Giant Despair, almost hated her own maid for being in spirits.

She cannot, therefore, go too fast from Paris. Weariness of soul lies before her, as it lies behind—her Ariel has put a girdle of it round the whole earth, and it cannot be unclasped—but the imperfect remedy is always to fly from the last place where it has been experienced. Fling Paris back into the distance, then, exchanging it for endless avenues and cross-avenues of wintry trees! And, when next beheld, let it be some leagues away, with the Gate of the Star a white speck glittering in the sun, and the city a mere mound in a plain: two dark square towers rising out of it, and light and shadow descending on it aslant, like the angels in Jacob's dream!—*Bleak House, Chap. 12.*

FAT BOY—Joe, the.

"Joe, Joe!" said the stout gentleman, when the citadel was taken, and the besiegers and besieged sat down to dinner. "Damn that boy, he's gone to sleep again. Be good enough to pinch him, sir—in the leg, if you please; nothing else wakes him—thank you. Undo the hamper, Joe."

The fat boy, who had been effectually roused by the compression of a portion of his leg between the finger and thumb of Mr. Winkle, rolled off the box once again, and proceeded to unpack the hamper, with more expedition than could have been expected from his previous inactivity.

* * * * *

"Plates, Joe, plates." A similar process employed in the distribution of the crockery.

"Now, Joe, the fowls. Damn that boy, he's gone to sleep again. Joe! Joe!" (Sundry taps on the head with a stick, and the fat boy, with some difficulty, roused from his lethargy.) "Come, hand in the eatables."

There was something in the sound of the last word which roused the unctuous boy. He

jumped up; and the leaden eyes which twinkled behind his mountainous cheeks, leered horribly upon the food as he unpacked it from the basket.

* * * * *

Mr. Wardle unconsciously changed the subject, by calling emphatically for Joe.

"Damn that boy," said the old gentleman, "he's gone to sleep again."

"Very extraordinary boy, that," said Mr. Pickwick, "does he always sleep in this way?"

"Sleep!" said the old gentleman, "he's always asleep. Goes on errands fast asleep, and snores as he waits at table."

"How very odd!" said Mr. Pickwick.

"Ah! odd indeed," returned the old gentleman; "I'm proud of that boy—wouldn't part with him on any account—he's a natural curiosity! Here, Joe—Joe—take these things away, and open another bottle—d'ye hear?"

The fat boy rose, opened his eyes, swallowed the huge piece of pie he had been in the act of masticating when he last fell asleep, and slowly obeyed his master's orders—gloating languidly over the remains of the feast, as he removed the plates and deposited them in the hamper.

Pickwick, Chap. 4.

The object that presented itself to the eyes of the astonished clerk, was a boy—a wonderfully fat boy—habited as a serving lad, standing upright on the mat, with his eyes closed as if in sleep. He had never seen such a fat boy in or out of a travelling caravan; and this, coupled with the calmness and repose of his appearance, so very different from what was reasonably to have been expected of the inflicter of such knocks, smote him with wonder.

"What's the matter?" inquired the clerk.

The extraordinary boy replied not a word; but he nodded once, and seemed, to the clerk's imagination, to snore feebly.

"Where do you come from?" inquired the clerk.

The boy made no sign. He breathed heavily, but in all other respects was motionless.

The clerk repeated the question thrice, and receiving no answer, prepared to shut the door, when the boy suddenly opened his eyes, winked several times, sneezed once, and raised his hand as if to repeat the knocking. Finding the door open, he stared about him with astonishment, and at length fixed his eyes on Mr. Lowten's face.

"What the devil do you knock in that way for?" inquired the clerk, angrily.

"Which way!" said the boy, in a slow and sleepy voice.

"Why, like forty hackney-coachmen," replied the clerk.

"Because master said I wasn't to leave off knocking till they opened the door, for fear I should go to sleep," said the boy.

Pickwick, Chap. 54.

FAT BOY—Joe as a spy.

"Missus!" shouted the fat boy.

"Well, Joe," said the trembling old lady.

"I'm sure I have been a good mistress to you. You have invariably been treated very kindly. You have never had too much to do; and you have always had enough to eat."

This last was an appeal to the fat boy's most sensitive feelings. He seemed touched, as he replied, emphatically—

"I knows I has."

"Then what can you want to do now?" said the old lady, gaining courage.

"I wants to make your flesh creep," replied the boy.

This sounded like a very bloodthirsty mode of showing one's gratitude; and as the old lady did not precisely understand the process by which such a result was to be attained, all her former horrors returned.

"What do you think I see in this very arbor last night?" inquired the boy.

"Bless us! What?" exclaimed the old lady, alarmed at the solemn manner of the corpulent youth.

"The strange gentleman—him as had his arm hurt—a kissin' and huggin'—"

"Who, Joe? None of the servants, I hope."

"Worse than that," roared the fat boy, in the old lady's ear.

"Not one of my grand-da'aters?"

"Worse than that."

"Worse than *that*, Joe!" said the old lady, who had thought this the extreme limit of human atrocity. "Who was it, Joe? I insist upon knowing."

The fat boy looked cautiously round, and having concluded his survey, shouted in the old lady's ear:

"Miss Rachael."

"What!" said the old lady, in a shrill tone.

"Speak louder."

"Miss Rachael," roared the fat boy.

"My da'ater!"

The train of nods which the fat boy gave by way of assent, communicated a *blanc-mange*-like motion to his fat cheeks.

"And she suffered him!" exclaimed the old lady.

A grin stole over the fat boy's features as he said:

"I see her a kissin' of him agin."

Pickwick, Chap. 8.

FAT BOY—Joe in love.

"Will you have some of this?" said the fat boy, plunging into the pie up to the very ferules of the knife and fork.

"A little, if you please," replied Mary.

The fat boy assisted Mary to a little, and himself to a great deal, and was just going to begin eating, when he suddenly laid down his knife and fork, leant forward in his chair, and letting his hands, with the knife and fork in them, fall on his knees, said, very slowly:

"I say! how nice you look!"

This was said in an admiring manner, and was, so far, gratifying; but still there was enough of the cannibal in the young gentleman's eyes to render the compliment a double one.

"Dear me, Joseph," said Mary, affecting to blush, "what do you mean?"

The fat boy, gradually recovering his former position, replied with a heavy sigh, and remaining thoughtful for a few moments, drank a long draught of the porter. Having achieved this feat he sighed again, and applied himself assiduously to the pie.

"What a nice young lady Miss Emily is!" said Mary, after a long silence.

The fat boy had by this time finished the pie. He fixed his eyes on Mary, and replied:

"I knows a nicerer."

"Indeed!" said Mary.

"Yes, indeed!" replied the fat boy, with unwonted vivacity.

"What's her name?" inquired Mary.

"What yours?"

"Mary."

"So's her's," said the fat boy. "You're her."

The boy grinned to add point to the compliment, and put his eyes into something between a squint and a cast, which there is reason to believe he intended for an ogle.

"You musn't talk to me in that way," said Mary; "you don't mean it."

"Don't I though?" replied the fat boy; "I say!"

"Well."

"Are you going to come here regular?"

"No," rejoined Mary, shaking her head, "I'm going away again to-night. Why?"

"Oh!" said the fat boy in a tone of strong feeling; "how we should have enjoyed ourselves at meals, if you had been!"

* * * * *

"Don't go yet," urged the fat boy.

"I must," replied Mary. "Good-bye, for the present."

The fat boy, with elephantine playfulness, stretched out his arms to ravish a kiss; but as it required no great agility to elude him, his fair enslaver had vanished before he closed them again; upon which the apathetic youth ate a pound or so of steak with a sentimental countenance, and fell fast asleep.

Pickwick, Chap. 54.

FATHER—Child's idea of a.

The child glanced keenly at the blue coat and stiff white cravat, which, with a pair of creaking boots and a very loud-ticking watch, embodied her idea of a father.—*Dombey, Ch. 1.*

FATHER—And children.

Then they would climb and clamber up stairs with him, and romp about him on the sofa, or group themselves at his knee, a very nosegay of little faces, while he seemed to tell them some story.—*Dombey & Son.*

FAVOR—The pleasure of a.

"Dear Mr. Toots," said Florence, "you are so friendly to me, and so honest, that I am sure I may ask a favor of you."

"Miss Dombey," returned Mr. Toots, "if you'll only name one, you'll—you'll give me an appetite. To which," said Mr. Toots, with some sentiment, "I have long been a stranger."

Dombey & Son, Chap. 61.

"I have quite come into my property now, you know, and—and I don't know what to do with it. If I could be at all useful in a pecuniary point of view, I should glide into the silent tomb with ease and smoothness."

Dombey & Son, Chap. 50.

FEAR—A means of obedience.

"Repression is the only lasting philosophy. The dark deference of fear and slavery, my friend," observed the Marquis, "will keep the dogs obedient to the whip, as long as this roof, looking up to it, 'shuts out the sky.'"

Tale of Two Cities, Chap. 9.

FEATURES—and manners—An excess of.

Veneering here pulls up his oratorical Pegasus extremely short, and plumps down, clean over his head, with: "Lammle, God bless you!"

Then Lammle. Too much of him every way; pervadingly too much nose of a coarse wrong shape, and his nose in his mind and his manners; too much smile to be real; too much frown to be false; too many large teeth to be visible at once without suggesting a bite.

Our Mutual Friend, Book II., Chap. 16.

FEATURES—And personal characteristics.

The lady thus specially presented, was a long lean figure, wearing such a faded air that she seemed not to have been made in what linen-draperies call "fast colors" originally, and to have, by little and little, washed out. But for this she might have been described as the very pink of general propitiation and politeness. From a long habit of listening admirably to everything that was said in her presence, and looking at the speakers as if she were mentally engaged in taking off impressions of their images upon her soul, never to part with the same but with life, her head had quite settled on one side. Her hands had contracted a spasmodic habit of raising themselves of their own accord as in involuntary admiration. Her eyes were liable to a similar affection. She had the softest voice that ever was heard; and her nose, stupendously aquiline, had a little knob in the very centre or key-stone of the bridge, whence it tended downwards towards her face, as in an invincible determination never to turn up at anything.

Dombey & Son, Chap. 1.

He was a slow, quiet-spoken, thoughtful old fellow, with eyes as red as if they had been small suns looking at you through a fog; and a newly-awakened manner, such as he might have acquired by having stared for three or four days successively through every optical instrument in his shop, and suddenly came back to the world again, to find it green.

Dombey & Son, Chap. 4.

And although it is not among the instincts, wild or domestic, of the cat tribe to play at cards, feline from sole to crown was Mr. Carker the Manager, as he basked in the strip of summer light and warmth that shone upon his table and the ground as if they were a crooked dial-plate, and himself the only figure on it. With hair and whiskers deficient in color at all times, but feebler than common in the rich sunshine, and more like the coat of a sandy tortoise-shell cat; with long nails, nicely pared and sharpened; with a natural antipathy to any speck of dirt, which made him pause sometimes and watch the falling motes of dust, and rub them off his smooth white hand or glossy linen: Mr. Carker the Manager, sly of manner, sharp of tooth, soft of foot, watchful of eye, oily of tongue, cruel of heart, nice of habit, sat with a dainty steadfastness and patience at his work, as if he were waiting at a mouse's hole.

Dombey & Son, Chap. 22.

* * * A struggle which it was not very difficult to parade, his whole life being a struggle against all kinds of apoplectic symptoms.

Dombey & Son, Chap. 20.

She was a very ugly old woman, with red rims round her eyes, and a mouth that mumbled and chattered of itself when she was not speaking. She was miserably dressed, and carried some skins over her arm. She seemed to have followed Florence some little way at all events, for she had lost her breath; and this made her uglier still, as she stood trying to regain it; working her shrivelled yellow face and throat into all sorts of contortions.—*Dombey & Son, Chap. 6.*

"Let me tell your fortune, my pretty lady," said the old woman, munching with her jaws, as if the Death's Head beneath her yellow skin were impatient to get out.—*Dombey & Son, Chap. 10.*

FEELINGS—Of public men.

Being naturally of a tender turn, I had dreadful lonely feelings on me arter this. I conquered 'em at selling times, having a reputation to keep (not to mention keeping myself), but they got me down in private, and rolled upon me. That's often the way with us public characters. See us on the footboard, and you'd give pretty well anything you possess to be us. See us off the footboard, and you'd add a trifle to be off your bargain. It was under those circumstances that I come acquainted with a giant. I might have been too high to fall into conversation with him, had it not been for my lonely feelings. For the general rule is, going round the country, to draw the line at dressing up. When a man can't trust his getting a living to his undisguised abilities, you consider him below your sort. And this giant when on view figured as a Roman.

He was a languid young man, which I attribute to the distance betwixt his extremities. He had a little head and less in it, he had weak eyes and weak knees, and altogether you couldn't look at him without feeling that there was greatly too much of him both for his joints and his mind.—*Dr. Marigold.*

FEELINGS—Sam Weller on the.

"I have considered the matter well, for a long time, and I feel that my happiness is bound up in her."

"That's wot we call tying it up in a small parcel, sir," interposed Mr. Weller, with an agreeable smile.

Mr. Winkle looked somewhat stern at this interruption, and Mr. Pickwick angrily requested his attendant not to jest with one of the best feelings of our nature; to which Sam replied, "That he wouldn't, if he was aware on it; but there were so many on 'em, that he hardly know'd which was the best ones wen he heerd 'em mentioned."—*Pickwick, Chap. 30.*

FEELINGS—Of Mr. Pecksniff.

"My goodness!" exclaimed that lady. "How low you are in your spirits, sir!"

"I am a man, my dear madam," said Mr. Pecksniff, shedding tears, and speaking with an imperfect articulation, "but I am also a father. I am also a widower. My feelings, Mrs. Todgers, will not consent to be entirely smothered, like the young children in the Tower. They are grown up, and the more I press the bolster on them, the more they look round the corner of it."—*Martin Chuzzlewit, Chap. 9.*

FEELINGS—Of Toots.

"I feel," said Mr. Toots, in an impassioned tone, "as if I could express my feelings, at the present moment, in a most remarkable manner, if—if—I could only get a start."

Dombey & Son, Chap. 56.

FEVER—Its hallucinations.

That I had a fever and was avoided, that I suffered greatly, that I often lost my reason, that the time seemed interminable, that I confounded impossible existences with my own identity; that I was a brick in the house wall, and yet entreating to be released from the giddy place where the builders had set me; that I was a steel beam of a vast engine clashing and whirling over a gulf, and yet that I implored in my own person to have the engine stopped, and my part in it hammered off; that I passed through these phases of disease, I know of my own remembrance, and did in some sort know at the time. That I sometimes struggled with real people, in the belief that they were murderers, and that I would all at once comprehend that they meant to do me good, and would then sink exhausted in their arms, and suffer them to lay me down, I also knew at the time. But, above all, I knew that there was a constant tendency in all these people—who, when I was very ill, would present all kinds of extraordinary transformations of the human face, and would be much dilated in size—above all, I say, I knew that there was an extraordinary tendency in all these people, sooner or later to settle down into the likeness of Joe.

Great Expectations, Chap. 57.

The sun rose and sunk, and rose and sunk again, and many times after that; and still the boy lay stretched on his uneasy bed, dwindling away beneath the dry and wasting heat of fever. The worm does not his work more surely on the dead body, than does this slow creeping fire upon the living frame.

Oliver Twist, Chap. 12.

FICTION—Characters in.

It is remarkable that what we call the world, which is so very credulous in what professes to be true, is most incredulous in what professes to be imaginary; and that, while, every day in real life, it will allow in one man no blemishes, and in another no virtues, it will seldom admit a very strongly-marked character, either good or bad, in a fictitious narrative, to be within the limits of probability.

Preface to Nicholas Nickleby.

FIDELITY AND ORDER—Of Mr. Grewgious.

Many accounts and account-books, many files of correspondence, and several strong boxes, garnished Mr. Grewgious's room. They can scarcely be represented as having lumbered it, so conscientious and precise was their orderly arrangement. The apprehension of dying suddenly, and leaving one fact or one figure with any incompleteness or obscurity attaching to it, would have stretched Mr. Grewgious stone dead any day. The largest fidelity to a trust was the life-blood of the man. There are sorts of life-blood that course more quickly, more gayly,

more attractively; but there is no better sort in circulation.—*Edwin Drood, Chap. 11.*

FIGURE—Of Mrs. Kenwigs.

"But such a woman as Mrs. Kenwigs was, afore she was married! Good gracious, such a woman!"

Mr. Lumbeys shook his head with great solemnity, as though to imply that he supposed she must have been rather a dazzler.

"Talk of fairies!" cried Mr. Kenwigs. "I never see anybody so light to be alive, never. Such manners too; so playful, and yet so severely proper! As for her figure! It isn't generally known," said Mr. Kenwigs, dropping his voice; "but her figure was such, at that time, that the sign of the Britannia over in the Holboway road was painted from it."

Nicholas Nickleby, Chap. 36.

FIGHT—A school-boy's.

The shade of a young butcher rises, like the apparition of an armed head in Macbeth. Who is this young butcher? He is the terror of the youth of Canterbury. There is a vague belief abroad, that the beef suet with which he anoints his hair gives him unnatural strength, and that he is a match for a man. He is a broad-faced, bull-necked young butcher, with rough red cheeks, an ill-conditioned mind, and an injurious tongue. His main use of this tongue is to disparage Dr. Strong's young gentlemen. He says, publicly, that if they want anything he'll give it 'em. He names individuals among them (myself included), whom he could undertake to settle with one hand, and the other tied behind him. He waylays the smaller boys to punch their unprotected heads, and calls challenges after me in the open streets. For these sufficient reasons I resolve to fight the butcher.

It is a summer evening. Down in a green hollow, at the corner of a wall, I meet the butcher by appointment. I am attended by a select body of our boys; the butcher, by two other butchers, a young publican, and a sweep. The preliminaries are adjusted, and the butcher and myself stand face to face. In a moment the butcher lights ten thousand candles out of my left eyebrow. In another moment, I don't know where the wall is, or where I am, or where anybody is. I hardly know which is myself and which the butcher, we are always in such a tangle and tussle, knocking about the trodden grass. Sometimes I see the butcher, bloody but confident; sometimes I see nothing, and sit gasping on my second's knee; sometimes I go in at the butcher madly, and cut my knuckles open against his face, without appearing to discompose him at all. At last I awake, very queer about the head, as from a giddy sleep, and see the butcher walking off, congratulated by the two other butchers and the sweep and publican, and putting on his coat as he goes; from which I augur, justly, that the victory is his.

David Copperfield, Chap. 18.

FIGHT—Between Quilp and Dick Swiveller.

Daniel Quilp found himself, all flushed and dishevelled, in the middle of the street, with Mr. Richard Swiveller performing a kind of dance round him, and requiring to know "whether he wanted any more?"

"There's plenty more of it at the same shop," said Mr. Swiveller, by turns advancing and retreating in a threatening attitude, "a large and extensive assortment always on hand—country orders executed with promptitude and despatch—will you have a little more, sir?—don't say no, if you'd rather not."

Old Curiosity Shop, Chap. 13.

FIGHT—Pip's.

"Come and fight," said the pale young gentleman.

What could I do but follow him? I have often asked myself the question since: but, what else could I do? His manner was so final and I was so astonished, that I followed where he led, as if I had been under a spell.

"Stop a minute, though," he said, wheeling round before we had got many paces. "I ought to give you a reason for fighting, too. There it is!" In a most irritating manner he instantly slapped his hands against one another, daintily flung one of his legs up behind him, pulled my hair, slapped his hands again, dipped his head, and butted it into my stomach.

The bull-like proceeding last mentioned, besides that it was unquestionably to be regarded in the light of a liberty, was particularly disagreeable just after bread and meat. I therefore hit out at him and was going to hit out again, when he said, "Aha! Would you?" and began dancing backward and forward in a manner quite unparalleled within my limited experience.

"Laws of the game!" said he. Here he skipped from his left leg on to his right. "Regular rules!" Here he skipped from his right leg on to his left. "Come to the ground, and go through the preliminaries!" Here he dodged backward and forward, and did all sorts of things, while I looked helplessly at him.

I was secretly afraid of him when I saw him so dexterous; but I felt morally and physically convinced that his light head of hair could have had no business in the pit of my stomach, and that I had a right to consider it irrelevant when so obtruded on my attention. Therefore, I followed him without a word to a retired nook of the garden, formed by the junction of two walls and screened by some rubbish. On his asking me if I was satisfied with the ground, and on my replying Yes, he begged my leave to absent himself for a moment, and quickly returned with a bottle of water and a sponge dipped in vinegar. "Available for both," he said, placing these against the wall. And then fell to pulling off, not only his jacket and waistcoat, but his shirt too, in a manner at once light-hearted, business-like, and blood-thirsty.

Although he did not look very healthy—having pimples on his face, and a breaking-out at his mouth—these dreadful preparations quite appalled me. I judged him to be about my own age, but he was much taller, and he had a way of spinning himself about that was full of appearance. For the rest, he was a young gentleman in a gray suit (when not denuded for battle), with his elbows, knees, wrists, and heels considerably in advance of the rest of him as to development.

My heart failed me when I saw him squaring at me with every demonstration of mechanical nicety, and eying my anatomy as if he were

minutely choosing his bone. I never have been so surprised in my life as I was when I let out the first blow, and saw him lying on his back, looking up at me with a bloody nose and his face exceedingly fore-shortened.

But he was on his feet directly, and after sponging himself with a great show of dexterity began squaring again. The second greatest surprise I have ever had in my life was seeing him on his back again, looking up at me out of a black eye.

His spirit inspired me with great respect. He seemed to have no strength, and he never once hit me hard, and he was always knocked down; but he would be up again in a moment, sponging himself or drinking out of the water-bottle, with the greatest satisfaction in seconding himself according to form, and then came at me with an air and a show that made me believe he really was going to do for me at last. He got heavily bruised, for I am sorry to record that the more I hit him, the harder I hit him; but he came up again and again and again, until at last he got a bad fall with the back of his head against the wall. Even after that crisis in our affairs, he got up and turned round and round confusedly a few times, not knowing where I was; but finally went on his knees to his sponge and threw it up: at the same time panting out, "That means you have won."

He seemed so brave and innocent, that although I had not proposed the contest I felt but a gloomy satisfaction in my victory. Indeed, I go so far as to hope that I regarded myself, while dressing, as a species of savage young wolf, or other wild beast. However, I got dressed, darkly wiping my sanguinary face at intervals, and I said, "Can I help you?" and he said, "No, thankee," and I said, "Good afternoon," and he said, "Same to you."

Great Expectations, Chap. 11.

FIRE.

The fire bounded up as if each separate flame had had a tiger's life, and roared as though, in every one, there were a hungry voice.

Barnaby Rudge, Chap. 65.

FIRE AND MOB.

It was not an easy task to draw off such a throng. If Bedlam gates had been flung open wide, there would not have issued forth such maniacs as the frenzy of that night had made. There were men there who danced and trampled on the beds of flowers as though they trod down human enemies, and wrenched them from the stalks, like savages who twisted human necks. There were men who cast their lighted torches in the air, and suffered them to fall upon their heads and faces, blistering the skin with deep unseemly burns. There were men who rushed up to the fire, and paddled in it with their hands as if in water; and others who were restrained by force from plunging in, to gratify their deadly longing. On the skull of one drunken lad—not twenty, by his looks—who lay upon the ground with a bottle to his mouth, the lead from the roof came streaming down in a shower of liquid fire, white hot; melting his head like wax. When the scattered parties were collected, men—living yet, but singed as with hot irons—were plucked out of the cellars, and carried off upon the shoulders of others,

who strove to wake them as they went along, with ribald jokes, and left them, dead, in the passages of hospitals. But of all the howling throng not one learned mercy from, or sickened at, these sights; nor was the fierce, besotted, senseless rage of one man glutted.

Slowly, and in small clusters, with hoarse hurrahs and repetitions of their usual cry, the assembly dropped away. The last few red-eyed stragglers reeled after those who had gone before; the distant noise of men calling to each other, and whistling for others whom they missed, grew fainter and fainter; at length even these sounds died away, and silence reigned alone.

Silence indeed! The glare of the flames had sunk into a fitful flashing light; and the gentle stars, invisible till now, looked down upon the blackening heap. A dull smoke hung upon the ruin, as though to hide it from those eyes of Heaven; and the wind forebore to move it. Bare walls, roof open to the sky—chambers, where the beloved dead had, many and many a fair day, risen to new life and energy; where so many dear ones had been sad and merry; which were connected with so many thoughts and hopes, regrets and changes—all gone. Nothing left but a dull and dreary blank—a smouldering heap of dust and ashes—the silence and solitude of utter desolation.

* * * * *

The more the fire crackled and raged, the wilder and more cruel the men grew; as though moving in that element they became fiends, and changed their earthly nature for the qualities that give delight in hell.

The burning pile, revealing rooms and passages red-hot, through gaps made in the crumbling walls; the tributary fires that licked the outer bricks and stones, with their long forked tongues, and ran up to meet the glowing mass within; the shining of the flames upon the villains who looked on and fed them; the roaring of the angry blaze, so bright and high that it seemed in its rapacity to have swallowed up the very smoke; the living flakes the wind bore rapidly away and hurried on with, like a storm of fiery snow; the noiseless breaking of great beams of wood, which fell like feathers on the heap of ashes, and crumbled in the very act to sparks and powder; the lurid tinge that overspread the sky, and the darkness, very deep by contrast, which prevailed around; the exposure to the coarse, common gaze, of every little nook which usages of home had made a sacred place, and the destruction by rude hands of every little household favorite which old associations made a dear and precious thing: all this taking place—not among pitying looks and friendly murmurs of compassion, but brutal shouts and exultations, which seemed to make the very rats who stood by the old house too long, creatures with some claim upon the pity and regard of those its roof had sheltered—combined to form a scene never to be forgotten by those who saw it and were not actors in the work, so long as life endured.—*Barnaby Rudge*, Chap. 55.

* * * * *

When all the keeper's goods were flung upon this costly pile, to the last fragment, they smeared it with the pitch, and tar, and rosin they had brought, and sprinkled it with turpentine. To

all the woodwork round the prison-doors they did the like, leaving not a joist or beam untouched. This infernal christening performed, they fired the pile with lighted matches and with blazing tow, and then stood by, awaiting the result.

The furniture being very dry, and rendered more combustible by wax and oil, besides the arts they had used, took fire at once. The flames roared high and fiercely, blackening the prison wall, and twining up its lofty front like burning serpents. At first, they crowded round the blaze, and vented their exultation only in their looks; but when it grew hotter and fiercer—when it crackled, leaped, and roared, like a great furnace—when it shone upon the opposite houses, and lighted up not only the pale and wondering faces at the windows, but the inmost corners of each habitation—when, through the deep red heat and glow, the fire was seen sporting and toying with the door, now clinging to its obdurate surface, now gliding off with fierce inconstancy and soaring high into the sky, anon returning to fold it in its burning grasp and lure it to its ruin—when it shone and gleamed so brightly that the church clock of St. Sepulchre's, so often pointing to the hour of death, was legible as in broad day, and the vane upon its steeple-top glittered in the unwonted light like something richly jewelled—when blackened stone and sombre brick grew ruddy in the deep reflection, and windows shone like burnished gold, dotting the longest distance in the fiery vista with their specks of brightness—when wall and tower, and roof and chimney-stack, seemed drunk, and in the flickering glare appeared to reel and stagger—when scores of objects, never seen before, burst out upon the view, and things the most familiar put on some new aspect—then the mob began to join the whirl, and with loud yells, and shouts, and clamor, such as happily is seldom heard, bestirred themselves to feed the fire, and keep it at its height.

Although the heat was so intense that the paint on the houses over against the prison parched and crackled up, and swelling into boils, as it were, from excess of torture, broke and crumbled away; although the glass fell from the window-sashes, and the lead and iron on the roofs blistered the incautious hand that touched them; and the sparrows in the eaves took wing, and, rendered giddy by the smoke, fell fluttering down upon the blazing pile, still the fire was tended unceasingly by busy hands, and round it, men were going always. They never slackened in their zeal, or kept aloof, but pressed upon the flames so hard, that those in front had much ado to save themselves from being thrust in; if one man swooned or dropped, a dozen struggled for his place, and that, although they knew the pain, and thirst, and pressure to be unendurable.

Barnaby Rudge, Chap. 64.

FIRE—Its red eyes.

The fire, which had left off roaring, winked its red eyes at us—as Richard said—like a drowsy old Chancery lion.

Bleak House, Chap. 3.

FIRE AND BREEZE.

Now, too, the fire took fresh courage, favored by the lively wind the dance awakened, and burnt clear and high. It was the Genius of the

room, and present everywhere. It shone in people's eyes, it sparkled in the jewels on the snowy necks of girls, it twinkled at their ears, as if it whispered to them slyly, it flashed about their waists, it flickered on the ground and made it rosy for their feet, it bloomed upon the ceiling that its glow might set off their bright faces, and it kindled up a general illumination in Mrs. Craggs's little belfry.

Now, too, the lively air that fanned it, grew less gentle as the music quickened and the dance proceeded with new spirit; and a breeze arose that made the leaves and berries dance upon the wall, as they had often done upon the trees; and the breeze rustled in the room as if an invisible company of fairies, treading in the footsteps of the good substantial revellers, were whirling after them. Now, too, no feature of the Doctor's face could be distinguished as he spun and spun; and now there seemed a dozen Birds of Paradise in fitful flight; and now there were a thousand little bells at work; and now a fleet of flying skirts was ruffled by a little tempest, when the music gave in, and the dance was over.

Battle of Life, Chap. 2.

FIRE—A bright.

The music struck up, and the dance commenced. The bright fire crackled and sparkled, rose and fell, as though it joined the dance itself, in right good fellowship. Sometimes it roared as if it would make music too. Sometimes it flashed and beamed as if it were the eye of the old room: it winked, too, sometimes, like a knowing Patriarch, upon the youthful whisperers in corners. Sometimes it sported with the holly-boughs; and, shining on the leaves by fits and starts, made them look as if they were in the cold winter night again, and fluttering in the wind. Sometimes its genial humor grew obstreperous, and passed all bounds; and then it cast into the room, among the twinkling feet, with a loud burst, a shower of harmless little sparks, and in its exultation, leaped and bounded like a mad thing, up the broad old chimney.

Battle of Life, Chap. 2.

FIRE—Little Nell at the forge.

"See yonder there—that's my friend."

"The fire?" said the child.

"It has been alive as long as I have," the man made answer. "We talk and think together all night long."

The child glanced quickly at him in her surprise, but he had turned his eyes in their former direction and was musing as before.

"It's like a book to me," he said; "the only book I ever learned to read; and many an old story it tells me. It's music, for I should know its voice among a thousand, and there are other voices in its roar. It has its pictures too. You don't know how many strange faces and different scenes I trace in the red-hot coals. It's my memory, that fire, and shows me all my life."

The child, bending down to listen to his words, could not help remarking with what brightened eyes he continued to speak and muse.

"Yes," he said, with a faint smile, "it was the same when I was quite a baby, and crawled about it, till I fell asleep. My father watched it then."

"Had you no mother?" asked the child.

"No, she was dead. Women work hard in these parts. She worked herself to death, they told me, and, as they said so then, the fire has gone on saying the same thing ever since. I suppose it was true. I have always believed it."

"Were you brought up here, then?" said the child.

"Summer and winter," he replied. "Secretly at first, but when they found it out, they let him keep me here. So the fire nursed me—the same fire. It has never gone out."

"You are fond of it?" said the child.

"Of course I am. He died before it. I saw him fall down—just there, where those ashes are burning now—and wondered, I remember, why it didn't help him."

Old Curiosity Shop, Chap. 44.

FIRE—Sykes, the murderer, at a.

The broad sky seemed on fire. Rising into the air with showers of sparks, and rolling one above the other, were sheets of flame, lighting the atmosphere for miles round, and driving clouds of smoke in the direction where he stood. The shouts grew louder as new voices swelled the roar, and he could hear the cry of "Fire!" mingled with the ringing of an alarm-bell, the fall of heavy bodies, and the crackling of flames as they twined round some new obstacle, and shot aloft as though refreshed by food. The noise increased as he looked. There were people there—men and women—light, bustle. It was like new life to him. He darted onward—straight, headlong—dashing through brier and brake, and leaping gate and fence as madly as the dog, who careered with loud and sounding bark before him.

He came upon the spot. There were half-dressed figures tearing to and fro, some endeavoring to drag the frightened horses from the stables, others driving the cattle from the yard and out-houses, and others coming laden from the burning pile, amidst a shower of falling sparks, and the tumbling down of red-hot beams. The apertures, where doors and windows stood an hour ago, disclosed a mass of raging fire; walls rocked and crumbled into the burning well; the molten lead and iron poured down, white hot, upon the ground. Women and children shrieked, and men encouraged each other with noisy shouts and cheers. The clanking of the engine-pumps, and the spitting and hissing of the water as it fell upon the blazing wood, added to the tremendous roar. He shouted, too, till he was hoarse; and, flying from memory and himself, plunged into the thickest of the throng.

Oliver Twist, Chap. 48.

FIRE-PLACE—An ancient.

The fire-place was an old one, built by some Dutch merchant long ago, and paved all round with quaint Dutch tiles, designed to illustrate the Scriptures. There were Cains and Abels, Pharaoh's daughters, Queens of Sheba, Angelic messengers descending through the air on clouds like feather-beds, Abrahams, Belshazzars, Apostles putting off to sea in butter-boats, hundreds of figures to attract his thoughts; and yet that face of Marley's, seven years dead, came like the ancient Prophet's rod, and swallowed up the whole. If each smooth tile had been a blank at first, with power to shape some

picture on its surface from the disjointed fragments of his thoughts, there would have been a copy of old Marley's head on every one.

Christmas Carol, Slave 1.

"FIXING"—A provincialism of America.

"Will you try," said my opposite neighbor, handing me a dish of potatoes, broken up in milk and butter,—“will you try some of these fixings?”

There are few words which perform such various duties as this word “fix.” It is the Caleb Quotem of the American vocabulary. You call upon a gentleman in a country town, and his help informs you that he is “fixing himself” just now, but will be down directly; by which you are to understand that he is dressing. You inquire on board a steamboat, of a fellow-passenger, whether breakfast will be ready soon, and he tells you he should think so, for when he was last below they were “fixing the tables,” in other words, laying the cloth. You beg a porter to collect your luggage, and he entreats you not to be uneasy, for he’ll “fix it presently;” and if you complain of indisposition, you are advised to have recourse to Doctor so-and so, who will “fix you” in no time.

One night I ordered a bottle of mulled wine at a hotel where I was staying, and waited a long time for it; at length it was put upon the table with an apology from the landlord that he feared it wasn’t “fixed properly.” And I recollect once, at a stage-coach dinner, overhearing a very stern gentleman demand of a waiter who presented him with a plate of underdone roast beef, “whether he called *that* fixing God A’mighty’s vittles.”

American Notes, Chap. 10.

FLAG—The American.

“Tut!” said Martin. “You’re a gay flag in the distance. But let a man be near enough to get the light upon the other side, and see through you, and you are but sorry fustian!”

Martin Chuzzlewit, Chap. 21.

FLATTERER.

For, although a skillful flatterer is a most delightful companion if you can keep him all to yourself, his taste becomes very doubtful when he takes to complimenting other people.

Nicholas Nickleby, Chap. 28.

FLOWERS, BIRDS, AND ANGELS—The vision of Jenny Wren.

“I wonder how it happens that when I am work, work, working here, all alone in the summer-time, I smell flowers?”

“As a commonplace individual, I should say,” Eugene suggested languidly—for he was growing weary of the person of the house—“that you smell flowers because you *do* smell flowers.”

“No I don’t,” said the little creature, resting one arm upon the elbow of her chair, resting her chin upon that hand, and looking vacantly before her; “this is not a flowery neighborhood. It’s anything but that. And yet, as I sit at work, I smell miles of flowers. I smell roses, till I think I see the rose-leaves lying in heaps, bushels, on the floor. I smell fallen leaves, till I put down my hand—so—and expect to make them rustle. I smell the white and the pink May in

the hedges, and all sorts of flowers that I never was among. For I have seen very few flowers indeed, in my life.”

“Pleasant fancies to have, Jenny dear!” said her friend: with a glance towards Eugene as if she would have asked him whether they were given the child in compensation for her losses.

“So I think, Lizzie, when they come to me. And the birds I hear! Oh!” cried the little creature, holding out her hand and looking upward, “how they sing!”

There was something in the face and action for the moment quite inspired and beautiful. Then the chin dropped musingly upon the hand again.

“I dare say my birds sing better than other birds, and my flowers smell better than other flowers. For when I was a little child,” in a tone as though it were ages ago, “the children that I used to see early in the morning were very different from any others that I ever saw. They were not like me; they were not chilled, anxious, ragged, or beaten; they were never in pain. They were not like the children of the neighbors; they never made me tremble all over, by setting up shrill noises, and they never mocked me. Such numbers of them too! All in white dresses, and with something shining on the borders, and on their heads, that I have never been able to imitate with my work, though I know it so well. They used to come down in long, bright, slanting rows, and say all together, ‘Who is this in pain! Who is this in pain!’ When I told them who it was, they answered, ‘Come and play with us!’ When I said ‘I never play! I can’t play!’ they swept about me and took me up, and made me light. Then it was all delicious ease and rest till they laid me down, and said, all together, ‘Have patience, and we will come again. Whenever they came back, I used to know they were coming before I saw the long bright rows, by hearing them ask, all together, a long way off, ‘Who is this in pain! who is this in pain!’ And I used to cry out, ‘O my blessed children, it’s poor me. Have pity on me. Take me up and make me light!’”

By degrees, as she progressed in this remembrance, the hand was raised, the last ecstatic look returned, and she became quite beautiful. Having so paused for a moment, silent, with a listening smile upon her face, she looked round and recalled herself.

Our Mutual Friend, Book II., Chap. 2.

FLUTE-PLAYER—Mr. Mell, the.

When he had put up his things for the night, he took out his flute, and blew at it, until I almost thought he would gradually blow his whole being into the large hole at the top, and ooze away at the keys.—*David Copperfield, Chap. 5.*

FLUTE MUSIC—Dick Swiveller’s solace in love.

Some men in his blighted position would have taken to drinking; but as Mr. Swiveller had taken to that before, he only took, on receiving the news that Sophy Wackles was lost to him forever, to playing the flute; thinking, after mature consideration, that it was a good, sound, dismal occupation, not only in unison with his own sad thoughts, but calculated to awaken a fellow-feeling in the bosoms of his neighbors. In pursuance of this resolution, he now drew a

little table to his bedside, and arranging the light and a small oblong music-book to the best advantage, took his flute from its box, and began to play most mournfully.

The air was "Away with Melancholy"—a composition, which, when it is played very slowly on the flute, in bed, with the further disadvantage of being performed by a gentleman but imperfectly acquainted with the instrument, who repeats one note a great many times before he can find the next, has not a lively effect. Yet, for half the night, or more, Mr. Swiveller, lying sometimes on his back with his eyes upon the ceiling, and sometimes half out of bed, to correct himself by the book, played this unhappy tune over and over again; never leaving off, save for a minute or two at a time to take breath and soliloquize about the Marchioness, and then beginning again with renewed vigor. It was not until he had quite exhausted his several subjects of meditation, and had breathed into the flute the whole sentiment of the purf down to its very dregs, and had nearly maddened the people of the house, and at both the next doors, and over the way,—that he shut up the music-book, extinguished the candle, and finding himself greatly lightened and relieved in his mind, turned round and fell asleep.

Old Curiosity Shop, Chap. 58.

FOG—A sea of.

It was a foggy day in London, and the fog was heavy and dark. Animate London, with smarting eyes and irritated lungs, was blinking, wheezing, and choking; inanimate London was a sooty spectre, divided in purpose between being visible and invisible, and so being wholly neither. Gas-lights flared in the shops with a haggard and unblest air, as knowing themselves to be night-creatures that had no business abroad under the sun; while the sun itself, when it was for a few moments dimly indicated through circling eddies of fog, showed as if it had gone out and were collapsing flat and cold. Even in the surrounding country it was a foggy day, but there the fog was grey, whereas in London it was, at about the boundary line, dark yellow, and a little within it brown, and then browner, and then browner, until, at the heart of the City—which call Saint Mary Axe—it was rusty black. From any point of the high ridge of land northward, it might have been discerned that the loftiest buildings made an occasional struggle to get their heads above the foggy sea, and especially that the great dome of Saint Paul's seemed to die hard; but this was not perceivable in the streets at their feet, where the whole metropolis was a heap of vapor charged with muffled sound of wheels, and enfolding a gigantic catarrh.

Our Mutual Friend, Book III., Chap. 1.

The mist, though sluggish and slow to move, was of a keenly searching kind. No muffling up in furs and broadcloth kept it out. It seemed to penetrate into the very bones of the shrinking wayfarers, and to rack them with cold and pains. Everything was wet and clammy to the touch. The warm blaze alone defied it, and leaped and sparkled merrily. It was a day to be at home, crowding about the fire, telling stories of travelers who had lost their way in such weather on heaths and moors; and to love a warm hearth more than ever.—*Old Curiosity Shop, Chap. 67.*

FORGIVENESS.

"One always begins to forgive a place as soon as it's left behind; I dare say a prisoner begins to relent towards his prison, after he is let out."

Little Dorrit, Book I., Chap. 2.

FORGIVENESS—Pecksniffian.

"You will shake hands, sir."

"No, John," said Mr. Pecksniff, with a calmness quite ethereal; "no, I will not shake hands, John. I have forgiven you. I had already forgiven you, even before you ceased to reproach and taunt me. I have embraced you in the spirit, John, which is better than shaking hands."

Martin Chuzzlewit, Chap. 2.

FORMAL PEOPLE.

The formal couple are the most prim, cold, immovable, and unsatisfactory people on the face of the earth. Their faces, voices, dress, house, furniture, walk, and manner are all the essence of formality, unrelieved by one redeeming touch of frankness, heartiness, or nature.

Everything with the formal couple resolves itself into a matter of form. They don't call upon you on your account, but their own; not to see how you are, but to show how they are: it is not a ceremony to do honor to you, but to themselves—not due to your position, but to theirs. If one of a friend's children dies, the formal couple are as sure and punctual in sending to the house as the undertaker; if a friend's family be increased, the monthly nurse is not more attentive than they. The formal couple, in fact, joyfully seize all occasions of testifying their good-breeding and precise observance of the little usages of society; and for you, who are the means to this end, they care as much as a man does for the tailor who has enabled him to cut a figure, or a woman for the milliner who has assisted her to a conquest.

Having an extensive connection among that kind of people who make acquaintances and eschew friends, the formal gentleman attends, from time to time, a great many funerals, to which he is formally invited, and to which he formally goes, as returning a call for the last time. Here his deportment is of the most faultless description; he knows the exact pitch of voice it is proper to assume, the sombre look he ought to wear, the melancholy tread which should be his gait for the day. He is perfectly acquainted with all the dreary courtesies to be observed in a mourning-coach; knows when to sigh, and when to hide his nose in the white handkerchief; and looks into the grave and shakes his head when the ceremony is concluded, with the sad formality of a mute.

The Formal Couple.

FORTUNE-HUNTERS.

"A mere fortune-hunter!" cried the son, indignantly.

"What in the devil's name, Ned, would you be?" returned the father. "All men are fortune-hunters, are they not? The law, the church, the court, the camp—see how they are all crowded with fortune-hunters, jostling each other in the pursuit. The Stock-exchange, the pulpit, the counting-house, the royal drawing-room, the Senate—what but fortune-hunters are they filled with? A fortune-hunter! Yes. You *are* one; and you would be nothing else, my dear Ned,

if you were the greatest courtier, lawyer, legislator, prelate, or merchant, in existence. If you are squeamish and moral, Ned, console yourself with the reflection that at the worst your fortune-hunting can make but one person miserable or unhappy. How many people do you suppose these other kinds of huntsmen crush in following their sport? Hundreds at a step—or thousands?"—*Barnaby Rudge, Chap. 15.*

FOUNDRY—Description of a.

"This is the place," he said, pausing at a door to put Nell down and take her hand. "Don't be afraid. There's nobody here will harm you."

It needed a strong confidence in this assurance to induce them to enter, and what they saw inside did not diminish their apprehension and alarm. In a large and lofty building, supported by pillars of iron, with great black apertures in the upper walls, open to the external air; echoing to the roof with the beating of hammers and roar of furnaces, mingled with the hissing of red-hot metal plunged in water, and a hundred strange, unearthly noises never heard elsewhere; in this gloomy place, moving like demons among the flame and smoke, dimly and fitfully seen, flushed and tormented by the burning fires, and wielding great weapons, a faulty blow from any one of which must have crushed some workman's skull, a number of men labored like giants. Others, reposing upon heaps of coals or ashes, with their faces turned to the black vault above, slept or rested from their toil. Others again, opening the white-hot furnace-doors, cast fuel on the flames, which came rushing and roaring forth to meet it, and licked it up like oil. Others drew forth, with clashing noise, upon the ground, great sheets of glowing steel, emitting an insupportable heat, and a dull deep light like that which reddens in the eyes of savage beasts.

Through these bewildering sights and deafening sounds, their conductor led them to where, in a dark portion of the building, one furnace burnt by night and day—so, at least, they gathered from the motion of his lips, for as yet they could only see him speak—not hear him. The man who had been watching this fire, and whose task was ended for the present, gladly withdrew, and left them with their friend, who, spreading Nell's little cloak upon a heap of ashes, and showing her where she could hang her outer-clothes to dry, signed to her and the old man to lie down and sleep. For himself, he took his station on a rugged mat before the furnace-door, and resting his chin upon his hands, watched the flame as it shone through the iron chinks, and the white ashes as they fell into their bright, hot grave below.

Old Curiosity Shop, Chap. 44.

FOUNTAIN—The waters of the.

Merrily the fountain leaped and danced, and merrily the smiling dimples twinkled and expanded more and more, until they broke into a laugh against the basin's rim, and vanished.

Martin Chuzzlewit, Chap. 45.

FOWLS—Their peculiarities.

* * * An aged personage, afflicted with a paucity of feather and visibility of quill, that gives her the appearance of a bundle of office-

pens. When a railway goods-van that would crush an elephant comes round the corner, tearing over these fowls, they emerge unharmed from under the horses, perfectly satisfied that the whole rush was a passing property in the air, which may have left something to eat behind it. They look upon old shoes, wrecks of kettles and saucepans, and fragments of bonnets, as a kind of meteoric discharge for fowls to peck at. Peg-tops and hoops they account, I think, as a sort of hail; shuttlecocks, as rain or dew. Gaslight comes quite as natural to them as any other light; and I have more than a suspicion that, in the minds of the two lords, the early public-house at the corner has superseded the sun. I have established it as a certain fact, that they always begin to crow when the public-house shutters begin to be taken down, and that they salute the pot-boy, the instant he appears to perform that duty, as if he were Phoebus in person.

Uncommercial Traveller, Chap. 10.

FRANCE—Scenes in Flemish.

Wonderful poultry of the French-Flemish country, why take the trouble to *be* poultry? Why not stop short at eggs in the rising generation, and die out, and have done with it? Parents of chickens have I seen this day, followed by their wretched young families, scratching nothing out of the mud with an air—tottering about on legs so scraggy and weak that the valiant word "drumsticks" becomes a mockery when applied to them, and the crow of the lord and master has been a mere dejected case of croup. Carts have I seen, and other agricultural instruments, unwieldy, dislocated, monstrous. Poplar-trees by the thousand fringe the fields, and fringe the end of the flat landscape, so that I feel, looking straight on before me, as if, when I pass the extremest fringe on the low horizon, I shall tumble over into space. Little white-washed black holes of chapels, with barred doors and Flemish inscriptions, abound at roadside corners, and often they are garnished with a sheaf of wooden crosses, like children's swords; or, in their default, some hollow old tree with a saint roosting in it, is similarly decorated, or a pole with a very diminutive saint enshrined aloft in a sort of sacred pigeon house. Not that we are deficient in such decoration in the town here, for, over at the church yonder, outside the building, is a scenic representation of the Crucifixion, built up with old bricks and stones, and made out with painted canvas and wooden figures; the whole surmounting the dusty skull of some holy personage (perhaps), shut up behind a little ashy iron grate, as if it were originally put there to be cooked, and the fire had long gone out. A windmilly country this, though the windmills are so damp and rickety that they nearly knock themselves off their legs at every turn of their sails, and creak in loud complaint.

Uncommercial Traveller, Chap. 25.

FRENCH LANGUAGE—The.

"What sort of language do you consider French, sir?"

"How do you mean?" asked Nicholas.

"Do you consider it a good language, sir?" said the collector; "a pretty language, a sensible language?"

"A pretty language, certainly," replied Nicholas; "and as it has a name for everything, and admits of elegant conversation about everything, I presume it is a sensible one."

"I don't know," said Mr. Lillyvick, doubtfully. "Do you call it a cheerful language, now?"

"Yes," replied Nicholas, "I should say it was, certainly."

"It's very much changed since my time, then," said the collector, "very much."

"Was it a dismal one in your time?" asked Nicholas, scarcely able to repress a smile.

"Very," replied Mr. Lillyvick, with some vehemence of manner. "It's the war time that I speak of; the last war. It may be a cheerful language. I should be sorry to contradict anybody; but I can only say that I've heard the French prisoners, who were natives, and ought to know how to speak it, talking in such a dismal manner, that it made one miserable to hear them. Ay, that I have, fifty times, sir—fifty times!"—*Nicholas Nickleby, Chap. 16.*

FRIENDS—The escort of a crowd.

"Of the two, and after experience of both, I think I'd rather be taken out of my house by a crowd of enemies, than escorted home by a mob of friends!"—*Barnaby Rudge, Chap. 79.*

FRIENDS—Not too many.

"I have not so many friends that I shall grow confused among the number, and forget my best one."—*Nicholas Nickleby, Chap. 22.*

FRIENDSHIP—Lowten's opinion of.

"Friendship's a very good thing in its way; we are all very friendly and comfortable at the Stump, for instance, over our grog, where every man pays for himself; but damn hurting yourself for anybody else, you know! No man should have more than two attachments—the first, to number one, and the second to the ladies."—*Pickwick, Chap. 53.*

FRIENDSHIP—Between opposite characters.

It may be observed of this friendship, such as it was, that it had within it more likely materials of endurance than many a sworn brotherhood that has been rich in promise; for so long as the one party found a pleasure in patronising, and the other in being patronised (which was in the very essence of their respective characters), it was of all possible events among the least probable, that the twin demons, Envy and Pride, would ever arise between them. So, in very many cases of friendship, or what passes for it, the old axiom is reversed, and like clings to unlike more than to like.

Martin Chuzzlewit, Chap. 7.

FRIENDSHIP—A Pecksniffian.

"Did you hear him say that he could have shed his blood for me?"

"Do you *want* any blood shed for you?" returned his friend, with considerable irritation.

"Does he shed anything for you that you *do* want? Does he shed employment for you, instruction for you, pocket-money for you? Does he shed even legs of mutton for you in any decent proportion to potatoes and garden stuff?"

Martin Chuzzlewit, Chap. 2.

FRIENDSHIP—The Damons and Pythiases of modern life.

Damon and Pythias were undoubtedly very good fellows in their way: the former for his extreme readiness to put in special bail for a friend: and the latter for a certain trump-like punctuality in turning up just in the very nick of time, scarcely less remarkable. Many points in their character have, however, grown obsolete. Damons are rather hard to find, in these days of imprisonment for debt (except the sham ones, and they cost half-a-crown); and, as to the Pythiases, the few that have existed in these degenerate times, have had an unfortunate knack of making themselves scarce at the very moment when their appearance would have been strictly classical. If the actions of these heroes, however, can find no parallel in modern times, their friendship can. We have Damon and Pythias on the one hand. We have Potter and Smithers on the other.—*Characters (Sketches), Chap. 11.*

FRIENDLY SERVICE—Wemmick's opinion of a.

"Mr. Wemmick," said I, "I want to ask your opinion. I am very desirous to serve a friend."

Wemmick tightened his post-office and shook his head, as if his opinion were dead against any fatal weakness of that sort.

"This friend," I pursued, "is trying to get on in commercial life, but has no money, and finds it difficult and disheartening to make a beginning. Now, I want somehow to help him to a beginning."

"With money down?" said Wemmick, in a tone drier than any sawdust.

"With *some* money down," I replied, for an uneasy remembrance shot across me of that symmetrical bundle of papers at home; "with *some* money down, and perhaps some anticipation of my expectations."

"Mr. Pip," said Wemmick, "I should like just to run over with you on my fingers, if you please, the names of the various bridges up as high as Chelsea Reach. Let's see: there's London, one; Southwark, two; Blackfriars, three; Waterloo, four; Westminster, five; Vauxhall, six." He had checked off each bridge in its turn, with the handle of his safe-key on the palm of his hand. "There's as many as six, you see, to choose from."

"I don't understand you," said I.

"Choose your bridge, Mr. Pip," returned Wemmick, "and take a walk upon your bridge, and pitch your money into the Thames over the centre arch of your bridge, and you know the end of it. Serve a friend with it, and you may know the end of it too—but it's a less pleasant and profitable end."

I could have posted a newspaper in his mouth, he made it so wide after saying this.

"This is very discouraging," said I.

"Meant to be so," said Wemmick.

"Then is it your opinion," I inquired, with some little indignation, "that a man should never—"

"—Invest portable property in a friend?" said Wemmick. "Certainly he should not. Unless he wants to get rid of the friend—and then it becomes a question how much portable property it may be worth to get rid of him."

"And that," said I, "is your deliberate opinion, Mr. Wemmick?"

"That," he returned, "is my deliberate opinion in this office."—*Great Expectations*, Chap. 36.

FRIENDLESS MEN.

It is strange with how little notice, good, bad, or indifferent, a man may live and die in London. He awakens no sympathy in the breast of any single person; his existence is a matter of interest to no one save himself; he cannot be said to be forgotten when he dies, for no one remembered him when he was alive. There is a numerous class of people in this great metropolis who seem not to possess a single friend, and whom nobody appears to care for. Urged by imperative necessity in the first instance, they have resorted to London in search of employment, and the means of subsistence. It is hard, we know, to break the ties which bind us to our homes and friends, and harder still to efface the thousand recollections of happy days and old times, which have been slumbering in our bosoms for years, and only rush upon the mind, to bring before it associations connected with the friends we have left, the scenes we have beheld too probably for the last time, and the hopes we once cherished, but may entertain no more. These men, however, happily for themselves, have long forgotten such thoughts. Old country friends have died or emigrated; former correspondents have become lost, like themselves, in the crowd and turmoil of some busy city; and they have gradually settled down into mere passive creatures of habit and endurance.

Sketches (Characters); Chap. I.

FROGS—The music of.

The croaking of the frogs (whose noise in these parts is almost incredible) sounded as though a million of fairy teams with bells were travelling through the air, and keeping pace with us.—*American Notes*, Chap. 10.

FROST—The.

The frost was binding up the earth in its iron fetters, and weaving its beautiful net-work upon the trees and hedges.—*Pickwick*, Chap. 28.

FUNERAL—The request of Charles Dickens.

"I emphatically direct that I be buried in an inexpensive, unostentatious, and strictly private manner, that no public announcement be made of the time or place of my burial, that, at the utmost, not more than three plain mourning-coaches be employed, and that those who attend my funeral wear no scarf, cloak, black bow, long hat-band, or other such revolting absurdity. I direct that my name be inscribed in plain English letters on my tomb, without the addition of 'Mr.' or 'Esquire.' I conjure my friends on no account to make me the subject of any monument, memorial, or testimonial whatever. I rest my claims to the remembrance of my country upon my published works, and to the remembrance of my friends upon their experience of me; in addition thereto I commit my soul to the mercy of God, through our Lord and Saviour Jesus Christ, and I exhort my dear children humbly to try to guide themselves by the teachings of the New Testament in its broad spirit, and to put no faith in any man's narrow construction of its letter here or there. In witness whereof, I, the said Charles Dickens, the

testator, have to this my last will and testament set my hand this twelfth day of May, in the year of our Lord one thousand eight hundred and sixty-nine.

CHARLES DICKENS."

Will of Charles Dickens.

FUNERAL—Mr. Mould's philosophy of a.

At length the day of the funeral, pious and truthful ceremony that it was, arrived. Mr. Mould, with a glass of generous port between his eye and the light, leaned against the desk in the little glass office, with his gold watch in his unoccupied hand, and conversed with Mrs. Gamp; two mutes were at the house-door, looking as mournful as could be reasonably expected of men with such a thriving job in hand; the whole of Mr. Mould's establishment were on duty within the house or without; feathers waved, horses snorted, silks and velvets fluttered; in a word, as Mr. Mould emphatically said, "everything that money could do was done."

"And what can do more, Mrs. Gamp?" exclaimed the undertaker, as he emptied his glass, and smacked his lips.

"Nothing in the world, sir."

"Nothing in the world," repeated Mr. Mould.

"You are right, Mrs. Gamp. Why do people spend more money?" here he filled his glass again: "upon a death, Mrs. Gamp, than upon a birth? Come, that's in your way; you ought to know. How do you account for that now?"

"Perhaps it is because an undertaker's charges comes dearer than a nurse's charges, sir," said Mrs. Gamp, tittering, and smoothing down her new black dress with her hands.

"Ha, ha!" laughed Mr. Mould. "You have been breakfasting at somebody's expense this morning, Mrs. Gamp." But seeing, by the aid of a little shaving-glass which hung opposite, that he looked merry, he composed his features and became sorrowful.

"Many's the time that I've not breakfasted at my own expense along of your kind recommending, sir: and many's the time I hope to do the same in time to come," said Mrs. Gamp, with an apologetic curtsy.

"So be it," replied Mr. Mould, "please Providence. No, Mrs. Gamp; I'll tell you why it is. It's because the laying out of money with a well-conducted establishment, where the thing is performed upon the very best scale, binds the broken heart, and sheds balm upon the wounded spirit. Hearts want binding and spirits want balm when people die—not when people are born. Look at this gentleman to-day; look at him."

"An open-handed gentleman?" cried Mrs. Gamp, with enthusiasm.

"No, no," said the undertaker; "not an open-handed gentleman in general, by any means. There you mistake him; but an afflicted gentleman, an affectionate gentleman, who knows what it is in the power of money to do, in giving him relief, and in testifying his love and veneration for the departed. It can give him," said Mr. Mould, waving his watch-chain slowly round and round, so that he described one circle after every item; "it can give him four horses to each vehicle; it can give him velvet trappings; it can give him drivers in cloth cloaks and top-boots; it can give him the plumage of the ostrich, dyed black; it can give him any number of walking attendants, dressed in the first style

of funeral fashion, and carrying batons tipped with brass; it can give him a handsome tomb; it can give him a place in Westminster Abbey itself, if he choose to invest it in such a purchase. Oh! do not let us say that gold is dross, when it can buy such things as these, Mrs. Gamp."

"But what a blessing, sir," said Mrs. Gamp, "that there are such as you, to sell or let 'em out on hire!"

"Ay, Mrs. Gamp, you are right," rejoined the undertaker. "We should be an honored calling. We do good by stealth, and blush to have it mentioned in our little bills. How much consolation may I, even I," cried Mr. Mould, "have diffused among my fellow-creatures by means of my four long-tailed prancers, never harnessed under ten pound ten."

Mrs. Gamp had begun to make a suitable reply, when she was interrupted by the appearance of one of Mr. Mould's assistants—his chief mourner, in fact—an obese person, with his waistcoat in closer connection with his legs than is quite reconcilable with the established ideas of grace; with that cast of feature which is figuratively called a bottle-nose; and with a face covered all over with pimples. He had been a tender plant once upon a time, but from constant blowing in the fat atmosphere of funerals, had run to seed.

"Well, Tacker," said Mr. Mould, "is all ready below?"

"A beautiful show, sir," rejoined Tacker. "The horses are prouder and fresher than ever I see 'em; and toss their heads, they do, as if they knowed how much their plumes cost."

Martin Chuzzlewit, Chap. 19.

FUNERAL—Of Anthony Chuzzlewit.

Mr. Mould and his men had not exaggerated the grandeur of the arrangements. They were splendid. The four hearse-horses, especially, reared and pranced, and showed their highest action, as if they knew a man was dead, and triumphed in it. "They break us, drive us, ride us; ill-treat, abuse, and maim us for their pleasure—But they die; Hurrah, they die!"

So through the narrow streets and winding city ways, went Anthony Chuzzlewit's funeral: Mr. Jonas glancing stealthily out of the coach-windows now and then, to observe its effect upon the crowd; Mr. Mould, as he walked along, listening with a sober pride to the exclamations of the bystanders; the doctor whispering his story to Mr. Pecksniff, without appearing to come any nearer the end of it; and poor old Chuffey sobbing unregarded in a corner. But he had greatly scandalised Mr. Mould at an early stage of the ceremony by carrying his handkerchief in his hat in a perfectly informal manner, and wiping his eyes with his knuckles. And as Mr. Mould himself had said already, his behavior was indecent, and quite unworthy of such an occasion; and he never ought to have been there.

There he was, however; and in the churchyard there he was, also, conducting himself in a no less unbecoming manner, and leaning for support on Tacker, who plainly told him that he was fit for nothing better than a walking funeral. But Chuffey, Heaven help him! heard no sound but the echoes, lingering in his own heart, of a voice forever silent.

Martin Chuzzlewit, Chap. 19.

FUNERAL—The pretentious solemnities of a.

Other funerals have I seen with grown-up eyes, since that day, of which the burden has been the same childish burden—making game. Real affliction, real grief and solemnity, have been outraged, and the funeral has been "performed." The waste for which the funeral customs of many tribes of savages are conspicuous has attended these civilized obsequies; and once, and twice, have I wished in my soul that, if the waste must be, they would let the undertaker bury the money, and let me bury the friend.

In France, upon the whole, these ceremonies are more sensibly regulated, because they are upon the whole less expensively regulated. I cannot say that I have ever been much edified by the custom of tying a bib and apron on the front of the house of mourning, or that I would myself particularly care to be driven to my grave in a nodding and bobbing car, like an infirm four-post bedstead, by an inky fellow-creature in a cocked hat. But it may be that I am constitutionally insensible to the virtues of a cocked hat. In provincial France the solemnities are sufficiently hideous, but are few and cheap. The friends and townsmen of the departed, in their own dresses, and not masquerading under the auspices of the African Conjurer, surround the hand-bier, and often carry it. It is not considered indispensable to stifle the bearers, or even to elevate the burden on their shoulders; consequently it is easily taken up, and easily set down, and is carried through the streets without the distressing floundering and shuffling that we see at home.

Once I lost a friend by death, who had been troubled in his time by the Medicine-Man and the Conjurer, and upon whose limited resources there were abundant claims. The Conjurer assured me that I must positively "follow," and both he and the Medicine-Man entertained no doubt that I must go in a black carriage, and must wear "fittings." I objected to fittings as having nothing to do with my friendship, and I objected to the black carriage as being in more senses than one a job. So it came into my mind to try what would happen if I quietly walked in my own way from my own house to my friend's burial-place, and stood beside his open grave in my own dress and person, reverently listening to the best of Services. It satisfied my mind, I found, quite as well as if I had been disguised in a hired hatband and scarf, both trailing to my very heels, and as if I had cost the orphan children, in their greatest need, ten guineas.

Uncommercial Traveller, Chap. 26.

FUNERAL—After the.

The pageant of a few short hours ago was written nowhere half so legibly as in the undertaker's books.

Not in the churchyard? Not even there. The gates were closed; the night was dark and wet; the rain fell silently among the stagnant weeds and nettles. One new mound was there which had not been there last night. Time, burrowing like a mole below the ground, had marked his track by throwing up another heap of earth. And that was all.

Martin Chuzzlewit, Chap. 19.

FUNERAL—A fashionable.

A great crowd assembles in Lincoln's Inn Fields on the day of the funeral. Sir Leicester Dedlock attends the ceremony in person; strictly speaking, there are only three other human followers, that is to say, Lord Doodle, William Buffy, and the debilitated cousin (thrown in as a make-weight), but the amount of inconsolable carriages is immense. The Peerage contributes more four-wheeled affliction than has ever been seen in that neighborhood. Such is the assemblage of armorial bearings on coach panels, that the Herald's College might be supposed to have lost its father and mother at a blow. The Duke of Foodle sends a splendid pile of dust and ashes, with silver wheel-boxes, patent axles, all the last improvements, and three bereaved worms, six feet high, holding on behind, in a bunch of woe. All the state coachmen in London seem plunged into mourning; and if that dead old man of the rusty garb be not beyond a taste in horseflesh (which appears impossible), it must be highly gratified this day.

Quiet among the undertakers, and the equipages, and the calves of so many legs all steeped in grief, Mr. Bucket sits concealed in one of the inconsolable carriages, and at his ease surveys the crowd through the lattice blinds.

Black House, Chap. 53.

FUNERAL—An unostentatious.

The simple arrangements were of her own making, and were stated to Riah thus:

"I mean to go alone, godmother, in my usual carriage, and you'll be so kind as keep house while I am gone. It's not far off. And when I return, we'll have a cup of tea, and a chat over future arrangements. It's a very plain last house that I have been able to give my poor unfortunate boy; but he'll accept the will for the deed, if he knows anything about it; and if he doesn't know anything about it," with a sob, and wiping her eyes, "why, it won't matter to him. I see the service in the Prayer-book says, that we brought nothing into this world, and it is certain we can take nothing out. It comforts me for not being able to hire a lot of stupid undertaker's things for my poor child, and seeming as if I was trying to smuggle 'em out of this world with him, when of course I must break down in the attempt, and bring 'em all back again. As it is, there'll be nothing to bring back but me, and that's quite consistent, for I shan't be brought back some day!"

After that previous carrying of him in the streets, the wretched old fellow seemed to be twice buried. He was taken on the shoulders of half a dozen blossom-faced men, who shuffled with him to the churchyard, and who were preceded by another blossom-faced man, affecting a stately stalk, as if he were a Policeman of the D(eath) Division, and ceremoniously pretending not to know his intimate acquaintances, as he led the pageant. Yet, the spectacle of only one little mourner hobbling after, caused many people to turn their heads with a look of interest.

At last the troublesome deceased was got into the ground, to be buried no more, and the stately stalker stalked back before the solitary dress-maker, as if she were bound in honor to have no notion of the way home. Those furies, the conventionalities, being thus appeased, he left her.—*Our Mutual Friend, Book IV., Chap. 9.*

FUNERAL—Of Mrs. Joe Gargery.

It was the first time that a grave had opened in my road of life, and the gap it made in the smooth ground was wonderful. The figure of my sister, in her chair by the kitchen fire, haunted me night and day. That the place could possibly be, without her, was something my mind seemed unable to compass; and whereas she had seldom or never been in my thoughts of late, I had now the strangest ideas that she was coming toward me in the street, or that she would presently knock at the door. In my rooms too, with which she had never been at all associated, there was at once the blankness of death and a perpetual suggestion of the sound of her voice or the turn of her face or figure, as if she were still alive and had been often there.

Whatever my fortunes might have been, I could scarcely have recalled my sister with much tenderness. But I suppose there is a shock of regret which may exist without much tenderness.

It was fine summer weather again, and, as I walked along, the times when I was a little helpless creature, and my sister did not spare me, vividly returned. But they returned with a gentle tone upon them that softened even the edge of Tickler. For now the very breath of the beans and clover whispered to my heart that the day must come when it would be well for my memory that others, walking in the sunshine, should be softened as they thought of me.

At last I came within sight of the house, and saw that Trabb and Co. had put in a funereal execution and taken possession. Two dismally absurd persons, each ostentatiously exhibiting a crutch done up in a black bandage—as if that instrument could possibly communicate any comfort to anybody—were posted at the front door; and in one of them I recognised a post-boy discharged from the Boar for turning a young couple into a saw-pit on their bridal morning, in consequence of intoxication rendering it necessary for him to ride his horse clasped round the neck with both arms.

Another sable warder (a carpenter, who had once eaten two geese for a wager) opened the door, and showed me into the best parlor. Here, Mr. Trabb had taken unto himself the best table, and had got all the leaves up, and was holding a kind of black Bazaar, with the aid of a quantity of black pins. At the moment of my arrival, he had just finished putting somebody's hat into black long-clothes, like an African baby; so he held out his hand for mine. But I, misled by the action, and confused by the occasion, shook hands with him with every testimony of warm affection.

Poor, dear Joe, entangled in a little black cloak tied in a large bow under his chin, was seated apart at the upper end of the room; where, as chief mourner, he had evidently been stationed by Trabb. When I bent down and said to him, "Dear Joe, how are you?" he said, "Pip, old chap, you knowed her when she were a fine figure of a—" and clasped my hand and said no more.

Standing at this table, I became conscious of the servile Pumblechook, in a black cloak and several yards of hat-band, who was alternately

stuffing himself, and making obsequious movements to catch my attention. The moment he succeeded he came over to me (breathing sherry and crumbs), and said in a subdued voice, "May I, dear sir?" and did. I then descried Mr. and Mrs. Hubble; the last-named in a decent speechless paroxysm in a corner. We were all going to "follow," and were all in course of being tied up separately (by Trabb) into ridiculous bundles.

"Which I meantsay, Pip," Joe whispered me, as we were being what Mr. Trabb called "formed" in the parlor, two and two—and it was dreadfully like a preparation for some grim kind of dance; "which I meantsay, sir, as I would in preference have carried her to the church myself, along with three or four friendly ones wot come to it with willing harts and arms, but it were considered wot the neighbors would look down on such and would be of opinions as it were wanting in respect."

"Pocket-handkerchiefs out, all!" cried Mr. Trabb at this point, in a depressed business-like voice. "Pocket-handkerchiefs out! We are ready!"

So we all put our pocket-handkerchiefs to our faces, as if our noses were bleeding, and filed out two and two; Joe and I; Biddy and Pumblechook; Mr. and Mrs. Hubble. The remains of my poor sister had been brought round by the kitchen door, and, it being a point of undertaking ceremony that the six bearers must be stifled and blinded under a horrible black velvet housing with a white border, the whole looked like a blind monster with twelve human legs, shuffling and blundering along, under the guidance of two keepers—the postboy and his comrade.

Great Expectations, Chap. 35.

FUNERAL—Of Little Nell.

[Mr. R. H. Horne pointed out twenty-five years ago, that a great portion of the scenes describing the death of Little Nell in the "Old Curiosity Shop," will be found to be written—whether by design or harmonious accident, of which the author was not even subsequently fully conscious—in blank verse, of irregular metre and rhythms, which Southey, Shelley, and some other poets have occasionally adopted. The following passage, properly divided into lines, will stand thus:]

NELLY'S FUNERAL.

"And now the bell—the bell
She had so often heard by night and day,
And listen'd to with solemn pleasure,
Almost as a living voice—
Rung its remorseless toll for her,
So young, so beautiful, so good.

"Decrepit age, and vigorous life,
And blooming youth, and helpless infancy,
Pour'd forth—on crutches, in the pride of strength
And health, in the full blush
Of promise, the mere dawn of life—
To gather round her tomb. Old men were there,
Whose eyes were dim
And senses failing—
Grandmothers, who might have died ten years ago,
And still been old—the deaf, the blind, the lame,
The palsied.
The living dead in many shapes and forms,
To see the closing of that early grave.
What was the death it would shut in
To that which still
Could crawl and creep above it?

"Along the crowded path they bore her now;
Pure as the new-fall'n snow

That cover'd it; whose day on earth
Had been as fleeting.
Under that porch, where she had sat when Heaven
In mercy brought her to that peaceful spot,
She pass'd again, and the old church
Received her in its quiet shade."

Old Curiosity Shop, Chap. 72.

FURNITURE—Old-fashioned.

It came on darker and darker. The old-fashioned furniture of the chamber, which was a kind of hospital for all the invalided movables in the house, grew indistinct and shadowy in its many shapes; chairs and tables, which by day were as honest cripples as need be, assumed a doubtful and mysterious character; and one old leprous screen of faded India leather and gold binding, which had kept out many a cold breath of air in days of yore and shut in many a jolly face, frowned on him with a spectral aspect, and stood at full height in its allotted corner, like some gaunt ghost who waited to be questioned. A portrait opposite the window—a queer, old gray-eyed general, in an oval frame—seemed to wink and doze as the light decayed, and at length, when the last faint glimmering speck of day went out, to shut its eyes in good earnest, and fall sound asleep. There was such a hush and mystery about everything, that Joe could not help following its example; and so went off into a slumber likewise, and dreamed of Dolly, till the clock of Chigwell church struck two.

Barnaby Rudge, Chap. 31.

FURNITURE—Covered.

Within a few hours the cottage furniture began to be wrapped up for preservation in the family absence—or, as Mr. Meagles expressed it, the house began to put its hair in papers.

Little Dorrit, Book II., Chap. 9.

FURNITURE—The home of a usurer.

In an old house, dismal, dark, and dusty, which seemed to have withered, like himself, and to have grown yellow and shrivelled in hoarding him from the light of day, as he had in hoarding his money, lived Arthur Gride. Meagre old chairs and tables, of spare and bony make, and hard and cold as misers' hearts, were ranged in grim array against the gloomy walls; attenuated presses, grown lank and lantern-jawed in guarding the treasures they inclosed, and tottering, as though from constant fear and dread of thieves, shrunk up in dark corners, whence they cast no shadows on the ground, and seemed to hide and cower from observation. A tall grim clock upon the stairs, with long lean hands and famished face, ticked in cautious whispers; and when it struck the time, in thin and piping sounds like an old man's voice, it rattled, as if it were pinched with hunger.

No fireside couch was there, to invite repose and comfort. Elbow-chairs there were, but they looked uneasy in their minds, cocked their arms suspiciously and timidly, and kept on their guard. Others were fantastically grim and gaunt, as having drawn themselves up to their utmost height, and put on their fiercest looks to stare all comers out of countenance. Others, again, knocked up against their neighbors, or leaned for support against the wall—somewhat ostentatiously, as if to call all men to witness that they were not worth the taking. The dark, square, lumbering bedsteads seemed built for

restless dreams. The musty hangings seemed to creep in scanty folds together, whispering among themselves, when rustled by the wind, their trembling knowledge of the tempting wares that lurked within the dark and tight-locked closets.—*Nicholas Nickleby, Chap. 51.*

FUTURE—The river a type of.

He dipped his hand in the water over the boat's gunwale, and said, smiling with that softened air upon him which was not new to me:

"Ay, I suppose I think so, dear boy. We'd be puzzled to be more quiet and easy-going than we are at present. But—it's a flowing so soft and pleasant through the water, p'raps, as makes me think it—I was a thinking through my smoke just then, that we can no more see the bottom of the next few hours, than we can see to the bottom of this river, what I catches hold of. Nor yet we can't no more hold their tide than I can hold this. And it's run through my fingers and gone, you see!" holding up his dripping hand.

"But for your face, I should think you were a little despondent," said I.

"Not a bit on it, dear boy! It comes of flowing on so quiet, and of that there rippling at the boat's head making a sort of a Sunday tune. Maybe I'm growing a trifle old, besides."

Great Expectations, Chap. 54.

G

GAYETY—Forced.

When the morning—the morning—came, and we met at breakfast, it was curious to see how eager we all were to prevent a moment's pause in the conversation, and how astoundingly gay everybody was, the forced spirits of each member of the little party having as much likeness to his natural mirth as hot-house peas at five guineas the quart resemble in flavor the growth of the dews and air and rain of Heaven.

American Notes, Chap. 1.

GALLANTRY—Pecksniffian.

They were now so near it that he stopped, and holding up her little finger, said in playful accents, as a parting fancy:

"Shall I bite it?"

Receiving no reply he kissed it instead; and then, stooping down, inclined his flabby face to hers (he had a flabby face, although he was a good man), and with a blessing, which from such a source was quite enough to set her up in life, and prosper her from that time forth, permitted her to leave him.

Gallantry in its true sense is supposed to ennoble and dignify a man; and love has shed refinements on innumerable Cymons. But Mr. Pecksniff—perhaps because to one of his exalted nature these were mere grossnesses—certainly did not appear to any unusual advantage, now that he was left alone. On the contrary, he seemed to be shrunk and reduced; to be trying to hide himself within himself; and to be wretched at not having the power to do it. His

shoes looked too large; his sleeve looked too long; his hair looked too limp; his features looked too mean; his exposed throat looked as if a halter would have done it good. For a minute or two, in fact, he was hot, and pale, and mean, and shy, and slinking, and consequently not at all Pecksniffian. But after that, he recovered himself, and went home with as beneficent an air as if he had been the High Priest of the summer weather.

Martin Chuzzlewit, Chap. 30.

GAMBLERS—The frenzied.

The excitement of play, hot rooms, and glaring lights, was not calculated to allay the fever of the time. In that giddy whirl of noise and confusion, the men were delirious. Who thought of money, ruin, or the morrow, in the savage intoxication of the moment? More wine was called for, glass after glass was drained, their parched and scalding mouths were cracked with thirst. Down poured the wine like oil on blazing fire. And still the riot went on. The debauchery gained its height; glasses were dashed upon the floor by hands that could not carry them to lips; oaths were shouted out by lips which could scarcely form the words to vent them in; drunken losers cursed and roared; some mounted on the tables, waving bottles above their heads, and bidding defiance to the rest; some danced, some sang, some tore the cards and raved. Tumult and frenzy reigned supreme; when a noise arose that drowned all others, and two men, seizing each other by the throat, struggled into the middle of the room.

Nicholas Nickleby, Chap. 50.

GARDEN.

A little slip of front garden abutting on the thirsty high road, where a few of the dustiest of leaves hung their dismal heads and led a life of choking.—*Little Dorrit, Book I., Chap. 25.*

GARDEN—An old.

It was quite a wilderness, and there were old melon-frames and cucumber-frames in it, which seemed in their decline to have produced a spontaneous growth of weak attempts at pieces of old hats and boots, with now and then a weedy offshoot into the likeness of a battered saucepan.—*Great Expectations, Chap. 11.*

GARDENS—In London.

Some London houses have a melancholy little plot of ground behind them—usually fenced in by four high whitewashed walls, and frowned upon by stacks of chimneys—in which there withers on, from year to year, a crippled tree, that makes a show of putting forth a few leaves late in autumn when other trees shed theirs, and, drooping in the effort, lingers on, all crackled and smoke-dried, till the following season, when it repeats the same process; and perhaps, if the weather be particularly genial, even tempts some rheumatic sparrow to chirrup in its branches. People sometimes call these dark yards "gardens;" it is not supposed that they were ever planted, but rather that they are pieces of unreclaimed land, with the withered vegetation of the original brick-field. No man thinks of walking in this desolate place, or of turning it to any account. A few hampers, half a-dozen broken bottles, and such-like rubbish,

may be thrown there, when the tenant first moves in, but nothing more; and there they remain until he goes away again: the damp straw taking just as long to moulder as it thinks proper: and mingling with the scanty box, and stunted evergreens, and broken flower-pots, that are scattered mournfully about—a prey to “blacks” and dirt.—*Nicholas Nickleby*, Chap. 2.

GENIUS—In debt.

“Then I tell you what it is, gents both. There is at this present moment in this very place, a perfect constellation of talent and genius, who is involved, through what I cannot but designate as the culpable negligence of my friend Pecksniff, in a situation as tremendous, perhaps, as the social intercourse of the nineteenth century will readily admit of. There is actually at this instant, at the Blue Dragon in this village—an ale-house, observe: a common, paltry, low-minded, clodhopping, pipe-smoking ale-house—an individual, of whom it may be said, in the language of the Poet, that nobody but himself can in any way come up to him; who is detained there for his bill. Ha! ha! For his bill. I repeat it. For his bill. Now,” said Mr. Tigg, “we have heard of Fox’s Book of Martyrs, I believe, and we have heard of the Court of Requests, and the Star Chamber; but I fear the contradiction of no man alive or dead, when I assert that my friend Chevy Slyme being held in pawn for a bill, beats any amount of cock-fighting with which I am acquainted.”

“Don’t mistake me, gents both,” he said, stretching forth his right hand. “If it had been for anything but a bill, I could have borne it, and could still have looked upon mankind with some feeling of respect: but when such a man as my friend Slyme is detained for a score—a thing in itself essentially mean; a low performance on a slate, or possibly chalked upon the back of a door—I do feel that there is a screw of such magnitude loose somewhere, that the whole framework of society is shaken, and the very first principles of things can no longer be trusted. In short, gents both,” said Mr. Tigg, with a passionate flourish of his hands and head, “when a man like Slyme is detained for such a thing as a bill, I reject the superstitions of ages, and believe nothing. I don’t even believe that I *don’t* believe, curse me if I do!”

“I swear,” cried Mr. Slyme, giving the table an imbecile blow with his fist, and then feebly leaning his head upon his hand, while some drunken drops oozed from his eyes, “that I am the wretchedest creature on record. Society is in a conspiracy against me. I’m the most literary man alive. I’m full of scholarship; I’m full of genius; I’m full of information; I’m full of novel views on every subject; yet look at my condition! I’m at this moment obliged to two strangers for a tavern bill!”

Martin Chuzzlewit, Chap. 7.

GENIUS—The weaknesses of.

All men whom mighty genius has raised to a proud eminence in the world, have usually some little weakness which appears the more conspicuous from the contrast it presents to their general character. If Mr. Pott had a weakness, it was, perhaps, that he was *rather* too submis-

sive to the somewhat contemptuous control and sway of his wife.—*Pickwick*, Chap. 13.

GENOA.

The endless details of these rich Palaces: the walls of some of them, within, alive with masterpieces by Vandyke! The great, heavy, stone balconies, one above another, and tier over tier: with here and there one larger than the rest, towering high up—a huge marble platform—the doorless vestibules, massively barred lower windows, immense public staircases, thick marble pillars, strong dungeon-like arches, and dreary, dreaming, echoing, vaulted chambers; among which the eye wanders again, and again, and again, as every palace is succeeded by another—the terrace gardens between house and house, with green arches of the vine, and groves of orange-trees, and blushing oleander in full bloom, twenty, thirty, forty feet above the street—the painted halls, mouldering, and blotting, and rotting in the damp corners, and still shining out in beautiful colors and voluptuous designs, where the walls are dry—the faded figures on the outside of the houses, holding wreaths and crowns, and flying upward, and downward, and standing in niches, and here and there looking fainter and more feeble than elsewhere, by contrasts with some fresh little Cupids, who, on a more recently decorated portion of the front, are stretching out what seems to be the semblance of a blanket, but is, indeed, a sun-dial—the steep, steep, up-hill streets of small palaces (but very large palaces for all that), with marble terraces looking down into close by-ways—the magnificent and innumerable Churches; and the rapid passage from a street of stately edifices into a maze of the vilest squalor, steaming with unwholesome stench, and swarming with half-naked children and whole worlds of dirty people—make up, altogether, such a scene of wonder; so lively, and yet so dead; so noisy, and yet so quiet; so obtrusive, and yet so shy and lowering; so wide awake, and yet so fast asleep; that it is a sort of intoxication to a stranger to walk on, and on, and on, and look about him. A bewildering phantasmagoria, with all the inconsistency of a dream, and all the pain and all the pleasure of an extravagant reality!

It is a place that “grows upon you” every day. There seems to be always something to find out in it. There are the most extraordinary alleys and by-ways to walk about in. You can lose your way (what a comfort that is, when you are idle!) twenty times a day, if you like; and turn up again, under the most unexpected and surprising difficulties. It abounds in the strangest contrasts; things that are picturesque, ugly, mean, magnificent, delightful, and offensive, break upon the view at every turn.

In the streets of shops, the houses are much smaller, but of great size notwithstanding, and extremely high. They are very dirty: quite undrained, if my nose be at all reliable; and emit a peculiar fragrance, like the smell of very bad cheese, kept in very hot blankets. Notwithstanding the height of the houses, there would seem to have been a lack of room in the city, for new houses are thrust in everywhere. Wherever it has been possible to cram a tumble-down tenement into a crack or corner, in it has gone. If there be a nook or angle in the wall of a church,

or a crevice in any other dead wall, of any sort, there you are sure to find some kind of habitation—looking as if it had grown there, like a fungus. Against the Government house, against the old Senate house, round about any large building, little shops stick close, like parasite vermin to the great carcass. And for all this, look where you may—up steps, down steps, anywhere, everywhere, there are irregular houses, receding, starting forward, tumbling down, leaning against their neighbors, crippling themselves or their friends by some means or other, until one, more irregular than the rest, chokes up the way, and you can't see any further.

Pictures from Italy.

GENTILITY—The distinctions of.

"I don't know why it should be a crack thing to be a brewer; but it is indisputable that while you cannot possibly be genteel and bake, you may be as genteel as never was and brew. You see it every day."

"Yet a gentleman may not keep a public-house; may he?" said I.

"Not on any account," returned Herbert; "but a public-house may keep a gentleman."

Great Expectations, Chap. 22.

GENTILITY—Shabby.

There are certain descriptions of people who, oddly enough, appear to appertain exclusively to the metropolis. You meet them, every day, in the streets of London, but no one ever encounters them elsewhere; they seem indigenous to the soil, and to belong as exclusively to London as its own smoke, or the dingy bricks and mortar. We could illustrate the remark by a variety of examples, but, in our present sketch, we will only advert to one class as a specimen—that class which is so aptly and expressively designated as "shabby-genteel."

Now, shabby people, God knows, may be found anywhere, and genteel people are not articles of greater scarcity out of London than in it; but this compound of the two—this shabby-gentility—is as purely local as the statue at Charing Cross, or the pump at Aldgate. It is worthy of remark, too, that only men are shabby-genteel; a woman is always either dirty and slovenly in the extreme, or neat and respectable, however poverty-stricken in appearance. A very poor man "who has seen better days," as the phrase goes, is a strange compound of dirty slovenliness and wretched attempts at faded smartness.

We will endeavor to explain our conception of the term which forms the title of this paper. If you meet a man, lounging up Drury Lane, or leaning with his back against a post in Long Acre, with his hands in the pockets of a pair of drab trousers plentifully besprinkled with grease spots; the trousers made very full over the boots, and ornamented with two cords down the outside of each leg—wearing, also, what has been a brown coat with bright buttons, and a hat very much pinched up at the sides, cocked over his right eye—don't pity him. He is not shabby-genteel. The "harmonic meetings" at some fourth-rate public-house, or the purlieus of a private theatre, are his chosen haunts; he entertains a rooted antipathy to any kind of work, and is on familiar terms with several pantomime men at the large houses. But, if

you see hurrying along a by-street, keeping as close as he can to the area railings, a man of about forty or fifty, clad in an old rusty suit of threadbare black cloth, which shines with constant wear as if it had been bees-waxed—the trousers tightly strapped down, partly for the look of the thing and partly to keep his old shoes from slipping off at the heels—if you observe, too, that his yellowish-white neckerchief is carefully pinned up, to conceal the tattered garment underneath, and that his hands are encased in the remains of an old pair of beaver gloves, you may set him down as a shabby-genteel man. A glance at that depressed face, and timorous air of conscious poverty, will make your heart ache—always supposing that you are neither a philosopher nor a political economist.

Characters (Sketches), Chap. 10.

GENTLEMAN—"A wery good imitation o' one" (Sam Weller).

"Person's a waitin'," said Sam, epigrammatically.

"Does the person want me, Sam?" inquired Mr. Pickwick.

"He wants you particklar; and no one else'll do, as the Devil's private secretary said ven he fetched away Doctor Faustus," replied Mr. Weller.

"He. Is it a gentleman?" said Mr. Pickwick.

"A wery good imitation o' one, if it ain't," replied Mr. Weller.—*Pickwick, Chap. 15.*

GENTLEMAN—An English (Sir Leicester Dedlock).

Sir Leicester Dedlock is only a baronet, but there is no mightier baronet than he. His family is as old as the hills, and infinitely more respectable. He has a general opinion that the world might get on without hills, but would be done up without Dedlocks. He would, on the whole, admit Nature to be a good idea (a little low, perhaps, when not enclosed with a park-fence), but an idea dependent for its execution on your great county families. He is a gentleman of strict conscience, disdainful of all littleness and meanness, and ready, on the shortest notice, to die any death you may please to mention, rather than give occasion for the least impeachment of his integrity. He is an honorable, obstinate, truthful, high-spirited, intensely prejudiced, perfectly unreasonable man.

Sir Leicester is twenty years, full measure, older than my Lady. He will never see sixty-five again, nor perhaps sixty-six, nor yet sixty-seven. He has a twist of the gout now and then, and walks a little stiffly. He is of a worthy presence, with his light gray hair and whiskers, his fine shirt-frill, his pure white waistcoat, and his blue coat with bright buttons, always buttoned. He is ceremonious, stately, most polite on every occasion to my Lady, and holds her personal attractions in the highest estimation. His gallantry to my Lady, which has never changed since he courted her, is the one little touch of romantic fancy in him.

Indeed, he married her for love. A whisper still goes about, that she had not even family; howbeit, Sir Leicester had so much family that perhaps he had enough, and could dispense with any more. But she had beauty, pride, am-

bition, insolent resolve, and sense enough to portion out a legion of fine ladies. Wealth and station, added to these, soon floated her upward; and for years, now, my Lady Dedlock has been at the centre of the fashionable intelligence, and at the top of the fashionable tree.—*Bleak House, Chap. 2.*

GENTLEMAN—A French.

Monsieur Mutuel—a gentleman in every thread of his cloudy linen, under whose wrinkled hand every grain in the quarter of an ounce of poor snuff in his poor little tin box became a gentleman's property—Monsieur Mutuel passed on, with his cap in his hand.

Somebody's Luggage, Chap. 2.

GENTLEMAN—The grace of a true.

He went into Mr. Barkis's room like light and air, brightening and refreshing it as if he were healthy weather. There was no noise, no effort, no consciousness, in anything he did; but in everything an indescribable lightness, a seeming impossibility of doing anything else, or doing anything better, which was so graceful, so natural, and agreeable, that it overcomes me, even now, in the remembrance.

David Copperfield, Chap. 21.

GENTLEMAN—The true.

But that he was not to be, without ignorance or prejudice, mistaken for a gentleman, my father most strongly asseverates; because it is a principle of his that no man who was not a true gentleman at heart, ever was, since the world began, a true gentleman in manner. He says, no varnish can hide the grain of the wood; and that the more varnish you put on, the more the grain will express itself.

Great Expectations, Chap. 22.

GHOSTS—And the senses.

"You don't believe in me," observed the Ghost.

"I don't," said Scrooge.

"What evidence would you have of my reality beyond that of your own senses?"

"I don't know," said Scrooge.

"Why do you doubt your senses?"

"Because," said Scrooge, "a little thing affects them. A slight disorder of the stomach makes them cheats. You may be an undigested bit of beef, a blot of mustard, a crumb of cheese, a fragment of an underdone potato. There's more of gravy than of grave about you, whatever you are!"

Scrooge was not much in the habit of cracking jokes, nor did he feel in his heart, by any means waggish then. The truth is, that he tried to be smart, as a means of distracting his own attention, and keeping down his terror; for the spectre's voice disturbed the very marrow in his bones.—*Christmas Carol, Stave 1.*

GHOST—An argument with a.

"This apartment is mine: leave it to me." "If you insist upon making your appearance here," said the tenant, who had had time to collect his presence of mind during this prosy statement of the ghost's, "I shall give up possession with the greatest pleasure; but I should like to ask you one question, if you will allow me." "Say on," said the apparition, sternly. "Well,"

said the tenant, "I don't apply the observation personally to you, because it is equally applicable to most of the ghosts I ever heard of; but it does appear to me somewhat inconsistent, that when you have an opportunity of visiting the fairest spots of earth—for I suppose space is nothing to you—you should always return exactly to the very places where you have been most miserable." "Egad, that's very true; I never thought of that before," said the ghost. "You see, sir," pursued the tenant, "this is a very uncomfortable room. From the appearance of that press, I should be disposed to say that it is not wholly free from bugs; and I really think you might find much more comfortable quarters; to say nothing of the climate of London, which is extremely disagreeable." "You are very right, sir," said the ghost, politely, "it never struck me till now; I'll try change of air directly." In fact, he began to vanish as he spoke; his legs, indeed, had quite disappeared. "And if, sir," said the tenant, calling after him, "if you would have the goodness to suggest to the other ladies and gentlemen who are now engaged in haunting old empty houses, that they might be much more comfortable elsewhere, you will confer a great benefit on society." "I will," replied the ghost; "we must be dull fellows, very dull fellows, indeed; I can't imagine how we can have been so stupid." With these words the spirit disappeared; and what is rather remarkable," added the old man, with a shrewd look round the table, "he never came back again."

Pickwick, Chap. 21.

GHOSTS—Of clothes.

"Look down there," he said softly; "do you mark how they whisper in each other's ears; then dance and leap, to make believe they are in sport? Do you see how they stop for a moment, when they think there is no one looking, and mutter among themselves again; and then how they roll and gambol, delighted with the mischief they've been plotting? Look at 'em now. See how they whirl and plunge. And now they stop again, and whisper cautiously together—little thinking, mind, how often I have lain upon the grass and watched them. I say—what is it that they plot and hatch?—Do you know?"

"They are only clothes," returned the guest, "such as we wear; hanging on those lines to dry, and fluttering in the wind."

"Clothes!" echoed Barnaby, looking close into his face, and falling quickly back. "Ha ha! Why, how much better to be silly, than as wise as you! You don't see shadowy people there, like those that live in sleep—not you. Nor eyes in the knotted panes of glass, nor swift ghosts when it blows hard, nor do you hear voices in the air, nor see men stalking in the sky—not you! I lead a merrier life than you, with all your cleverness. You're the dull men. We're the bright ones. Ha! ha! I'll not change with you, clever as you are—not I!"

With that, he waved his hat above his head, and darted off.—*Barnaby Rudge, Chap. 10.*

GHOST—Of Marley.

His body was transparent; so that Scrooge, observing him, and looking through his waistcoat, could see the two buttons on his coat behind.

Scrooge had often heard it said that Marley

had no bowels, but he had never believed it until now.

No, nor did he believe it even now. Though he looked the phantom through and through, and saw it standing before him; though he felt the chilling influence of its death-cold eyes; and marked the very texture of the folded kerchief bound about its head and chin, which wrapper he had not observed before; he was still incredulous, and fought against his senses.

"How now!" said Scrooge, caustic and cold as ever. "What do you want with me?"

"Much!"—Marley's voice, no doubt about it.

"Who are you?"

"Ask me who I was."

"Who were you then?" said Scrooge, raising his voice. "You're particular, for a shade." He was going to say "to a shade," but substituted this, as more appropriate.

"In life I was your partner, Jacob Marley."

"Can you—can you sit down?" asked Scrooge, looking doubtfully at him.

"I can."

"Do it then."

Scrooge asked the question, because he didn't know whether a ghost so transparent might find himself in a condition to take a chair; and felt that in the event of its being impossible, it might involve the necessity of an embarrassing explanation. But the ghost sat down on the opposite side of the fireplace, as if he were quite used to it.—*Christmas Carol, Stave 1.*

GHOSTS—A privilege of the upper classes.

"Sir Morbury Dedlock was the owner of Chesney Wold. Whether there was any account of a ghost in the family before those days, I can't say. I should think it very likely, indeed."

Mrs. Rouncewell holds this opinion, because she considers that a family of such antiquity and importance has a right to a ghost. She regards a ghost as one of the privileges of the upper classes; a genteel distinction to which the common people have no claim.

Bleak House, Chap. 7.

GHOSTS—Their anniversaries.

"I have heard it said that as we keep our birthdays when we are alive, so the ghosts of dead people, who are not easy in their graves, keep the day they died upon."

Barnaby Rudge, Chap. 33.

GIANTS—Used up.

"Once get a giant shaky on his legs, and the public care no more about him than they do for a dead cabbage-stalk."

"What becomes of the old giants?" said Short, turning to him again after a little reflection.

"They're usually kept in caravans to wait upon the dwarfs," said Mr. Vuffin.

"The maintaining of 'em must come expensive, when they can't be shown, eh?" remarked Short, eyeing him doubtfully.

"It's better that, than letting 'em go upon the parish or about the streets," said Mr. Vuffin. "Once make a giant common, and giants will never draw again. Look at wooden legs. If there was only one man with a wooden leg what a property he'd be!"

"So he would!" observed the landlord and Short both together. "That's very true."

"Instead of which," pursued Mr. Vuffin, "if you was to advertise Shakspeare played entirely by wooden legs, it's my belief you wouldn't draw a sixpence."

"I don't suppose you would," said Short. And the landlord said so too.

"This shows, you see," said Mr. Vuffin, waving his pipe with an argumentative air, "this shows the policy of keeping the used-up giants still in the caravans, where they get food and lodging for nothing, all their lives, and in general very glad they are to stop there."

"What about the dwarfs when they get old?" inquired the landlord.

"The older a dwarf is, the better worth he is," returned Mr. Vuffin: "a grey-headed dwarf, well wrinkled, is beyond all suspicion. But a giant weak in the legs and not standing upright!—keep him in the caravan, but never show him, never show him, for any persuasion that can be offered."

Old Curiosity Shop, Chap. 19.

GIRLS—Traddles' idea of.

"The society of girls is a very delightful thing, Copperfield. It's not professional, but it's very delightful."—*David Copperfield, Chap. 59.*

GIRLHOOD—Of Florence.

There had been a girl some six years before, and the child, who had stolen into the chamber unobserved, was now crouching timidly, in a corner whence she could see her mother's face. But what was a girl to Dombey and Son! In the capital of the House's name and dignity, such a child was merely a piece of a base coin that couldn't be invested—a bad Boy—nothing more.—*Dombey & Son, Chap. 1.*

Thus living, in a dream wherein the overflowing love of her young heart expended itself on airy forms, and in a real world where she had experienced little but the rolling back of that strong tide upon itself, Florence grew to be seventeen. Timid and retiring as her solitary life had made her, it had not embittered her sweet temper, or her earnest nature. A child in innocent simplicity; a woman in her modest self-reliance, and her deep intensity of feeling; both child and woman seemed at once expressed in her fair face and fragile delicacy of shape, and gracefully to mingle there;—as if the spring should be unwilling to depart when summer came, and sought to blend the earlier beauties of the flowers with their bloom. But in her thrilling voice, in her calm eyes, sometimes in a strange ethereal light that seemed to rest upon her head, and always in a certain pensive air upon her beauty, there was an expression, such as had been seen in the dead boy; and the council in the Servants' Hall whispered so among themselves, and shook their heads, and ate and drank the more, in a closer bond of goodfellowship.—*Dombey & Son, Chap. 57.*

GOOD-NIGHT—An interrupted blessing.

"Good-night—a—a—God bless you."

The blessing seemed to stick in Mr. Ralph Nickleby's throat, as if it were not used to the thoroughfare, and didn't know the way out.

Nicholas Nickleby, Chap. 19.

GOLD—The influence of riches.

Gold conjures up a mist about a man, more destructive of all his old senses and lulling to his feelings than the fumes of charcoal.

Nicholas Nickleby, Chap. 1.

GOOD AND EVIL—In men.

It appeared, before the breakfast was over, that everybody whom this Gowan knew was either more or less of an ass, or more or less of a knave; but was, notwithstanding, the most lovable, the most engaging, the simplest, truest, kindest, dearest, best fellow that ever lived.

The process by which this unvarying result was attained, whatever the premises, might have been stated by Mr. Henry Gowan thus: "I claim to be always bookkeeping, with a peculiar nicety, in every man's case, and posting up a careful little account of Good and Evil with him. I do this so conscientiously, that I am happy to tell you I find the most worthless of men to be the dearest old fellow too; and am in a condition to make the gratifying report, that there is much less difference than you are inclined to suppose between an honest man and a scoundrel." The effect of this cheering discovery happened to be, that while he seemed to be scrupulously finding good in most men, he did in reality lower it where it was, and set it up where it was not; but that was its only disagreeable or dangerous feature.

Little Dorrit, Book I., Chap. 17.

GOOD PURPOSES—Perverted.

"All good things perverted to evil purposes, are worse than those which are naturally bad. A thoroughly wicked woman is wicked indeed. When religion goes wrong, she is very wrong, for the same reason."

Barnaby Rudge, Chap. 51.

GOODNESS—Its propagation.

Any propagation of goodness and benevolence is no small addition to the aristocracy of nature, and no small subject of rejoicing for mankind at large.—*Old Curiosity Shop, Chap. 73.*

GOSSIP.

It concentrated itself on the acknowledged Beauty of the party, every stitch in whose dress was verbally unripped by the old ladies then and there, and whose "goings on" with another and a thinner personage in a white hat might have suffused the pump (where they were principally discussed) with blushes for months afterwards.—*Uncommercial Traveller, Chap. 27.*

GOUT—A patrician disorder.

Sir Leicester receives the gout as a troublesome demon, but still a demon of the patrician order. All the Dedlocks, in the direct male line, through a course of time during and beyond which the memory of man goeth not to the contrary, have had the gout. It can be proved, sir. Other men's fathers may have died of the rheumatism, or may have taken base contagion from the tainted blood of the sick vulgar, but the Dedlock family have communicated something exclusive, even to the levelling process of dying, by dying of their own family gout. It has come down, through the illustrious line, like the plate, or the pictures, or the place in Lincolnshire. It is among their dignities. Sir

Leicester is, perhaps, not wholly without an impression, though he has never resolved it into words, that the angel of death, in the discharge of his necessary duties, may observe to the shades of the aristocracy, "My lords and gentlemen, I have the honor to present to you another Dedlock, certified to have arrived per the family gout."

Hence, Sir Leicester yields up his family legs to the family disorder, as if he held his name and fortune on that feudal tenure. He feels, that for a Dedlock to be laid upon his back, and spasmodically twitched and stabbed in his extremities, is a liberty taken somewhere; but, he thinks, "We have all yielded to this; it belongs to us; it has, for some hundreds of years, been understood that we are not to make the vaults in the park interesting on more ignoble terms; and I submit myself to the compromise."

Black House, Chap. 16.

GOUT—Mr. Weller's remedy for.

"Take care, old fellow, or you'll have a touch of your old complaint, the gout."

"I've found a sov'rin cure for that, Sammy," said Mr. Weller, setting down the glass.

"A sovereign cure for the gout," said Mr. Pickwick, hastily producing his note-book; "what is it?"

"The gout, sir," replied Mr. Weller, "the gout is a complaint as arises from too much ease and comfort. If ever you're attacked with the gout, sir, jist you marry a widdier as has got a good loud voice, with a decent notion of usin' it, and you'll never have the gout agin. It's a capital prescription, sir. I takes it reg'lar, and I can warrant it to drive away any illness as is caused by too much jollity." Having imparted this valuable secret, Mr. Weller drained his glass once more, produced a labored wink, sighed deeply, and slowly retired.

"Well, what do you think of what your father says, Sam?" inquired Mr. Pickwick, with a smile.

"Think, sir!" replied Mr. Weller; "why, I think he's the victim o' connubiality, as Blue Beard's domestic chaplain said, with a tear of pity, ven he buried him."—*Pickwick, Chap. 20.*

GOUT—An aristocratic privilege.

"The door will be opened immediately," he said. "There is nobody but a very dilapidated female to perform such offices. You will excuse her infirmities? If she were in a more elevated station in society, she would be gouty. Being but a hewer of wood and drawer of water, she is rheumatic. My dear Haredeale, these are natural class distinctions, depend upon it."

Barnaby Rudge, Chap. 26.

GOURMAND—A.

If he really be eating his supper now, at what hour can he possibly have dined! A second solid mass of rump steak has disappeared, and he ate the first in four minutes and three-quarters, by the clock over the window. Was there ever such a personification of Falstaff! Mark the air with which he gloats over that Stilton as he removes the napkin which has been placed beneath his chin to catch the superfluous gravy of the steak, and with what gusto he imbibes the porter which has been fetched, expressly for him, in the pewter pot. Listen to

the hoarse sound of that voice, kept down as it is by layers of solids, and deep draughts of rich wine, and tell us if you ever saw such a perfect picture of a regular *gourmand*; and whether he is not exactly the man whom you would pitch upon as having been the partner of Sheridan's parliamentary carouses, the volunteer driver of the hackney coach that took him home, and the involuntary upsetter of the whole party.

What an amusing contrast between his voice and appearance, and that of the spare, squeaking old man, who sits at the same table, and who, elevating a little, cracked, bantam sort of voice to its highest pitch, invokes damnation upon his own eyes or somebody else's at the commencement of every sentence he utters. "The Captain," as they call him, is a very old frequenter of Bellamy's; much addicted to stopping "after the House is up" (an inexpiable crime in Jane's eyes, and a complete walking reservoir of spirits and water.

Scenes, Chap. 18.

GRACE—Before meat.

Mr. Cruncher's temper was not at all improved when he came to his breakfast. He resented Mrs. Cruncher's saying Grace with particular animosity.

"Now, Aggerawayter! What are you up to? At it agin?"

His wife explained that she had merely "asked a blessing."

"Don't do it!" said Mr. Cruncher, looking about, as if he rather expected to see the loaf disappear under the efficacy of his wife's petitions. "I ain't a going to be blest out of house and home. I won't have my wittles blest off my table. Keep still!"

Tale of Two Cities, Book II., Chap. 1.

GRAMMAR—For the laity.

"Mr. Jasper was that, Tope?"

"Yes, Mr. Dean."

"He has stayed late."

"Yes, Mr. Dean. I have stayed for him, your Reverence. He has been took a little poorly."

"Say 'taken,' Tope—to the Dean," the younger rook interposes in a low tone with this touch of correction, as who should say, "You may offer bad grammar to the laity, or the humbler clergy, not to the Dean."

Edwin Drood, Chap. 2.

GRAMMAR—Of Mrs. Merdle.

In the grammar of Mrs. Merdle's verbs on this momentous subject, there was only one Mood, the Imperative; and that Mood had only one tense, the Present. Mrs. Merdle's verbs were so pressingly presented to Mr. Merdle to conjugate, that his sluggish blood and long coat-cuffs became quite agitated.

Little Dorrit, Book II., Chap. 12.

GRANDFATHER—The.

Buried wine grows older, as the old Madeira did, in its time; and dust and cobwebs thicken on the bottles.

Autumn days are shining, and on the sea-beach there are often a young lady, and a white-haired gentleman. With them, or near them, are two children: boy and girl. And an old dog is generally in their company.

The white-haired gentleman walks with the little boy, talks with him, helps him in his play, attends upon him, watches him, as if he were the object of his life. If he be thoughtful, the white-haired gentleman is thoughtful too; and sometimes, when the child is sitting by his side, and looks up in his face, asking him questions, he takes the tiny hand in his, and holding it, forgets to answer. Then the child says:

"What, grandpapa! Am I so like my poor little uncle again!"

"Yes, Paul. But he was weak, and you are very strong."

"Oh yes, I am very strong."

"And he lay on a little bed beside the sea, and you can run about."

And so they range away again, busily, for the white-haired gentleman likes best to see the child free and stirring; and as they go about together, the story of the bond between them goes about, and follows them.

But no one, except Florence, knows the measure of the white-haired gentleman's affection for the girl. That story never goes about. The child herself almost wonders at a certain secrecy he keeps in it. He boards her in his heart. He cannot bear to see a cloud upon her face. He cannot bear to see her sit apart. He fancies that she feels a slight, when there is none. He steals away to look at her, in her sleep. It pleases him to have her come, and wake him in the morning. He is fondest of her and most loving to her, when there is no creature by. The child says then, sometimes:

"Dear grandpapa, why do you cry when you kiss me?"

He only answers "Little Florence! Little Florence!" and smooths away the curls that shade her earnest eyes.

Dombey & Son, Chap. 42.

GRATITUDE—A mother's.

Polly, who had passed Heaven knows how many sleepless nights on account of this her dissipated firstborn, and had not seen him for weeks and weeks, could have almost kneeled to Mr. Carker the Manager, as to a Good Spirit—in spite of his teeth. But Mr. Carker rising to depart, she only thanked him with her mother's prayers and blessings: thanks so rich when paid out of the heart's mint, especially for any service Mr. Carker had rendered, that he might have given back a large amount of change, and yet been overpaid.—*Dombey & Son, Chap. 22.*

GRAVE—The.

Brave lodgings for one, brave lodgings for one,
A few feet of cold earth, when life is done;
A stone at the head, a stone at the feet,
A rich, juicy meal for the worms to eat,
Rauk grass over head, and damp clay around,
Brave lodgings for one, these, in holy ground.

Pickwick, Chap. 29.

GRAVE—Of the dead pauper.

Then the active and intelligent, who has got into the morning papers as such, comes with his pauper company to Mr. Krook's, and bears off the body of our dear brother here departed, to a hemmed-in churchyard, pestiferous and obscene, whence malignant diseases are communicated to the bodies of our dear brothers and sisters who have not departed; while our dear brothers and sisters who hang about official back-stairs—

would to Heaven they *had* departed!—are very complacent and agreeable. Into a beastly scrap of ground which a Turk would reject as a savage abomination, and a Caffre would shudder at, they bring our dear brother here departed, to receive Christian burial.

With houses looking on, on every side, save where a reeking little tunnel of a court gives access to the iron gate—with every villainy of life in action close on death, and every poisonous element of death in action close on life—here, they lower our dear brother down a foot or two; here, sow him in corruption, to be raised in corruption: an avenging ghost at many a sick-bedside: a shameful testimony to future ages, how civilization and barbarism walked this boastful island together.

Come night, come darkness, for you cannot come too soon, or stay too long, by such a place as this! Come, straggling lights, into the windows of the ugly houses; and you who do iniquity therein, do it at least with this dread scene shut out! Come, flame of gas, burning so sullenly above the iron gate, on which the poisoned air deposits its witch-ointment, slimy to the touch! It is well that you should call to every passer-by, "Look here!"

With the night, comes a slouching figure through the tunnel-court, to the outside of the iron gate. It holds the gate with its hands, and looks in between the bars; stands looking in, for a little while.

It then, with an old broom it carries, softly sweeps the step, and makes the archway clean. It does so, very busily and trimly; looks in again, a little while; and so departs.

Jo, is it thou? Well, well! Though a rejected witness, who "can't exactly say" what will be done to him in greater hands than men's, thou art not quite in outer darkness. There is something like a distant ray of light in thy muttered reason for this:

"He was wery good to me, he wos!"

Bleak House, Chap. 11.

GRAVE—A child's.

Some young children sported among the tombs, and hid from each other, with laughing faces. They had an infant with them, and had laid it down asleep upon a child's grave, in a little bed of leaves. It was a new grave—the resting-place, perhaps, of some little creature, who, meek and patient in its illness, had often sat and watched them, and now seemed, to their minds, scarcely changed.

She drew near and asked one of them whose grave it was. The child answered that that was not its name; it was a garden—his brother's. It was greener, he said, than all the other gardens, and the birds loved it better because he had been used to feed them. When he had done speaking, he looked at her with a smile, and kneeling down and nestling for a moment with his cheek against the turf, bounded merrily away.—*Old Curiosity Shop, Chap. 53.*

GRAVE—Of the erring.

Within the altar of the old village church there stands a white marble tablet, which bears as yet but one word—"AGNES!" There is no coffin in that tomb; and may it be many, many years, before another name is placed above it! But if the spirits of the Dead ever come back to

earth, to visit spots hallowed by the love—the love beyond the grave—of those whom they knew in life, I believe that the shade of Agnes sometimes hovers round that solemn nook. I believe it none the less because that nook is in a church, and she was weak and erring.

Oliver Twist, Chap. 53.

GRAVE—Of Smike.

The grass was green above the dead boy's grave, and trodden by feet so small and light, that not a daisy drooped its head beneath their pressure. Through all the spring and summer-time, garlands of fresh flowers, wreathed by infant hands, rested on the stone; and when the children came here to change them lest they should wither and be pleasant to him no longer, their eyes filled with tears, and they spoke low and softly of their poor dead cousin.

Nicholas Nickleby, Chap. 65.

GRAVE-DIGGER—The.

"That's the sexton's spade, and it's a well-used one, as you see. We're healthy people here, but it has done a power of work. If it could speak now, that spade, it would tell you of many an unexpected job that it and I have done together; but I forget 'em, for my memory's a poor one.—That's nothing new," he added hastily. "It always was."

"There are flowers and shrubs to speak to your other work," said the child.

"Oh yes. And tall trees. But they are not so separate from the sexton's labors as you think."

"No!"

"Not in my mind and recollection—such as it is," said the old man. "Indeed, they often help it. For say that I planted such a tree for such a man. There it stands, to remind me that he died. When I look at its broad shadow, and remember what it was in his time, it helps me to the age of my other work, and I can tell you pretty nearly when I made his grave."

"But it may remind you of one who is still alive," said the child.

"Of twenty that are dead, in connection with that one who lives, then," rejoined the old man; "wife, husband, parents, brothers, sisters, children, friends—a score at least. So it happens that the sexton's spade gets worn and battered. I shall need a new one—next summer."

The child looked quickly towards him, thinking that he jested with his age and infirmity; but the unconscious sexton was quite in earnest.

"Ah!" he said, after a brief silence. "People never learn. They never learn. It's only we who turn up the ground, where nothing grows and everything decays, who think of such things as these—who think of them properly, I mean. You have been into the church?"

"I am going there now," the child replied.

"There's an old well there," said the sexton, "right underneath the bellry; a deep, dark, echoing well. Forty year ago, you had only to let down the bucket till the first knot in the rope was free of the windlass, and you heard it splashing in the cold dull water. By little and little the water fell away, so that in ten year after that a second knot was made, and you must unwind so much rope, or the bucket swung tight and empty at the end. In ten years' time, the water fell again, and a third knot was made. In ten

years more, the well dried up; and now, if you lower the bucket till your arms are tired, and let out nearly all the cord, you'll hear it, of a sudden, clanking and rattling on the ground below; with a sound of being so deep and so far down, that your heart leaps into your mouth, and you start away as if you were falling in."

"A dreadful place to come on in the dark!" exclaimed the child, who had followed the old man's looks and words until she seemed to stand upon its brink.

"What is it but a grave!" said the sexton. "What else! And which of our old folks, knowing all this, thought, as the spring subsided, of their own failing strength, and lessening life? Not one!"—*Old Curiosity Shop*, Chap. 53.

GRAVESTONES—Pip's reading of the.

At the time when I stood in the churchyard, reading the family tombstones, I had just enough learning to be able to spell them out. My construction even of their simple meaning was not very correct, for I read "wife of the above" as a complimentary reference to my father's exaltation to a better world; and if any one of my deceased relations had been referred to as "below," I have no doubt I should have formed the worst opinions of that member of the family.

Great Expectations, Chap. 7.

GRAVESTONES—Pip's family.

My father's family name being Pirrip, and my Christian name Philip, my infant tongue could make of both names nothing longer or more explicit than Pip. So, I called myself Pip, and came to be called Pip.

I give Pirrip as my father's family name, on the authority of his tombstone and my sister—Mrs. Joe Gargery, who married the blacksmith. As I never saw my father or my mother, and never saw any likeness of either of them (for their days were long before the days of photographs), my first fancies regarding what they were like, were unreasonably derived from their tombstones. The shape of the letters on my father's, gave me an odd idea that he was a square, stout, dark man, with curly black hair. From the character and turn of the inscription, "*Also Georgiana, Wife of the Above*," I drew a childish conclusion that my mother was freckled and sickly. To five little stone lozenges, each about a foot and a half long, which were arranged in a neat row beside their graves, and were sacred to the memory of five little brothers of mine—who gave up trying to get a living exceedingly early in that universal struggle—I am indebted for a belief I religiously entertained that they had all been born on their backs with their hands in their trousers-pockets, and had never taken them out in this state of existence.

Great Expectations, Chap. 1.

GRAVE-YARD.

A poor, mean burial-ground—a dismal place, raised a few feet above the level of the street, and parted from it by a low parapet-wall and an iron railing; a rank, unwholesome, rotten spot, where the very grass and weeds seemed, in their frowsy growth, to tell that they had sprung from paupers' bodies, and had struck their roots in the graves of men, sodden, while alive, in steaming courts and drunken hungry dens. And here, in truth, they lay, parted from the

living by a little earth and a board or two—lay thick and close—corrupting in body as they had in mind—a dense and squalid crowd. Here they lay, cheek by jowl with life: no deeper down than the feet of the throng that passed there every day, and piled high as their throats. Here they lay, a grisly family, all these dear departed brothers and sisters of the ruddy clergyman who did his task so speedily when they were hidden in the ground!—*Nicholas Nickleby*, Chap. 62.

GRAVE-YARD—A City.

"He was put there," says Jo, holding to the bars and looking in.

"Where? O, what a scene of horror!"

"There!" says Jo, pointing. "Over yinder. Among them piles of bones, and close to that there kitchen winder! They put him wery nigh the top. They was obliged to stamp upon it to get it in. I could unkniver it for you with my broom, if the gate was open. That's why they locks it, I s'pose," giving it a shake. "It's always locked: Look at the rat!" cries Jo, excited. "Hi! look! There he goes! Ho! into the ground!"

The servant shrinks into a corner—into a corner of that hideous archway, with its deadly stains contaminating her dress; and putting out her two hands, and passionately telling him to keep away from her, for he is loathsome to her, so remains for some moments. Jo stands staring, and is still staring when she recovers herself.

"Is this place of abomination consecrated ground?"

"I don't know nothink of consequential ground," says Jo, still staring.

"Is it blessed?"

"WHICH?" says Jo, in the last degree amazed.

"Is it blessed?"

"I'm blest if I know," says Jo, staring more than ever; "but I shouldn't think it warn't. Blest?" repeats Jo, something troubled in his mind. "It ain't done it much good if it is. Blest? I should think it was t'othered myself. But I dont know nothink!"

Bleak House, Chap. 16.

GRAVY—The human passion for.

"Presiding over an establishment like this, makes sad havoc with the features, my dear Miss Pecksniffs," said Mrs. Todgers. "The gravy alone is enough to add twenty years to one's age, I do assure you."

"Lor!" cried the two Miss Pecksniffs.

"The anxiety of that one item, my dears," said Mrs. Todgers, "keeps the mind continually upon the stretch. There is no such passion in human nature, as the passion for gravy among commercial gentlemen. It's nothing to say a joint won't yield—a whole animal wouldn't yield—the amount of gravy they expect each day at dinner. And what I have undergone in consequence," cried Mrs. Todgers, raising her eyes, and shaking her head, "no one would believe!"

Martin Chuzzlewit, Chap. 9.

GRIDIRON—A Gridiron is a.

"The uncommonest workman can't show himself uncommon in a gridiron—for a gridiron is a gridiron," said Joe, steadfastly impressing it upon me, as if he were endeavoring to rouse me from a fixed delusion, "and you may hain

at what you like, but a gridiron it will come out, either by your leave, or again your leave, and you can't help yourself—

Great Expectations, Chap. 15.

GRIEF—A burden.

As a man upon a field of battle will receive a mortal hurt, and scarcely know that he is struck, so I, when I was left alone with my undisciplined heart, had no conception of the wound with which it had to strive.

It is not in my power to retrace, one by one, all the weary phases of distress of mind through which I passed. There are some dreams that can only be imperfectly and vaguely described; and when I oblige myself to look back on this time of my life, I seem to be recalling such a dream. I see myself passing on among the novelties of foreign towns, palaces, cathedrals, temples, pictures, castles, tombs, fantastic streets—the old abiding places of History and Fancy—as a dreamer might; bearing my painful load through all, and hardly conscious of the objects as they fade before me. Listlessness to everything but brooding sorrow, was the night that fell on my undisciplined heart. Let me look up from it—as at last I did, thank Heaven!—and from its long, sad, wretched dream, to dawn.

David Copperfield, Chap. 58.

GUILLOTINE.

The sharp female newly-born and called La Guillotine.

Tale of Two Cities, Book III., Chap. 1.

GUILLOTINE—Execution by the.

Along the Paris streets, the death-carts rumble, hollow and harsh. Six tumbrils carry the day's wine to La Guillotine. All the devouring and insatiate Monsters imagined since imagination could record itself, are fused in the one realization, Guillotine. And yet there is not in France, with its rich variety of soil and climate, a blade, a leaf, a root, a sprig, a peppercorn, which will grow to maturity under conditions more certain than those that have produced this horror. Crush humanity out of shape once more, under similar hammers, and it will twist itself into the same tortured forms. Sow the same seed of rapacious license and oppression ever again, and it will surely yield the same fruit according to its kind.

Six tumbrils roll along the streets. Change these back again to what they were, thou powerful enchanter, Time, and they shall be seen to be the carriages of absolute monarchs, the equipages of feudal nobles, the toilettes of flaring Jezebels, churches that are not My Father's house but dens of thieves, the huts of millions of starving peasants! No; the great magician who majestically works out the appointed order of the Creator, never reverses his transformations. "If thou be changed into this shape by the will of God," say the seers to the enchanted, in the wise Arabian stories, "then remain so! But, if thou wear this form through mere passing conjuration, then resume thy former aspect!" Changeless and hopeless, the tumbrils roll along.

As the sombre wheels of the six carts go round, they seem to plough up a long crooked furrow among the populace in the streets. Ridges of faces are thrown to this side and to that, and

the ploughs go steadily onward. So used are the regular inhabitants of the houses to the spectacle, that in many windows there are no people, and in some the occupation of the hands is not so much as suspended, while the eyes survey the faces in the tumbrils. Here and there, the inmate has visitors to see the sight; then he points his finger, with something of the complacency of a curator or authorized exponent, to this cart and to this, and seems to tell who sat here yesterday, and who there the day before.

Of the riders in the tumbrils, some observe these things, and all things on their last roadside, with an impassive stare; others, with a lingering interest in the ways of life and men. Some, seated with drooping heads, are sunk in silent despair; again, there are some so heedful of their looks that they cast upon the multitude such glances as they have seen in theatres and in pictures. Several close their eyes, and think, or try to get their straying thoughts together. Only one, and he a miserable creature of a crazed aspect, is so shattered and made drunk by horror that he sings, and tries to dance. Not one of the whole number appeals, by look or gesture, to the pity of the people.

The clocks are on the stroke of three, and the furrow ploughed among the populace is turning round, to come on into the place of execution, and end. The ridges thrown to this side and to that, now crumble in and close behind the last plough as it passes on, for all are following to the Guillotine. In front of it, seated in chairs as in a garden of public diversion, are a number of women, busily knitting. On one of the foremost chairs stands The Vengeance, looking about for her friend.

The tumbrils began to discharge their loads. The ministers of Sainte Guillotine are robed and ready. Crash!—A head is held up, and the knitting-women, who scarcely lifted their eyes to look at it a moment ago when it could think and speak, count One.

The second tumbril empties and moves on; the third comes up. Crash!—And the knitting-women, never faltering or pausing in their work, count Two.

The supposed Evrémonde descends, and the seamstress is lifted out next after him. He has not relinquished her patient hand in getting out, but still holds it as he promised. He gently places her with her back to the crashing engine that constantly whirrs up and falls, and she looks into his face and thanks him.

The two stand in the fast-thinning throng of victims, but they speak as if they were alone. Eye to eye, voice to voice, hand to hand, heart to heart, these two children of the Universal Mother, else so wide apart and differing, have come together on the dark highway to repair home together, and to rest in her bosom.

She kisses his lips; he kisses hers; they solemnly bless each other. The spare hand does not tremble as he releases it; nothing worse than a sweet, bright constancy is in the patient face. She goes next before him—is gone! the knitting-women count Twenty-Two.

"I am the Resurrection and the Life, saith the Lord: he that believeth in me, though he were dead, yet shall he live: and whoso-

ever liveth and believeth in me, shall never die."

The murmuring of many voices, the upturning of many faces, the pressing on of many footsteps in the outskirts of the crowd, so that it swells forward in a mass, like one great heave of water, all flashes away. Twenty-Three.

Tale of Two Cities, Book III., Chap. 15.

GUILLOTINE—The reign of the.

The new Era began; the king was tried, doomed, and beheaded; the Republic of Liberty, Equality, Fraternity, or Death, declared for victory or death against the world in arms; the black flag waved night and day from the great towers of Notre Dame; three hundred thousand men, summoned to rise against the tyrants of the earth, rose from all the varying soils of France, as if the dragon's teeth had been sown broadcast, and had yielded fruit equally on hill and plain, on rock, in gravel, and alluvial mud, under the bright sky of the South and under the clouds of the North, in fell and forest, in the vineyards and the olive-grounds, and among the cropped grass and the stubble of the corn, along the fruitful banks of the broad rivers, and in the sand of the sea-shore. What private solicitude could rear itself against the deluge of the Year One of Liberty—the deluge rising from below, not falling from above, and with the windows of Heaven shut, not opened!

There was no pause, no pity, no peace, no interval of relenting rest, no measurement of time. Though days and nights circled as regularly as when time was young, and the evening and the morning were the first day, other count of time there was none. Hold of it was lost in the raging fever of a nation, as it is in the fever of one patient. Now, breaking the unnatural silence of a whole city, the executioner showed the people the head of the king—and now, it seemed almost in the same breath, the head of his fair wife, which had had eight weary months of imprisoned widowhood and misery to turn it gray.

And yet, observing the strange law of contradiction which obtains in all such cases, the time was long, while it flamed by so fast. A revolutionary tribunal in the capital, and forty or fifty thousand revolutionary committees all over the land; a law of the Suspected, which struck away all security for liberty or life, and delivered over any good and innocent person to any bad and guilty one; prisons gorged with people who had committed no offence, and could obtain no hearing; these things became the established order and nature of appointed things, and seemed to be ancient usage before they were many weeks old. Above all, one hideous figure grew as familiar as if it had been before the general gaze from the foundation of the world—the figure of the sharp female called La Guillotine.

It was the popular theme for jests; it was the best cure for headache, it infallibly prevented the hair from turning gray, it imparted a peculiar delicacy to the complexion, it was the National Razor which shaved close; who kissed La Guillotine, looked through the little window and sneezed into the sack. It was the sign of the regeneration of the human race. It superseded the Cross. Models of it were worn on breasts from which the Cross was discarded,

and it was bowed down to and believed in where the Cross was denied.

It sheared off heads so many, that it, and the ground it most polluted, were a rotten red. It was taken to pieces, like a toy-puzzle for a young Devil, and was put together again when occasion wanted it. It hushed the eloquent, struck down the powerful, abolished the beautiful and good. Twenty-two friends of high public mark, twenty-one living and one dead, it had lopped the heads off, in one morning, in as many minutes. The name of the strong man of Old Scripture had descended to the chief functionary who worked it; but, so armed, he was stronger than his namesake, and blinder, and tore away the gates of God's own Temple every day.

Tale of Two Cities, Book III., Chap. 4.

One year and three months. During all that time Lucie was never sure, from hour to hour, but that the Guillotine would strike off her husband's head next day. Every day, through the stony streets, the tumbrils now jolted heavily, filled with Condemned. Lovely girls, bright women, brown-haired, black-haired, and gray; youths; stalwart men and old; gentle born and peasant born; all red wine for La Guillotine, all daily brought into light from the dark cellars of the loathsome prisons, and carried to her through the streets to slake her devouring thirst. Liberty, Equality, Fraternity, or Death;—the last, much the easiest to bestow, O Guillotine!—*Tale of Two Cities, Book III., Chap. 5.*

GUILT—The pain of.

Although at the bottom of his every thought there was an uneasy sense of guilt, and dread of death, he felt no more than that vague consciousness of it, which a sleeper has of pain. It pursues him through his dreams, gnaws at the heart of all his fancied pleasures, robs the banquet of its taste, music of its sweetness, makes happiness itself unhappy, and yet is no bodily sensation, but a phantom without shape, or form, or visible presence; pervading everything, but having no existence; recognizable everywhere, but nowhere seen, or touched, or met with face to face, until the sleep is past, and waking agony returns.

Barnaby Rudge, Chap. 62.

H

HABIT—Of reflection.

Instead of putting on his coat and waistcoat with anything like the impetuosity that could alone have kept pace with Walter's mood, he declined to invest himself with those garments at all at present; and informed Walter, that on such a serious matter, he must be allowed to "bite his nails a bit."

"It's an old habit of mine, Wal'r," said the Captain, "any time these fifty year. When you see Ned Cuttle bite his nails, Wal'r, then you may know that Ned Cuttle's aground."

Thereupon the Captain put his iron book

between his teeth, as if it were a hand; and with an air of wisdom and profundity that was the very concentration and sublimation of all philosophical reflection and grave inquiry, applied himself to the consideration of the subject in its various branches.—*Domby & Son, Chap. 15.*

HABIT AND DUTY.

"We go on in our clock-work routine, from day to day, and can't make out, or follow, these changes. They—they're a metaphysical sort of thing. We—we haven't leisure for it. We—we haven't courage. They're not taught at schools or colleges, and we don't know how to set about it. In short, we are so d——d business-like," said the gentleman, walking to the window, and back, and sitting down again, in a state of extreme dissatisfaction and vexation.

"I am sure," said the gentleman, rubbing his forehead again; and drumming on the table as before, "I have good reason to believe that a jog-trot life, the same from day to day, would reconcile one to anything. One don't see anything, one don't hear anything, one don't know anything; that's the fact. We go on taking everything for granted, and so we go on, until whatever we do, good, bad, or indifferent, we do from habit. Habit is all I shall have to report, when I am called upon to plead to my conscience, on my death-bed. 'Habit,' says I; 'I was deaf, dumb, blind, and paralytic, to a million things, from habit.' 'Very business-like indeed, Mr. What's-your-name,' says Conscience, 'but it won't do here!'"—*Domby & Son, Chap. 33.*

HABIT—Its influence.

It's this same habit that confirms some of us, who are capable of better things, in Lucifer's own pride and stubbornness—that confirms and deepens others of us in villainy—more of us in indifference—that hardens us from day to day, according to the temper of our clay, like images, and leaves us as susceptible as images to new impressions and convictions.

Domby & Son, Chap. 53.

He handed her down to a coach she had in waiting at the door; and if his landlady had not been deaf, she would have heard him muttering as he went back up stairs, when the coach had driven off, that we were creatures of habit, and it was a sorrowful habit to be an old bachelor.

Domby & Son, Chap. 58.

HABITS—Of work and life—Dickens, his.

I feel as if it were not for me to record, even though this manuscript is intended for no eyes but mine, how hard I worked at that tremendous shorthand, and all improvement appertaining to it, in my sense of responsibility to Dora and her aunts. I will only add, to what I have already written of my perseverance at this time of my life, and of a patient and continuous energy which then began to be matured within me, and which I know to be the strong part of my character, if it have any strength at all, that there, on looking back, I find the source of my success. I have been very fortunate in worldly matters; many men have worked much harder, and not succeeded half so well; but I never could have done what I have done, without the habits of punctuality, order, and diligence, without the determination to concentrate my-

self on one object at a time, no matter how quickly its successor should come upon its heels, which I then formed. Heaven knows I write this in no spirit of self-laudation. The man who reviews his own life, as I do mine, in going on here from page to page, had need to have been a good man indeed if he would be spared the sharp consciousness of many talents neglected, many opportunities wasted, many erratic and perverted feelings constantly at war within his breast, and defeating him. I do not hold one natural gift, I dare say, that I have not abused. My meaning simply is, that whatever I have tried to do in life, I have tried with all my heart to do well; that whatever I have devoted myself to, I have devoted myself to completely; that in great aims and in small, I have always been thoroughly in earnest. I have never believed it possible that any natural or improved ability can claim immunity from the companionship of the steady, plain, hard-working qualities, and hope to gain its end. There is no such thing as such fulfillment on this earth. Some happy talent, and some fortunate opportunity, may form the two sides of the ladder on which some men mount, but the rounds of that ladder must be made of stuff to stand wear and tear; and there is no substitute for thorough-going, ardent, and sincere earnestness. Never to put one hand to anything, on which I could throw my whole self; and never to affect depreciation of my work, whatever it was; I find, now, to have been my golden rules.

David Copperfield, Chap. 42.

HACKMAN—A labelled.

"Here you are, sir," shouted a strange specimen of the human race, in a sackcloth coat, and apron of the same, who, with a brass label and number round his neck, looked as if he were catalogued in some collection of rarities.

Pickwick, Chap. 2.

HAIR—A head of.

His message perplexed his mind to that degree that he was fain, several times, to take off his hat to scratch his head. Except on the crown, which was raggedly bald, he had stiff, black hair, standing jaggedly all over it, and growing down-hill almost to his broad, blunt nose. It was so like smith's work, so much more like the top of a strongly-spiked wall than a head of hair, that the best of players at leap-frog might have declined him, as the most dangerous man in the world to go over.

Tale of Two Cities, Chap. 3.

HAIR—Unruly.

Excellent fellow as I knew Traddles to be, and warmly attached to him as I was, I could not help wishing, on that delicate occasion, that he had never contracted the habit of brushing his hair so very upright. It gave him a surprised look—not to say a hearth-broomy kind of expression—which, my apprehensions whispered, might be fatal to us.

I took the liberty of mentioning it to Traddles, as we were walking to Putney; and saying that if he *would* smooth it down a little—

"My dear Copperfield," said Traddles, lifting off his hat, and rubbing his hair all kinds of ways, "nothing would give me greater pleasure. But it won't."

"Won't be smoothed down?" said I.
 "No," said Traddles. "Nothing will induce it. If I was to carry a half-hundredweight upon it, all the way to Putney, it would be up again the moment the weight was taken off. You have no idea what obstinate hair mine is, Copperfield. I am quite a fretful porcupine."
 * * * * *

"They pretend that Sophy has a lock of it in her desk, and is obliged to shut it in a clasped book, to keep it down. We laugh about it."

David Copperfield, Chap. 41.

HAND—Merdle's style of shaking.

Mr. Merdle was slinking about the hearth-rug, waiting to welcome Mrs. Sparkler. His hand seemed to retreat up his sleeve as he advanced to do so, and he gave her such a superfluity of coat cuff that it was like being received by the popular conception of Guy Fawkes. When he put his lips to hers, besides, he took himself into custody by the wrists, and backed himself among the ottomans and chairs and tables as if he were his own Police officer, saying to himself, "Now, none of that! Come! I've got you, you know, and you go quietly along with me!"

Little Dorrit, Book II., Chap. 16.

HAND—Its gentleness.

Joe laid his hand upon my shoulder with the touch of a woman. I have often thought him since like the steam-hammer, that can crush a man or pat an egg-shell, in his combination of strength with gentleness. "Pip is that hearty welcome," said Joe, "to go free with his services, to honor and fortune, as no words can tell him. But if you think as money can make compensation to me for the loss of the little child—what come to the forge—and ever the best of friends!"

O dear good Joe, whom I was so ready to leave and so unthankful to, I see you again, with your muscular blacksmith's arm before your eyes, and your broad chest heaving, and your voice dying away. O dear good faithful tender Joe, I feel the loving tremble of your hand upon my arm, as solemnly this day as if it had been the rustle of an angel's wing!

Great Expectations, Chap. 18.

HAND—Its character.

As he stood, looking at his cap for a little while before beginning to speak, I could not help observing what power and force of character his sinewy hand expressed, and what a good and trusty companion it was to his honest brow and iron-grey hair.—*David Copperfield, Chap. 51.*

HAND—A resolute.

His hand upon the table rested there in perfect repose, with a resolution in it that might have conquered lions.

David Copperfield, Chap. 51.

HAND—Dr. Chillip's style of shaking.

He quite shook hands with me—which was a violent proceeding for him, his usual course being to slide a tepid little fish-slice an inch or two in advance of his hip, and evince the greatest discomposure when anybody grappled with it. Even now, he put his hand in his coat pocket as soon as he could disengage it, and seemed relieved when he had got it safe back.

David Copperfield, Chap. 59.

HAND—A ghostly.

As I came back, I saw Uriah Heep shutting up the office; and, feeling friendly towards everybody, went in and spoke to him, and at parting, gave him my hand. But oh, what a clammy hand his was! as ghostly to the touch as to the sight! I rubbed mine afterwards, to warm it, and to rub his off.

It was such an uncomfortable hand, that, when I went to my room, it was still cold and wet upon my memory. Leaning out of window, and seeing one of the faces on the beam-ends looking at me sideways, I fancied it was Uriah Heep got up there somehow, and shut him out in a hurry.—*David Copperfield, Chap. 15.*

HAND—Of sympathy.

Long may it remain in this mixed world a point not easy of decision, which is the more beautiful evidence of the Almighty's goodness—the delicate fingers that are formed for sensitiveness and sympathy of touch, and made to minister to pain and grief, or the rough, hard, Captain Cuttle hand, that the heart teaches, guides, and softens in a moment.

Dombey and Son, Chap. 48.

HAPPINESS—Of the unfortunate.

It is something to look upon enjoyment, so that it be free and wild and in the face of nature, though it is but the enjoyment of an idiot. It is something to know that Heaven has left the capacity of gladness in such a creature's breast; it is something to be assured that, however lightly men may crush that faculty in their fellows, the Great Creator of mankind imparts it even to his despised and slighted work. Who would not rather see a poor idiot happy in the sunlight, than a wise man pining in a darkened jail!

Ye men of gloom and austerity, who paint the face of Infinite Benevolence with an eternal frown; read in the Everlasting Book, wide open to your view, the lesson it would teach. Its pictures are not in black and sombre hues, but bright and glowing tints; its music—save when ye drown it—is not in sighs and groans, but songs and cheerful sounds. Listen to the million voices in the summer air, and find one dismal as your own. Remember, if ye can, the sense of hope and pleasure which every glad return of day awakens in the breast of all your kind who have not changed their nature; and learn some wisdom even from the witless, when their hearts are lifted up they know not why, by all the mirth and happiness it brings.

Barnaby Rudge, Chap. 25.

HAPPINESS—The power of trifles.

"A small matter," said the Ghost, "to make these silly folks so full of gratitude."

"Small!" echoed Scrooge.

The Spirit signed to him to listen to the two apprentices, who were pouring out their hearts in praise of Fezziwig; and when he had done so said,

"Why! Is it not? He has spent but a few pounds of your mortal money: three or four, perhaps. Is that so much that he deserves this praise?"

"It isn't that," said Scrooge, heated by the remark, and speaking unconsciously like his former, not his latter self. "It isn't that, Spirit.

He has the power to render us happy or unhappy; to make our service light or burdensome; a pleasure or a toil. Say that his power lies in words and looks; in things so slight and insignificant that it is impossible to add and count 'em up: what then? The happiness he gives is quite as great as if it cost a fortune."

Christmas Carol, Stave 2.

HAPPINESS—True.

* * * A strain of rational good-will and cheerfulness, doing more to awaken the sympathies of every member of the party in behalf of his neighbor, and to perpetuate their good feeling during the ensuing year, than half the homilies that have ever been written, by half the Divines that have ever lived.

Sketches (Characters), Chap. 2.

HASTE—The advantages of seeming.

More is done, or considered to be done—which does as well—by taking cabs, and "going about," than the fair Tippins knew of. Many vast vague reputations have been made, solely by taking cabs and going about. This particularly obtains in all Parliamentary affairs. Whether the business in hand be to get a man in, or get a man out, or get a man over, or promote a railway, or jockey a railway, or what else, nothing is understood to be so effectual as scouring nowhere in a violent hurry—in short, as taking cabs and going about.

Our Mutual Friend, Book II., Chap. 3.

HAT—Sam Weller's apology for his.

"Sit down."

"Thank'ee, sir," said Sam. And down he sat, without further bidding, having previously deposited his old white hat on the landing outside the door. "'Ta'nt a werry good 'un to look at," said Sam, "but it's an astonishin' 'un to wear; and afore the brim went, it was a werry handsome tile. Hows'ever its lighter without it, that's one thing, and every hole lets in some air, that's another—ventilation gossamer I calls it." On the delivery of this sentiment, Mr. Weller smiled agreeably upon the assembled Pickwickians.—*Pickwick, Chap. 12.*

HAT—The pursuit of a.

There are very few moments in a man's existence when he experiences so much ludicrous distress, or meets with so little charitable commiseration, as when he is in pursuit of his own hat. A vast deal of coolness, and a peculiar degree of judgment, are requisite in catching a hat. A man must not be precipitate, or he runs over it; he must not rush into the opposite extreme, or he loses it altogether. The best way is, to keep gently up with the object of pursuit, to be wary and cautious, to watch your opportunity well, get gradually before it, then make a rapid dive, seize it by the crown, and stick it firmly on your head: smiling pleasantly all the time, as if you thought it as good as anybody else.

Pickwick, Chap. 4.

HEART—In the right place.

"Thank you, sir," said Mr. Chivery, without advancing; "it's no odds me coming in. Mr. Clennam, don't you take no notice of my son (if you'll be so good) in case you find him cut up any ways difficult. My son has a 'art, and my

son's 'art is in the right place. Me and his mother knows where to find it, and we find it sitiwated correct."

Little Dorrit, Book II., Chap. 27.

HEARTS—Innocent.

"If we all had hearts like those which beat so lightly in the bosoms of the young and beautiful, what a heaven this earth would be! If, while our bodies grow old and withered, our hearts could but retain their early youth and freshness, of what avail would be our sorrows and sufferings! But, the faint image of Eden which is stamped upon them in childhood, chafes and rubs in our rough struggles with the world, and soon wears away: too often to leave nothing but a mournful blank remaining."

Nicholas Nickleby, Chap. 6.

HEARTS—Open.

Among men who have any sound and sterling qualities, there is nothing so contagious as pure openness of heart.

Nicholas Nickleby, Chap. 35.

HEART—A loving.

If the little Haymaker had been armed with the sharpest of scythes, and had cut at every stroke into the Carrier's heart, he never could have gashed and wounded it as Dot had done.

It was a heart so full of love for her; so bound up and held together by innumerable threads of winning remembrance, spun from the daily working of her many qualities of endearment; it was a heart in which she had enshrined herself so gently and so closely; a heart so single and so earnest in its Truth, so strong in right, so weak in wrong, that it could cherish neither passion nor revenge at first, and had only room to hold the broken image of its Idol.

Cricket on the Hearth, Chap. 3.

HEART—a pure; Tom Pinch.

Tom, Tom! The man in all this world most confident in his sagacity and shrewdness; the man in all this world most proud of the distrust of other men, and having most to show in gold and silver as the gains belonging to his creed; the meekest favorer of that wise doctrine, Every man for himself, and God for us all (there being high wisdom in the thought that the Eternal Majesty of Heaven ever was, or can be, on the side of selfish lust and love!); shall never find, oh, never find, be sure of that, the time come home to him, when all his wisdom is an idiot's folly, weighed against a simple heart!—*Martin Chuzzlewit, Chap. 39.*

HEART—The chance revelations of the.

There are chords in the human heart—strange, varying strings—which are only struck by accident; which will remain mute and senseless to appeals the most passionate and earnest, and respond at last to the slightest casual touch. In the most insensible or childish minds, there is some train of reflection which art can seldom lead, or skill assist, but which will reveal itself, as great truths have done, by chance, and when the discoverer has the plainest end in view.

Old Curiosity Shop, Chap. 55.

HEART—Afflictions.

"You may file a strong man's heart away for

a good many years, but it will tell all of a sudden at last."—*Bleak House*, Chap. 23.

HEARTS—The necessity of shutters.

"I speak as I find, Mr. Sweedlepipes," said Mrs. Gamp. "Forbid it should be otherways! But we never knows wot's hidden in each other's hearts; and if we had glass winders there, we'd need keep the shutters up, some on us, I do assure you!"

Martin Chuzzlewit, Chap. 29.

HEARTS—Light.

Light hearts, light hearts, that float so gaily on a smooth stream, that are so sparkling and buoyant in the sunshine—down upon fruit, bloom upon flowers, blush in summer air, life of the winged insect, whose whole existence is a day—how soon ye sink in troubled water!

Barnaby Rudge, Chap. 71.

HEART—The coin of the.

The heart is not always a royal mint, with patent machinery, to work its metal into current coin. Sometimes it throws it out in strange forms, not easily recognized as coin at all. But it is sterling gold. It has at least that merit.

Martin Chuzzlewit, Chap. 20.

HEART—An empty.

He was touched in the cavity where his heart should have been—in that nest of addled eggs, where the birds of heaven would have lived, if they had not been whistled away.

Hard Times, Book III., Chap. 2.

HEART—Like a bird-cage (Sampson Brass).

"I respect you, Kit," said Brass, with emotion. "I saw enough of your conduct at that time, to respect you, though your station is humble, and your fortune lowly. It isn't the waistcoat that I look at. It is the heart. The checks in the waistcoat are but the wires of the cage. But the heart is the bird. Ah! How many such birds are perpetually moulting, and putting their beaks through the wires to peck at all mankind!"

This poetic figure, which Kit took to be in special allusion to his own checked waistcoat, quite overcame him; Mr. Brass's voice and manner added not a little to its effect, for he discoursed with all the mild austerity of a hermit, and wanted but a cord round the waist of his rusty surtout, and a skull on the chimney-piece, to be completely set up in that line of business.—*Old Curiosity Shop*, Chap. 36.

HEART—The silent influence of the.

There was heart in the room; and who that has a heart, ever fails to recognise the silent presence of another!

Barnaby Rudge, Chap. 20.

HEARTS—Mere mechanisms.

"I was about to speak to you from my heart, sir," returned Edward, "in the confidence which should subsist between us; and you check me in the outset."

"Now do, Ned, do not," said Mr. Chester, raising his delicate hand imploringly, "talk in that monstrous manner. About to speak from your heart. Don't you know that the heart is an ingenious part of our formation—the centre

of the blood-vessels and all that sort of thing—which has no more to do with what you say or think, than your knees have? How can you be so very vulgar and absurd? These anatomical allusions should be left to gentlemen of the medical profession. They are really not agreeable in society. You quite surprise me, Ned."

"Well! there are no such things to wound, or heal, or to have regard for. I know your creed, sir, and will say no more," returned his son.

"There again," said Mr. Chester, sipping his wine, "you are wrong. I distinctly say there are such things. We know there are. The hearts of animals—of bullocks, sheep, and so forth—are cooked and devoured, as I am told, by the lower classes, with a vast deal of relish. Men are sometimes stabbed to the heart, shot to the heart; but as to speaking from the heart, or to the heart, or being warm-hearted, or cold-hearted, or broken-hearted, or being all heart, or having no heart—pah! these things are nonsense, Ned."—*Barnaby Rudge*, Chap. 32.

HEARTS AND HEADS.

"Do you know how pinched and destitute I am?" she retorted. "I do not think you do, or can. If you had eyes, and could look around you on this poor place, you would have pity on me. Oh! let your heart be softened by your own affliction, friend, and have some sympathy with mine."

The blind man snapped his fingers as he answered:

"—Beside the question, ma'am, beside the question. I have the softest heart in the world, but I can't live upon it. Many a gentleman lives well upon a soft head, who would find a heart of the same quality a very great drawback."—*Barnaby Rudge*, Chap. 45.

HEARTLESSNESS.

He'd no more heart than a iron file, he was as cold as death, and he had the head of the Devil afore mentioned.

Great Expectations, Chap. 42.

HEAVEN—The real.

The real Heaven is some paces removed from the mock one in the great chandelier of the Theatre.—*Somebody's Luggage*, Chap. 2.

HOLIDAYS—The happy associations of.

Oh, these holidays! why will they leave us some regret? why cannot we push them back, only a week or two, in our memories, so as to put them at once at that convenient distance whence they may be regarded either with a calm indifference or a pleasant effort of recollection! why will they hang about us, like the flavor of yesterday's wine, suggestive of headaches and lassitude, and those good intentions for the future, which, under the earth, form the everlasting pavement of a large estate, and, upon it, usually endure until dinner-time or thereabouts?

Old Curiosity Shop, Chap. 40.

HOMAGE—To woman.

They did homage to Bella as if she were a compound of fine girl, thorough-bred horse, well-built drag, and remarkable pipe.

Our Mutual Friend, Book III., Chap. 5.

HOME OF DICKENS—Gadshill.

So smooth was the old high-road, and so fresh were the horses, and so fast went I, that it was midway between Gravesend and Rochester, and the widening river was bearing the ships, white-sailed or black-smoked, out to sea, when I noticed by the way-side a very queer small boy.

"Halloa!" said I, to the very queer small boy, "where do you live?"

"At Chatham," says he.

"What do you do there?" says I.

"I go to school," says he.

I took him up in a moment, and we went on. Presently, the very queer small boy says, "This is Gadshill we are coming to, where Falstaff went out to rob those travellers, and ran away."

"You know something about Falstaff, eh?" said I.

"All about him," said the very queer small boy. "I am old (I am nine), and I read all sorts of books. But *do* let us stop at the top of the hill, and look at the house there, if you please!"

"You admire that house?" said I.

"Bless you, sir," said the very queer small boy, "when I was not more than half as old as nine, it used to be a treat for me to be brought to look at it. And now I am nine I come by myself to look at it. And ever since I can recollect, my father, seeing me so fond of it, has often said to me, 'If you were to be very persevering, and were to work hard, you might some day come to live in it.' Though that's impossible!" said the very queer small boy, drawing a low breath, and now staring at the house out of window with all his might.

I was rather amazed to be told this by the very queer small boy; for that house happens to be *my* house, and I have reason to believe that what he said was true.

Well! I made no halt there, and I soon dropped the very queer small boy and went on. Over the road where the old Romans used to march, over the road where the old Canterbury pilgrims used to go, over the road where the travelling trains of the old imperious priests and princes used to jingle on horseback between the continent and this Island, through the mud and water, over the road where Shakespeare hummed to himself, "Blow, blow, thou winter wind," as he sat in the saddle at the gate of the inn-yard noticing the carriers; all among the cherry orchards, apple orchards, cornfields, and hop-gardens; so went I, by Canterbury to Dover.

Uncommercial Traveller, Chap. 7.

HOME—Of Mr. Dombey.

Mr. Dombey's house was a large one, on the shady side of a tall, dark, dreadfully genteel street in the region between Portland Place and Bryanstone Square. It was a corner house, with great wide areas containing cellars frowned upon by barred windows, and leered at by crooked-eyed doors leading to dust-bins. It was a house of dismal state, with a circular back to it, containing a whole suit of drawing-rooms looking upon a gravelled yard, where two gaunt trees, with blackened trunks and branches, rattled rather than rustled, their leaves were so smoke-dried. The summer sun was never on the street, but in the morning about breakfast-time, when it came with the water-carts and the old clothes-men, and the people with geraniums, and the umbrella-mender, and the man who

trilled the little bell of the Dutch clock as he went along. It was soon gone again to return no more that day; and the bands of music and the straggling Punch's shows going after it, left it a prey to the most dismal of organs, and white mice; and now and then a porcupine, to vary the entertainments; until the butlers whose families were dining out, began to stand at the house-doors in the twilight, and the lamp-lighter made his nightly failure in attempting to brighten up the street with gas.—*Dombey & Son, Chap. 3.*

HOME—After a funeral.

When the funeral was over, Mr. Dombey ordered the furniture to be covered up—perhaps to preserve it for the son with whom his plans were all associated—and the rooms to be ungarnished, saving such as he retained for himself on the ground floor. Accordingly, mysterious shapes were made of tables and chairs, heaped together in the middle of rooms, and covered over with great winding-sheets. Bell-handles, window-blinds, and looking-glasses, being papered up in journals, daily and weekly, obtruded fragmentary accounts of deaths and dreadful murders. Every chandelier or lustre, muffled in holland, looked like a monstrous tear depending from the ceiling's eye. Odors, as from vaults and damp places, came out of the chimneys. The dead and buried lady was awful in a picture-frame of ghastly bandages. Every gust of wind that rose, brought eddying round the corner from the neighboring mews, some fragments of the straw that had been strewn before the house when she was ill, mildewed remains of which were still cleaving to the neighborhood; and these, being always drawn by some invisible attraction to the threshold of the dirty house to let immediately opposite, addressed a dismal eloquence to Mr. Dombey's windows.

Dombey & Son, Chap. 3.

HOME—Of a tourist.

It was just large enough, and no more; was as pretty within as it was without, and was perfectly well-arranged and comfortable. Some traces of the migratory habits of the family were to be observed in the covered frames and furniture, and wrapped-up hangings; but it was easy to see that it was one of Mr. Meagles's whims to have the cottage always kept, in their absence, as if they were always coming back the day after to-morrow. Of articles collected on his various expeditions, there was such a vast miscellany that it was like the dwelling of an amiable Corsair. There were antiquities from Central Italy, made by the best modern houses in that department of industry; bits of mummy from Egypt (and perhaps Birmingham); model gondolas from Venice; model villages from Switzerland; morsels of tessellated pavement from Herculaneum and Pompeii, like petrified minced veal; ashes out of tombs, and lava out of Vesuvius; Spanish fans, Spezzian straw hats, Moorish slippers, Tuscan hair-pins, Carrara sculpture, Trastaverini scarfs, Genoese velvets and flagree, Neapolitan coral, Roman cameos, Geneva jewelry, Arab lanterns, rosaries blest all round by the Pope himself, and an infinite variety of lumber. There were views, like and unlike, of a multitude of places; and there was one little picture-room devoted to a few of the regular sticky old Saints, with sinews like whip-cord,

hair like Neptune's, wrinkles like tattooing, and such coats of varnish that every holy personage served for a fly-trap, and became what is now called in the vulgar tongue a Catch-em-alive O. Of these pictorial acquisitions Mr. Meagles spoke in the usual manner. He was no judge, he said, except of what pleased himself; he had picked them up, dirt-cheap, and people *had* considered them rather fine. One man, who at any rate ought to know something of the subject, had declared that "Sage, Reading" (a specially oily old gentleman in a blanket, with a swan's-down tippet for a beard, and a web of cracks all over him like rich pie-crust), to be a fine Guercino. As for Sebastian del Piombo there, you would judge for yourself; if it were not his later manner, the question was, Who was it? Titian, that might or might not be—perhaps he had only touched it. Daniel Doyce said perhaps he hadn't touched it, but Mr. Meagles rather declined to overhear the remark.

Little Dorrit, Book I., Chap. 16.

HOME—The music of crickets at.

"This has been a happy home, John; and I love the Cricket for its sake!"

"Why, so do I then," said the Carrier. "So do I, Dot."

"I love it for the many times I have heard it, and the many thoughts its harmless music has given me. Sometimes, in the twilight, when I have felt a little solitary and down-hearted, John—before baby was here, to keep me company and make the house gay—when I have thought how lonely you would be if I should die; how lonely I should be, if I could know that you had lost me, dear; its Chirp, Chirp, Chirp, upon the hearth, has seemed to tell me of another little voice, so sweet, so very dear to me, before whose coming sound my trouble vanished like a dream. And when I used to fear—I did fear once, John, I was very young, you know—that ours might prove to be an ill-assorted marriage, I being such a child, and you more like my guardian than my husband; and that you might not, however hard you tried, be able to learn to love me, as you hoped and prayed you might; its Chirp, Chirp, Chirp, has cheered me up again, and filled me with new trust and confidence. I was thinking of these things to-night, dear, when I sat expecting you; and I love the Cricket for their sake!"—*Cricket on the Hearth, Chap. 1.*

HOME—Of Mrs. Chickenstalker.

Fat company, rosy-cheeked company, comfortable company. They were but two, but they were red enough for ten. They sat before a bright fire, with a small low table between them; and unless the fragrance of hot tea and muffins lingered longer in that room than in most others, the table had seen service very lately. But all the cups and saucers being clean, and in their proper places in the corner cupboard; and the brass toasting-fork hanging in its usual nook, and spreading its four idle fingers out, as if it wanted to be measured for a glove, there remained no other visible tokens of the meal just finished, than such as purred and washed their whiskers in the person of the basking cat, and glistened in the gracious, not to say the greasy, faces of her patrons.

Chimes, 4th quarter.

HOME.

"O Home, our comforter and friend when others fall away, to part with whom, at any step between the cradle and the grave!"

"O Home, so true to us, so often slighted in return, be lenient to them that turn away from thee, and do not haunt their erring footsteps too reproachfully! Let no kind looks, no well-remembered smiles, be seen upon thy phantom face. Let no ray of affection, welcome, gentleness, forbearance, cordiality, shine from thy white head. Let no old loving word or tone rise up in judgment against thy deserter; but if thou canst look harshly and severely, do, in mercy to the Penitent!"

Battle of Life, Chap. 2.

HOME—Of a female philanthropist.

We expressed our acknowledgments, and sat down behind the door, where there was a lame invalid of a sofa. Mrs. Jellyby had very good hair, but was too much occupied by her African duties to brush it. The shawl in which she had been loosely muffled, dropped on to her chair when she advanced to us; and as she turned to resume her seat, we could not help noticing that her dress didn't nearly meet up the back, and that the open space was railed across with a lattice-work of stay-lace—like a summer-house.

The room, which was strewn with papers, and nearly filled by a great writing-table covered with similar litter, was, I must say, not only very untidy, but very dirty. We were obliged to take notice of that with our sense of sight, even while, with our sense of hearing, we followed the poor child who had tumbled downstairs: I think into the back-kitchen, where somebody seemed to stifle him.

But what principally struck us was a jaded, and unhealthy-looking, though by no means plain girl, at the writing-table, who sat biting the feather of her pen, and staring at us. I suppose nobody ever was in such a state of ink. And, from her tumbled hair to her pretty feet, which were disfigured with frayed and broken satin slippers trodden down at heel, she really seemed to have no article of dress upon her, from a pin upwards, that was in its proper condition or its right place.

"You find me, my dears," said Mrs. Jellyby, snuffing the two great office candles in tin candlesticks, which made the room taste strongly of hot tallow (the fire had gone out, and there was nothing in the grate but ashes, a bundle of wood, and a poker), "you find me, my dears, as usual, very busy; but that you will excuse. The African project at present employs my whole time. It involves me in correspondence with public bodies, and with private individuals anxious for the welfare of their species all over the country. I am happy to say it is advancing. We hope by this time next year to have from a hundred and fifty to two hundred healthy families cultivating coffee and educating the natives of Borrioboola-Gha, on the left bank of the Niger."—*Black House, Chap. 4.*

HOME—A solitary.

His dwelling was so solitary and vault-like—an old, retired part of an ancient endowment for students, once a brave edifice planted in an

open place, but now the obsolete whim of forgotten architects ; smoke-age-and-weather-darkened, squeezed on every side by the overgrowing of the great city, and choked, like an old well, with stones and bricks ; its small quadrangles, lying down in very pits formed by the streets and buildings, which, in course of time, had been constructed above its heavy chimney stacks ; its old trees, insulted by the neighboring smoke, which deigned to droop so low when it was very feeble and the weather very moody ; its grass-plots, struggling with the mildewed earth to be grass, or to win any show of compromise ; its silent pavement, unaccustomed to the tread of feet, and even to the observation of eyes, except when a stray face looked down from the upper world, wondering what nook it was ; its sun-dial in a little bricked-up corner, where no sun had straggled for a hundred years, but where, in compensation for the sun's neglect, the snow would lie for weeks when it lay nowhere else, and the black east wind would spin like a huge humming-top, when in all other places it was silent and still.

His dwelling, at its heart and core—within doors—at his fireside—was so lowering and old, so crazy, yet so strong, with its worm-eaten beams of wood in the ceiling and its sturdy floor shelving downward to the great oak chimney-piece ; so environed and hemmed in by the pressure of the town, yet so remote in fashion, age, and custom ; so quiet, yet so thundering with echoes when a distant voice was raised or a door was shut—echoes not confined to the many low passages and empty rooms, but rumbling and grumbling till they were stifled in the heavy air of the forgotten Crypt where the Norman arches were half buried in the earth.

Haunted Man, Chap. I.

HOME—Of Miss Tox.

Miss Tox inhabited a dark little house that had been squeezed, at some remote period of English History, into a fashionable neighborhood at the west end of the town, where it stood in the shade like a poor relation of the great street round the corner, coldly looked down upon by mighty mansions. It was not exactly in a court, and it was not exactly in a yard ; but it was in the dulllest of No-Thoroughfares, rendered anxious and haggard by distant double knocks.

The greater part of the furniture was of the powdered head and pig-tail period ; comprising a plate-warmer, always languishing and sprawling its four attenuated bow legs in somebody's way ; and an obsolete harpsichord, illuminated round the maker's name with a painted garland of sweet peas.

Miss Tox's bedroom (which was at the back) commanded a vista of Mews, where hostlers, at whatever sort of work engaged, were continually accompanying themselves with effervescent noises ; and where the most domestic and confidential garments of coachmen and their wives and families, usually hung, like Macbeth's banners, on the outward walls.

Dombey & Son, Chap. 7.

HOME—Of Mrs. Pipchin.

The Castle of this ogress and child-queller was in a steep by-street at Brighton, where the

soil was more than usually chalky, flinty, and sterile, and the houses were more than usually brittle and thin ; where the small front-gardens had the unaccountable property of producing nothing but marigolds, whatever was sown in them ; and where snails were constantly discovered holding on to the street doors, and other public places they were not expected to ornament, with the tenacity of cupping-glasses. In the winter-time the air couldn't be got out of the Castle, and in the summer-time it couldn't be got in. There was such a continual reverberation of wind in it, that it sounded like a great shell, which the inhabitants were obliged to hold to their ears night and day, whether they liked it or no. It was not, naturally, a fresh-smelling house ; and in the window of the front parlor, which was never opened, Mrs. Pipchin kept a collection of plants in pots, which imparted an earthy flavor of their own to the establishment. However choice examples of their kind, too, these plants were of a kind peculiarly adapted to the embowerment of Mrs. Pipchin. There were half-a-dozen specimens of the cactus, writhing round bits of lath, like hairy serpents ; another specimen shooting out broad claws, like a green lobster ; several creeping vegetables, possessed of sticky and adhesive leaves ; and one uncomfortable flower-pot hanging to the ceiling, which appeared to have boiled over, and tickling people underneath with its long green ends, reminded them of spiders—in which Mrs. Pipchin's dwelling was uncommonly prolific, though perhaps it challenged competition still more proudly, in the season, in point of earwigs.—*Dombey & Son, Chap. 8.*

HOME—The love of.

And let me linger in this place for an instant, to remark, if ever household affections and loves are graceful things, they are graceful in the poor. The ties that bind the wealthy and the proud to home may be forged on earth, but those which link the poor man to his humble hearth are of the truer metal and bear the stamp of Heaven. The man of high descent may love the halls and lands of his inheritance as a part of himself ; as trophies of his birth and power : his associations with them are associations of pride, and wealth, and triumph : the poor man's attachment to the tenement he holds, which strangers have held before, and may to-morrow occupy again, has a worthier root, struck deep into a purer soil. His household gods are of flesh and blood, with no alloy of silver, gold, or precious stones ; he has no property but in the affections of his own heart ; and when they endear bare floors and walls, despite of rags and toil and scanty fare, that man has his love of home from God, and his rude hut becomes a solemn place.

Oh ! if those who rule the destinies of nations would but remember this—if they would but think how hard it is for the very poor to have engendered in their hearts that love of home from which all domestic virtues spring, when they live in dense and squalid masses where social decency is lost, or rather never found,—if they would but turn aside from the wide thoroughfares and great houses, and strive to improve the wretched dwellings in by-ways, where only Poverty may walk,—many low roofs would point more truly to the sky, than the

loftiest steeple that now rears proudly up from the midst of guilt, and crime, and horrible disease, to mock them by its contrast. In hollow voices from Workhouse, Hospital, and Jail, this truth is preached from day to day, and has been proclaimed for years. It is no light matter—no outcry from the working vulgar—no mere question of the people's health and comforts that may be whistled down on Wednesday nights. In love of home, the love of country has its rise; and who are the truer patriots or the better in time of need—those who venerate the land, owning its wood, and stream, and earth, and all that they produce—or those who love their country, boasting not a foot of ground in all its wide domain?

Old Curiosity Shop, Chap. 38.

HOME—The comforts of (Gabriel Varden).

That afternoon, when he had slept off his fatigue; had shaved, and washed, and dressed, and freshened himself from top to toe; when he had dined, comforted himself with a pipe, an extra Toby, a nap in the great arm-chair, and a quiet chat with Mrs. Varden on everything that had happened, was happening, or about to happen, within the sphere of their domestic concern; the locksmith sat himself down at the tea-table in the little back parlor; the rosiest, cosiest, merriest, heartiest, best-contented old buck in Great Britain, or out of it.

There he sat, with his beaming eye on Mrs. V., and his shining face suffused with gladness, and his capacious waistcoat smiling in every wrinkle, and his jovial humor peeping from under the table in the very plumpness of his legs: a sight to turn the vinegar of misanthropy into purest milk of human kindness. There he sat, watching his wife as she decorated the room with flowers for the greater honor of Dolly and Joseph Willet, who had gone out walking, and for whom the tea-kettle had been singing gaily on the hob full twenty minutes, chirping as never kettle chirped before; for whom the best service of real undoubted china, patterned with divers round-faced mandarins holding up broad umbrellas, was now displayed in all its glory; to tempt whose appetites a clear, transparent, juicy ham, garnished with cool, green lettuce-leaves and fragrant cucumber, reposed upon a shady table, covered with a snow-white cloth; for whose delight, preserves and jama, crisp cakes and other pastry, short to eat, with cunning twists, and cottage loaves, and rolls of bread, both white and brown, were all set forth in rich profusion; in whose youth Mrs. V. herself had grown quite young, and stood there in a gown of red and white; symmetrical in figure, buxom in bodice, ruddy in cheek and lip, faultless in ankle, laughing in face and mood, in all respects delicious to behold—there sat the locksmith among all and every these delights, the sun that shone upon them all: the centre of the system: the source of light, heat, life, and frank enjoyment in the bright household world.—*Barnaby Rudge, Chap. 80.*

HOME—Of confusion and wretchedness.

"My dear!" said I, smiling. "Your papa, no doubt, considers his family."

"O yes, his family is all very fine, Miss Summerson," replied Miss Jellyby; "but what comfort is his family to him? His family is nothing

but bills, dirt, waste, noise, tumbles down-stairs, confusion, and wretchedness. His scrambling home, from week's end to week's end, is like one great washing-day—only nothing's washed!"

Black House, Chap. 14.

HOME—A rosary of regrets.

He was tortured by anxiety for those he had left at home; and that home itself was but another bead in the long rosary of his regrets.

Barnaby Rudge, Chap. 61.

HOME—Of Captain Cuttle.

Captain Cuttle lived on the brink of a little canal near the India Docks, where there was a swivel bridge, which opened now and then to let some wandering monster of a ship come roaming up the street like a stranded leviathan. The gradual change from land to water, on the approach to Captain Cuttle's lodgings, was curious. It began with the erection of flagstaffs, as appurtenances to public-houses; then came slop-sellers' shops, with Guernsey shirts, sou'-wester hats, and canvas pantaloons, at once the tightest and the loosest of their order, hanging up outside. These were succeeded by anchor and chain-cable forges, where sledge-hammers were dinging upon iron all day long. Then came rows of houses, with little vane-surmounted masts uprearing themselves from among the scarlet beans. Then, ditches. Then pollard willows. Then more ditches. Then unaccountable patches of dirty water, hardly to be described, for the ships that covered them. Then, the air was perfumed with chips; and all other trades were swallowed up in mast, oar, and block-making, and boat-building. Then, the ground grew marshy and unsettled. Then, there was nothing to be smelt but rum and sugar. Then, Captain Cuttle's lodgings—at once a first floor and a top story, in Brig Place—were close before you.

Domby & Son, Chap. 9.

HOME—The representative of character.

It is not a mansion; it is of no pretensions as to size; but it is beautifully arranged, and tastefully kept. The lawn, the soft, smooth slope, the flower-garden, the clumps of trees, where graceful forms of ash and willow are not wanting, the conservatory, the rustic verandah, with sweet-smelling creeping plants entwined about the pillars, the simple exterior of the house, the well-ordered offices, though all upon the diminutive scale proper to a mere cottage, bespeak an amount of elegant comfort within, that might serve for a palace. This indication is not without warrant; for within it is a house of refinement and luxury. Rich colors, excellently blended, meet the eye at every turn; in the furniture—its proportions admirably devised to suit the shapes and sizes of the small rooms; on the walls; upon the floors; tingeing and subduing the light that comes in through the old glass doors and windows here and there. There are a few choice prints and pictures too; in quaint nooks and recesses there is no want of books; and there are games of skill and chance set forth on tables—fantastic chess-men, dice, back-gammon, cards, and billiards.

And yet, amidst this opulence of comfort, there is something in the general air that is not well. Is it that the carpets and the cushions

are too soft and noiseless, so that those who move or repose among them seem to act by stealth? Is it that the prints and pictures do not commemorate great thoughts or deeds, or render nature in the poetry of landscape, hall, or hut, but are of one voluptuous cast—mere shows of form and color—and no more? Is it that the books have all their gold outside, and that the titles of the greater part qualify them to be companions of the prints and pictures? Is it that the completeness and the beauty of the place are here and there belied by an affectation of humility, in some unimportant and inexpensive regard, which is as false as the face of the too truly painted portrait hanging yonder, or its original at breakfast in his easy-chair below it? Or is it that, with the daily breath of that original and master of all here, there issues forth some subtle portion of himself, which gives a vague expression of himself to everything about him?—*Dombey & Son, Chap. 33.*

HOME—In the suburbs.

The neighborhood in which it stands has as little of the country to recommend it, as it has of the town. It is neither of the town or country. The former, like the giant in his traveling boots, has made a stride and passed it, and has set his brick and mortar heel a long way in advance; but the intermediate space between the giant's feet, as yet, is only blighted country, and not town.—*Dombey & Son, Chap. 33.*

HOME—Disappointment in a.

It is a most miserable thing to feel ashamed of home. There may be black ingratitude in the thing, and the punishment may be retributive and well deserved; but, that it is a miserable thing, I can testify.

Home had never been a very pleasant place to me, because of my sister's temper. But, Joe had sanctified it, and I believed in it. I had believed in the best parlor as a most elegant saloon; I had believed in the front door, as a mysterious portal of the Temple of State, whose solemn opening was attended with a sacrifice of roast fowls; I had believed in the kitchen as a chaste though not magnificent apartment; I had believed in the forge as the glowing road to manhood and independence. Within a single year all this was changed.

Great Expectations, Chap. 13.

HOME.

At sunrise, one fair Monday morning—the twenty-seventh of June, I shall not easily forget the day,—there lay before us old Cape Clear, God bless it, showing, in the mist of early morning, like a cloud; the brightest and most welcome cloud to us that ever hid the face of Heaven's fallen sister.—Home.

American Notes, Chap. 16.

HOME—Adornment of a.

But how the graces and elegances which she had dispersed about the poorly furnished room, went to the heart of Nicholas! Flowers, plants, birds, the harp, the old piano whose notes had sounded so much sweeter in by-gone times; how many struggles had it cost her to keep these two last links of that broken chain which bound her yet to home! With every slender ornament, the occupation of her leisure hours,

replete with that graceful charm which lingers in every little tasteful work of woman's hands, how much patient endurance and how many gentle affections were entwined! He felt as though the smile of Heaven were on the little chamber; as though the beautiful devotion of so young and weak a creature had shed a ray of its own on the inanimate things around, and made them beautiful as itself; as though the halo with which old painters surround the bright angels of a sinless world, played about a being akin in spirit to them, and its light were visibly before him.—*Nicholas Nickleby, Chap. 46.*

HOME—The place of affection.

"When I talk of homes," pursued Nicholas, "I talk of mine—which is yours of course. If it were defined by any particular four walls and a roof, God knows I should be sufficiently puzzled to say whereabouts it lay; but that is not what I mean. When I speak of home, I speak of the place where, in default of a better, those I love are gathered together; and if that place were a gipsy's tent, or a barn, I should call it by the same good name notwithstanding. And now, for what is my present home: which, however alarming your expectations may be, will neither terrify you by its extent nor its magnificence!"

Nicholas Nickleby, Chap. 35.

HOME—An abandoned.

God knows I had no part in it while they remained there, but it pained me to think of the dear old place as altogether abandoned; of the weeds growing tall in the garden, and the fallen leaves lying thick and wet upon the paths. I imagined how the winds of winter would howl round it, how the cold rain would beat upon the window-glass, how the moon would make ghosts on the walls of the empty rooms, watching their solitude all night. I thought afresh of the grave in the churchyard, underneath the tree: and it seemed as if the house were dead too, now, and all connected with my father and mother were faded away.—*David Copperfield, Chap. 17.*

HOME—A desolate.

Florence lived alone in the great dreary house, and day succeeded day, and still she lived alone; and the blank walls looked down upon her with a vacant stare, as if they had a Gorgon-like mind to stare her youth and beauty into stone.

No magic dwelling-place in magic story, shut up in the heart of a thick wood, was ever more solitary and deserted to the fancy, than was her father's mansion in its grim reality, as it stood lowering on the street: always by night, when lights were shining from neighboring windows, a blot upon its scanty brightness; always by day, a frown upon its never-smiling face.

There were not two dragon sentries keeping ward before the gate of this abode, as in magic legend are usually found on duty over the wronged innocence imprisoned; but besides a glowering visage, with its thin lips parted wickedly, that surveyed all comers from above the archway of the door, there was a monstrous fantasy of rusty iron, curling and twisting like a petrification of an arbor over the threshold, budding in spikes and corkscrew points, and bearing, one on either side, two ominous extinguishers that seemed to say, "Who enter here, leave light behind!"

There were no talismanic characters engraven on the portal, but the house was now so neglected in appearance, that boys chalked the railings and the pavement—particularly round the corner where the side wall was—and drew ghosts on the stable door; and being sometimes driven off by Mr. Towlinson, made portraits of him in return, with his ears growing out horizontally from under his hat. Noise ceased to be within the shadow of the roof. The brass band that came into the street once a week, in the morning, never brayed a note in at those windows; but all such company, down to a poor little piping organ of weak intellect, with an imbecile party of automaton dancers, waltzing in and out of folding-doors, fell off from it with one accord, and shunned it as a hopeless place.

The spell upon it was more wasting than the spell that used to set enchanted houses sleeping once upon a time, but left their waking freshness unimpaired.

The passive desolation of disuse was everywhere silently manifest about it. Within doors, curtains, drooping heavily, lost their old folds and shapes, and hung like cumbrous palls. Hecatombs of furniture, still piled and covered up, shrunk like imprisoned and forgotten men, and changed insensibly. Mirrors were dim as with the breath of years. Patterns of carpets faded and became perplexed and faint, like the memory of those years' trifling incidents. Boards, starting at unwonted footsteps, creaked and shook. Keys rusted in the locks of doors. Damp started on the walls, and as the stains came out, the pictures seemed to go in and secrete themselves. Mildew and mould began to lurk in closets. Fungus trees grew in corners of the cellars. Dust accumulated, nobody knew whence or how: spiders, moths, and grubs were heard of every day. An exploratory black-beetle now and then was found immovable upon the stairs, or in an upper room, as wondering how he got there. Rats began to squeak and scuffle in the night-time, through dark galleries they mined behind the panelling.

The dreary magnificence of the state-rooms, seen imperfectly by the doubtful light admitted through closed shutters, would have answered well enough for an enchanted abode. Such as the tarnished paws of gilded lions, stealthily put out from beneath their wrappers; the marble lineaments of busts on pedestals, fearfully revealing themselves through veils; the clocks that never told the time, or, if wound up by any chance, told it wrong, and struck unearthly numbers, which are not upon the dial; the accidental tinklings among the pendant lustres, more startling than alarm-bells; the softened sounds and laggard air that made their way among these objects, and a phantom crowd of others, shrouded and hooded, and made spectral of shape. But, besides, there was the great staircase, where the lord of the place so rarely set his foot, and by which his little child had gone up to Heaven. There were other staircases and passages where no one went for weeks together; there were two closed rooms associated with dead members of the family, and with whispered recollections of them; and to all the house but Florence, there was a gentle figure moving through the solitude and gloom, that gave to every lifeless thing a touch of present human interest and wonder.

For Florence lived alone in the deserted house, and day succeeded day, and still she lived alone, and the cold walls looked down upon her with a vacant stare, as if they had a Gorgon-like mind to stare her youth and beauty into stone.

The grass began to grow upon the roof, and in the crevices of the basement paving. A scaly, crumbling vegetation sprouted round the window-sills. Fragments of mortar lost their hold upon the inside of the unused chimneys, and came dropping down. The two trees with the smoky trunks were blighted high up, and the withered branches domineered above the leaves. Through the whole building white had turned yellow, yellow nearly black: and since the time when the poor lady died, it had slowly become a dark gap in the long monotonous street.

But Florence bloomed there, like the king's fair daughter in the story.

Dombey & Son, Chap. 23.

HOME—A fashionable.

The saying is, that home is home, be it never so homely. If it hold good in the opposite contingency, and home is home be it never so stately, what an altar to the Household Gods is raised up here.—*Dombey & Son, Chap. 35.*

HOME—Family reunion at Toodle's.

Mr. Toodle had only three stages of existence. He was either taking refreshment in the bosom just mentioned, or he was tearing through the country at from twenty-five to fifty miles an hour, or he was sleeping after his fatigues. He was always in a whirlwind or a calm, and a peaceable, contented, easy-going man Mr. Toodle was in either state, who seemed to have made over all his own inheritance of fuming and fretting to the engines with which he was connected, which panted, and gasped, and chafed, and wore themselves out, in a most unsparing manner, while Mr. Toodle led a mild and equable life.

"Polly, my gal," said Mr. Toodle, with a young Toodle on each knee, and two more making tea for him, and plenty more scattered about—Mr. Toodle was never out of children, but always kept a good supply on hand—"you an't seen our Biler lately, have you?"

"No," replied Polly, "but he's almost certain to look in to-night. It's his right evening, and he's very regular."

"I suppose," said Mr. Toodle, relishing his meal infinitely, "as our Biler is a doin' now about, as well as a boy *can* do, eh, Polly?"

"Oh! he's a doing beautiful!" responded Polly.

"He an't got to be at all secret-like—has he, Polly?" inquired Mr. Toodle.

"No!" said Mrs. Toodle, plumply.

* * * * *

"You see, my boys and gals," said Mr. Toodle, looking round upon his family, "wotever you're up to in a honest way, it's my opinion as you can't do better than be open. If you find yourselves in cuttings or in tunnels, don't you play no secret games. Keep your whistles going, and let's know where you are."

* * * * *

This profound reflection Mr. Toodle washed down with a pint mug of tea, and proceeded to solidify with a great weight of bread and butter; charging his young daughters, meanwhile, to keep plenty of hot water in the pot, as be

was uncommon dry, and should take the indefinite quantity of "a sight of mugs," before his thirst was appeased.

In satisfying himself, however, Mr. Toodle was not regardless of the younger branches about him, who, although they had made their own evening repast, were on the look-out for irregular morsels as possessing a relish. These he distributed now and then to the expectant circle, by holding out great wedges of bread and butter, to be bitten at by the family in lawful succession, and by serving out small doses of tea in like manner with a spoon; which snacks had such a relish in the mouths of these young Toodles, that, after partaking of the same, they performed private dances of ecstasy among themselves, and stood on one leg a piece, and hopped, and indulged in other saltatory tokens of gladness. These vents for their excitement found, they gradually closed about Mr. Toodle again, and eyed him hard as he got through more bread and butter, and tea; affecting, however, to have no further expectations of their own in reference to those viands, but to be conversing on foreign subjects, and whispering confidentially.

Mr. Toodle, in the midst of this family group, and setting an awful example to his children in the way of appetite, was conveying the two young Toodles on his knees to Birmingham by special engine, and was contemplating the rest over a barrier of bread and butter, when Rob the Grinder, in his sou'wester hat and mourning slops, presented himself.

"Why, Polly!" cried Jemima. "You! what a turn you *have* given me! who'd have thought it! come along in, Polly! How well you do look to be sure! The children will go half wild to see you, Polly, that they will."

That they did, if one might judge from the noise they made, and the way in which they dashed at Polly and dragged her to a low chair in the chimney corner, where her own honest apple-face became immediately the centre of a bunch of smaller pippins, all laying their rosy cheeks close to it, and all evidently the growth of the same tree.—*Dombey & Son, Chap. 38.*

HOME—Of Miss Tox.

Miss Tox, all unconscious of any such rare appearances in connection with Mr. Dombey's house, as scaffoldings and ladders, and men with their heads tied up in pocket-handkerchiefs, glaring in at the windows like flying genii or strange birds—having breakfasted one morning at about this eventful period of time, on her customary viands: to wit, one French roll rasped, one egg, new laid (or warranted to be), and one little pot of tea, wherein was infused one little silver scoop-full of that herb on behalf of Miss Tox, and one little silver scoop-full on behalf of the teapot—a flight of fancy in which good house-keepers delight; went up-stairs to set forth the bird waltz on the harpsichord, to water and arrange the plants, to dust the nick-nacks, and, according to her daily custom, to make her little drawing-room the garland of Princess's Place.

Miss Tox endued herself with the pair of ancient gloves, like dead leaves, in which she was accustomed to perform these avocations—hidden from human sight at other times in a table drawer—and went methodically to work; be-

ginning with the bird waltz; passing, by a natural association of ideas, to her bird—a very high-shouldered canary, stricken in years, and much rumpled, but a piercing singer, as Princess's Place well knew; taking, next in order, the little china ornaments, paper fly-cages, and so forth; and coming round, in good time, to the plants, which generally required to be snipped here and there with a pair of scissors, for some botanical reason that was very powerful with Miss Tox.—*Dombey & Son, Chap. 29.*

HOME—Its peace and consolation.

Florence felt that, for her, there was greater peace within it than elsewhere. It was better and easier to keep her secret shut up there, among the tall dark walls, than to carry her abroad into the light, and try to hide it from a crowd of happy eyes. It was better to pursue the study of her loving heart, alone, and find no new discouragements in loving hearts about her. It was easier to hope, and pray, and love on, all uncared for, yet with constancy and patience, in the tranquil sanctuary of such remembrances, although it moulded, rusted, and decayed about her; than in a new scene, let its gayety be what it would. She welcomed back her old enchanted dream of life, and longed for the old dark door to close upon her, once again.

Dombey & Son, Chap. 28.

HOMELESSNESS.

In the wildness of her sorrow, shame, and terror, the forlorn girl hurried through the sunshine of a bright morning, as if it were the darkness of a winter night. Wringing her hands and weeping bitterly, insensible to everything but the deep wound in her breast, stunned by the loss of all she loved, left like the sole survivor on a lonely shore from the wreck of a great vessel, she fled without a thought, without a hope, without a purpose, but to fly somewhere—anywhere.

The cheerful vista of the long street, burnished by the morning light, the sight of the blue sky and airy clouds, the vigorous freshness of the day, so flushed and rosy in its conquest of the night, awakened no responsive feelings in her so hurt bosom. Somewhere, anywhere, to hide her head! somewhere, anywhere, for refuge, never more to look upon the place from which she fled!

But there were people going to and fro; there were opening shops, and servants at the doors of houses; there was the rising clash and roar of the day's struggle. Florence saw surprise and curiosity in the faces flitting past her, saw long shadows coming back upon the pavement; and heard voices that were strange to her asking her where she went, and what the matter was; and though these frightened her the more at first, and made her hurry on the faster, they did her the good service of recalling her in some degree to herself, and reminding her of the necessity of greater composure.

Where to go? Still somewhere, anywhere! still going on; but where? She thought of the only other time she had been lost in the wide wilderness of London—though not lost as now—and went that way. To the home of Walter's uncle.—*Dombey & Son, Chap. 48.*

HONOR—The true path of.

"Let no man turn aside, ever so slightly, from

the broad path of honor, on the plausible pretence that he is justified by the goodness of his end. All good ends can be worked out by good means. Those that cannot, are bad; and may be counted so at once, and left alone."

Barnaby Rudge, Chap. 79.

HONOR—The word of.

"My good fellow," retorted Mr. Boffin, "you have my word; and how you can have that, without my honor too, I don't know. I've sorted a lot of dust in my time, but I never knew the two things go into separate heaps."

Our Mutual Friend, Book III., Chap. 14.

HONESTY—The luxury of.

"A man," says Sampson, "who loses forty-seven pound ten in one morning by his honesty, is a man to be envied. If it had been eighty pound, the luxuriousness of feeling would have been increased. Every pound lost, would have been a hundredweight of happiness gained. The still small voice, Christopher," cries Brass, smiling, and tapping himself on the bosom, "is a-singing comic songs within me, and all is happiness and joy!"—*Old Curiosity Shop, Chap. 57.*

HONEST MAN—An.

"I tell you, ma'am," said Mr. Witherden, "what I think as an honest man, which, as the poet observes, is the noblest work of God. I agree with the poet in every particular, ma'am. The mountainous Alps on the one hand, or a humming-bird on the other, is nothing, in point of workmanship, to an honest man—or woman."

Old Curiosity Shop, Chap. 14.

HOPE—Disappointed.

Most men will be found sufficiently true to themselves to be true to an old idea. It is no proof of an inconstant mind, but exactly the opposite, when the idea will not bear close comparison with the reality, and the contrast is a fatal shock to it. Such was Clennam's case. In his youth he had ardently loved this woman, and had heaped upon her all the locked-up wealth of his affection and imagination. That wealth had been, in his desert home, like Robinson Crusoe's money; exchangeable with no one, lying idle in the dark to rust, until he poured it out for her. Ever since that memorable time, though he had, until the night of his arrival, as completely dismissed her from any association with his Present and Future as if she had been dead (which she might easily have been for anything he knew), he had kept the old fancy of the Past unchanged, in its old sacred place. And now, after all, the last of the Patriarchs coolly walked into the parlor, saying in effect, "Be good enough to throw it down and dance upon it!"—*Little Dorrit, Book I., Chap. 13.*

HOPES—Disappointed.

When he had walked on the river's brink in the peaceful moonlight, for some half-an-hour, he put his hand in his breast, and tenderly took out the handful of roses. Perhaps he put them to his heart, perhaps he put them to his lips, but certainly he bent down on the shore, and gently launched them on the flowing river. Pale and unreal in the moonlight, the river floated them away.

The lights were bright within doors when he

entered, and the faces on which they shone, his own face not excepted, were soon quietly cheerful. They talked of many subjects (his partner never had had such a ready store to draw upon for the beguiling of the time), and so to bed, and to sleep. While the flowers, pale and unreal in the moonlight, floated away upon the river; and thus do greater things that once were in our breasts, and near our hearts, flow from us to the eternal seas.—*Little Dorrit, Book I., Chap. 28.*

HOPES—Of Captain Cuttle.

Captain Cuttle, addressing his face to the sharp wind and slanting rain, looked up at the heavy scud that was flying fast over the wilderness of house-tops, and looked for something cheery there in vain. The prospect near at hand was no better. In sundry tea-chests and other rough boxes at his feet, the pigeons of Rob the Grinder were cooing like so many dismal breezes getting up. Upon the Captain's coarse blue vest the cold rain-drops started like steel beads; and he could hardly maintain himself aslant against the stiff Nor'wester that came pressing against him, importunate to topple him over the parapet, and throw him on the pavement below. If there were any Hope alive that evening, the Captain thought, as he held his hat on, it certainly kept house, and wasn't out of doors; so the Captain, shaking his head in a despondent manner, went in to look for it.

Captain Cuttle descended slowly to the little back parlor, and, seated in his accustomed chair, looked for it in the fire; but it was not there, though the fire was bright. He took out his tobacco-box and pipe, and composing himself to smoke, looked for it in the red glow from the bowl, and in the wreaths of vapor that curled upward from his lips; but there was not so much as an atom of the rust of Hope's anchor in either. He tried a glass of grog; but melancholy truth was at the bottom of that well, and he couldn't finish it. He made a turn or two in the shop, and looked for Hope among the instruments; but they obstinately worked out reckonings for the missing ship, in spite of any opposition he could offer, that ended at the bottom of the lone sea.—*Domby & Son, Chap. 32.*

"Hope, you see, Wal'r," said the Captain, sagely, "Hope. It's that as animates you. Hope is a buoy, for which you overhaul your Little Warbler, sentimental diwision, but Lord, my lad, like any other buoy, it only floats; it can't be steered nowhere. Along with the figure-head of Hope," said the Captain, "there's a anchor; but what's the good of my having a anchor, if I can't find no bottom to let it go in?"

Captain Cuttle said this rather in his character of a sagacious citizen and householder, bound to impart a morsel from his stores of wisdom to an inexperienced youth, than in his own proper person. Indeed, his face was quite luminous as he spoke, with new hope, caught from Walter; and he appropriately concluded by slapping him on the back, and saying, with enthusiasm, "Hooroar, my lad! Individually, I'm o' your opinion."—*Domby & Son, Chap. 50.*

Captain Cuttle, like all mankind, little knew how much hope had survived within him under discouragement, until he felt its death-shock.

Domby & Son, Chap. 32.

HOPES—Unrealized.

It is when our budding hopes are nipped beyond recovery by some rough wind, that we are the most disposed to picture to ourselves what flowers they might have borne, if they had flourished.—*Dombey & Son, Chap. 10.*

HOPE—A subtle essence.

Such is Hope, Heaven's own gift to struggling mortals; pervading, like some subtle essence from the skies, all things, both good and bad; as universal as death, and more infectious than disease!—*Nicholas Nickleby, Chap. 19.*

HORSES AND DOGS.

"There ain't no sort of orse that I ain't bred, and no sort of dorg. Orses and dorgs is some men's fancy. They're wittles and drink to me—lodging, wife, and children—reading, writing, and 'rithmetic—snuff, tobacker, and sleep."

"That ain't the sort of man to see sitting behind a coach-box, is it though?" said William in my ear, as he handled the reins.

I construed this remark into an indication of a wish that he should have my place, so I blushing offered to resign it.

"Well, if you don't mind, sir," said William, "I think it *would* be more correct."

David Copperfield, Chap. 19.

HORSE—The carrier's.

The carrier's horse was the laziest horse in the world, I should hope, and shuffled along, with his head down, as if he liked to keep people waiting to whom the packages were directed. I fancied, indeed, that he sometimes chuckled audibly over this reflection, but the carrier said he was only troubled with a cough.

David Copperfield, Chap. 3.

HORSE—Mr. Pecksniff's.

The best of architects and land surveyors kept a horse, in whom the enemies already mentioned more than once in these pages, pretended to detect a fanciful resemblance to his master. Not in his outward person, for he was a raw-boned, haggard horse, always on a much shorter allowance of corn than Mr. Pecksniff; but in his moral character, wherein, said they, he was full of promise, but of no performance. He was always, in a manner, going to go, and never going. When at his slowest rate of travelling, he would sometimes lift up his legs so high, and display such mighty action, that it was difficult to believe he was doing less than fourteen miles an hour; and he was forever so perfectly satisfied with his own speed, and so little disconcerted by opportunities of comparing himself with the fastest trotters, that the illusion was the more difficult of resistance. He was a kind of animal who infused into the breasts of strangers a lively sense of hope, and possessed all those who knew him better with a grim despair. In what respect, having these points of character, he might be fairly likened to his master, that good man's slanderers only can explain. But it is a melancholy truth, and a deplorable instance of the uncharitableness of the world, that they made the comparison.

In this horse, and the hooded vehicle, whatever its proper name might be, to which he was usually harnessed—it was more like a gig with a tumor, than anything else—all Mr. Pinch's

thoughts and wishes centred, one bright frosty morning: for with this gallant equipage he was about to drive to Salisbury alone, there to meet with the new pupil, and thence to bring him home in triumph.—*Martin Chuzzlewit, Chap. 5.*

HORSE—Tenacity of life in a.

"How old is that horse, my friend?" inquired Mr. Pickwick, rubbing his nose with the shilling he had reserved for the fare.

"Forty-two," replied the driver, eying him askant.

"What!" ejaculated Mr. Pickwick, laying his hand upon his note-book. The driver reiterated his former statement. Mr. Pickwick looked very hard at the man's face, but his features were immovable, so he noted down the fact forthwith.

"And how long do you keep him out at a time?" inquired Mr. Pickwick searching for further information.

"Two or three weeks," replied the man.

"Weeks!" said Mr. Pickwick in astonishment—and out came the note-book again.

"He lives at Pentonwil when he's at home," observed the driver, coolly, "but we seldom takes him home, on account of his weakness."

"On account of his weakness!" reiterated the perplexed Mr. Pickwick.

"He always falls down when he's took out of the cab," continued the driver; "but when he's in it, we bears him up wery tight, and takes him in wery short, so as he can't wery well fall down; and we got a pair o' precious large wheels on, so ven he *does* move, they run after him, and he must go on—he can't help it."

Mr. Pickwick entered every word of this statement in his note-book, with the view of communicating it to the club, as a singular instance of the tenacity of life in horses, under trying circumstances.—*Pickwick, Chap. 2.*

HORSE—A fast.

"Here's the gen'l'm'n at last!" said one, touching his hat with mock politeness. "Wery glad to see you, sir,—been a-waiting for you these six weeks. Jump in, if you please, sir!"

"Nice light fly and fast trotter, sir," said another: "fourteen miles a hour, and surround-in' objects rendered invisible by ex-treme welocity!"

"Large fly for your luggage, sir," cried a third. "Wery large fly here, sir—reg'lar blue-bottle!"

"Here's *your* fly, sir!" shouted another aspiring charioteer, mounting the box, and inducing an old gray horse to indulge in some imperfect reminiscences of a canter. "Look at him, sir!—temper of a lamb and haction of a steam-engine!"—*Tales, Chap. 4.*

HORSEBACK—Mr. Winkle on.

"Bless my soul!" said Mr. Pickwick, as they stood upon the pavement while the coats were being put in. "Bless my soul! who's to drive? I never thought of that."

"Oh! you, of course," said Mr. Tupman.

"Of course," said Mr. Snodgrass.

"I!" exclaimed Mr. Pickwick.

"Not the slightest fear, sir," interposed the hostler. "Warrant him quiet, sir; a hinfant in arms might drive him."

"He don't shy, does he?" inquired Mr. Pickwick.

"Shy, sir?—He wouldn't shy if he was to meet a vaggin-load of monkeys with their tails burnt off."

The last recommendation was indisputable. Mr. Tupman and Mr. Snodgrass got into the bin; Mr. Pickwick ascended to his perch, and deposited his feet on a floor-clothed shelf, erected beneath it for that purpose.

"Now, Shiny Villiam," said the hostler to the deputy hostler, "give the gen'lm'n the ribbins." "Shiny Villiam"—so called, probably from his sleek hair and oily countenance—placed the reins in Mr. Pickwick's left hand; and the upper hostler thrust a whip into his right.

"Wo—o!" cried Mr. Pickwick, as the tall quadruped evinced a decided inclination to back into the coffee-room window.

"Wo—o!" echoed Mr. Tupman and Mr. Snodgrass, from the bin.

"Only his playfulness, gen'lm'n," said the head hostler encouragingly; "jist kitch hold on him, Villiam." The deputy restrained the animal's impetuosity, and the principal ran to assist Mr. Winkle in mounting.

"T'other side, sir, if you please."

"Blowed if the gen'lm'n worn't a gettin' up on the wrong side," whispered a grinning post-boy to the inexpressibly gratified waiter.

Mr. Winkle, thus instructed, climbed into his saddle, with about as much difficulty as he would have experienced in getting up the side of a first-rate man-of-war.

"All right?" inquired Mr. Pickwick, with an inward presentiment that it was all wrong.

"All right," replied Mr. Winkle, faintly.

"Let 'em go," cried the hostler,—"Hold him in, sir," and away went the chaise, and the saddle-horse, with Mr. Pickwick on the box of the one, and Mr. Winkle on the back of the other, to the delight and gratification of the whole inn-yard.

"What makes him go sideways?" said Mr. Snodgrass in the bin, to Mr. Winkle in the saddle.

"I can't imagine," replied Mr. Winkle. His horse was drifting up the street in the most mysterious manner—side first, with his head towards one side of the way, and his tail towards the other.

Mr. Pickwick had no leisure to observe either this or any other particular, the whole of his faculties being concentrated in the management of the animal attached to the chaise, who displayed various peculiarities, highly interesting to a bystander, but by no means equally amusing to any one seated behind him. Besides constantly jerking his head up, in a very unpleasant and uncomfortable manner, and tugging at the reins to an extent which rendered it a matter of great difficulty for Mr. Pickwick to hold them, he had a singular propensity for darting suddenly every now and then to the side of the road, then stopping short, and then rushing forward for some minutes, at a speed which it was wholly impossible to control.—*Pickwick, Chap. 5.*

HOSPITAL—The patients in a.

We went into a large ward containing some twenty or five-and-twenty beds. We went into several such wards, one after another. I find it very difficult to indicate what a shocking sight I saw in them without frightening the reader from the perusal of these lines, and defeating my object of making it known.

O the sunken eyes that turned to me as I walked between the rows of beds, or—worse still—that glazedly looked at the white ceiling, and saw nothing and cared for nothing! Here lay the skeleton of a man, so lightly covered with a thin, unwholesome skin, that not a bone in the anatomy was clothed, and I could clasp the arm above the elbow in my finger and thumb. Here lay a man with the black scurvy eating his legs away, his gums gone, and his teeth all gaunt and bare. This bed was empty because gangrene had set in, and the patient had died but yesterday. That bed was a hopeless one, because its occupant was sinking fast, and could only be roused to turn the poor pinched mask of face upon the pillow, with a feeble moan. The awful thinness of the fallen cheeks, the awful brightness of the deep-set eyes, the lips of lead, the hands of ivory, the recumbent human images lying in the shadow of death with a kind of solemn twilight on them, like the sixty who had died aboard the ship and were lying at the bottom of the sea, O Pangloss, God forgive you!

In one bed lay a man whose life had been saved (as it was hoped) by deep incisions in the feet and legs. While I was speaking to him, a nurse came up to change the poultices which this operation had rendered necessary, and I had an instinctive feeling that it was not well to turn away merely to spare myself. He was sorely wasted and keenly susceptible, but the efforts he made to subdue any expression of impatience or suffering were quite heroic. It was easy to see in the shrinking of the figure, and the drawing of the bedclothes over the head, how acute the endurance was, and it made me shrink too, as if I were in pain; but when the new bandages were on, and the poor feet were composed again, he made an apology for himself (though he had not uttered a word), and said plaintively, "I am so tender and weak, you see, sir!" Neither from him, nor from any one sufferer of the whole ghastly number, did I hear a complaint. Of thankfulness for present solicitude and care, I heard much; of complaint, not a word.

Uncommercial Traveller, Chap. 8.

HOSPITAL—Associations of a.

In our rambles through the streets of London after evening has set in, we often pause beneath the windows of some public hospital, and picture to ourselves the gloomy and mournful scenes that are passing within. The sudden moving of a taper as its feeble ray shoots from window to window, until its light gradually disappears, as if it were carried farther back into the room to the bedside of some suffering patient, is enough to awaken a whole crowd of reflections; the mere glimmering of the low-burning lamps, which, when all other habitations are wrapped in darkness and slumber, denote the chamber where so many forms are writhing with pain, or wasting with disease, is sufficient to check the most boisterous merriment.

Who can tell the anguish of those weary hours, when the only sound the sick man hears, is the disjointed wanderings of some feverish slumberer near him, the low moan of pain, or perhaps the muttered, long-forgotten prayer of a dying man? Who, but they who have felt it, can imagine the sense of loneliness and desolation which must be the portion of those who in the hour of dangerous illness are

left to be tended by strangers; for what hands, be they ever so gentle, can wipe the clammy brow, or smooth the restless bed, like those of mother, wife, or child?

Characters (Sketches), Chap. 6.

HOSPITAL—A female.

In ten minutes I had ceased to believe in such fables of a golden time as youth, the prime of life, or a hale old age. In ten minutes all the lights of womankind seemed to have been blown out, and nothing in that way to be left this vault to brag of but the flickering and expiring snuffs.

And what was very curious was, that these dim old women had one company notion which was the fashion of the place. Every old woman who became aware of a visitor, and was not in bed, hobbled over a form into her accustomed seat, and became one of a line of dim old women confronting another line of dim old women across a narrow table. There was no obligation whatever upon them to range themselves in this way; it was their manner of "receiving." As a rule, they made no attempt to talk to one another, or to look at the visitor, or to look at anything, but sat silently working their mouths, like a sort of poor old Cows.

Among the bedridden there was great patience, great reliance on the books under the pillow, great faith in God. All cared for sympathy, but none much cared to be encouraged with hope of recovery; on the whole, I should say, it was considered rather a distinction to have a complication of disorders, and to be in a worse way than the rest.

Uncommercial Traveller, Chap. 3.

HOSPITAL—Maggy's experience in a.

"My history?" cried Maggy. "Little mother."

"She means me," said Dorrit, rather confused; "she is very much attached to me. Her old grandmother was not so kind to her as she should have been; was she, Maggy?"

Maggy shook her head, made a drinking-vessel of her clenched left-hand, drank out of it, and said, "Gin." Then beat an imaginary child, and said, "Broom-handles and pokers."

"When Maggy was ten years old," said Dorrit, watching her face while she spoke, "she had a bad fever, sir, and she has never grown any older ever since."

"Ten years old," said Maggy, nodding her head. "But what a nice hospital! So comfortable, wasn't it? Oh, so nice it was. Such a Ev'nly place!"

"She had never been at peace before, sir," said Dorrit, turning towards Arthur for an instant and speaking low, "and she always runs off upon that."

"Such beds there is there!" cried Maggy. "Such lemonades! Such oranges! Such d'licious broth and wine! Such Chicking! Oh, AIN'T it a delightful place to go and stop at?"

"So Maggy stopped there as long as she could," said Dorrit, in her former tone of telling a child's story; the tone designed for Maggy's ear, "and at last when she could stop there no longer, she came out."

Little Dorrit, Book I., Chap. 9.

HOSPITALS—The sick in.

Abed in these miserable rooms, here on bedsteads, there (for a change, as I understood it) on the floor, were women in every stage of distress and disease. None but those who have attentively observed such scenes can conceive the extraordinary variety of expression still latent under the general monotony and uniformity of color, attitude, and condition. The form a little coiled up and turned away, as though it had turned its back on this world forever; the uninterested face, at once lead-colored and yellow, looking passively upward from the pillow; the haggard mouth a little dropped; the hand outside the coverlet, so dull and indifferent, so light and yet so heavy—these were on every pallet; but when I stopped beside a bed, and said ever so slight a word to the figure lying there, the ghost of the old character came into the face, and made the Foul ward as various as the fair world. No one appeared to care to live, but no one complained; all who could speak said that as much was done for them as could be done there—that the attendance was kind and patient—that their suffering was very heavy, but they had nothing to ask for.

Uncommercial Traveller, Chap. 3.

HOTEL—A fashionable.

Now, Jairing's being an hotel for families and gentlemen, in high repute among the midland counties, Mr. Grazinglands plucked up a great spirit when he told Mrs. Grazinglands she should have a chop there. That lady likewise felt that she was going to see Life. Arriving on that gay and festive scene, they found the second waiter, in a flabby undress, cleaning the windows of the empty coffee-room; and the first waiter, denuded of his white tie, making up his cruets behind the Post-Office Directory. The latter (who took them in hand) was greatly put out by their patronage, and showed his mind to be troubled by a sense of the pressing necessity of instantly smuggling Mrs. Grazinglands into the obscurest corner of the building. This slighted lady (who is the pride of her division of the county) was immediately conveyed, by several dark passages, and up and down several steps, into a penitential apartment at the back of the house, where five invalided old plate-warmers leaned up against one another under a discarded old melancholy sideboard, and where the wintry leaves of all the dining-tables in the house lay thick. Also, a sofa, of incomprehensible form regarded from any sofane point of view, murmured, "Bed;" while an air of mingled fluffiness and heel-taps added, "Second Waiter's." Secreted in this dismal hold, objects of a mysterious distrust and suspicion, Mr. Grazinglands and his charming partner waited twenty minutes for the smoke (for it never came to a fire), twenty-five minutes for the sherry, half an hour for the table-cloth, forty minutes for the knives and forks, three quarters of an hour for the chops, and an hour for the potatoes. On settling the little bill—which was not much more than the day's pay of a Lieutenant in the navy—Mr. Grazinglands took heart to remonstrate against the general quality and cost of his reception. To whom the waiter replied, substantially, that Jairing's made it a merit to have accepted him on any terms, "For," added the waiter (unmistakably coughing

at Mrs. Grazinglands, the pride of her division of the county) "when individuals is not staying in the 'Ouse, their favors is not as a rule looked upon as making it worth Mr. Jairing's while; nor is it, indeed, a style of business Mr. Jairing wishes." Finally, Mr. and Mrs. Grazinglands passed out of Jairing's hotel for Families and Gentlemen in a state of the greatest depression, scorned by the bar, and did not recover their self-respect for several days.

Uncommercial Traveller, Chap. 6.

HOTELS—Their characteristics.

We all know the new hotel near the station, where it is always gusty, going up the lane which is always muddy, where we are sure to arrive at night, and where we make the gas start awfully when we open the front door. We all know the flooring of the passages and staircases that is too new, and the walls that are too new, and the house that is haunted by the ghost of mortar. We all know the doors that have cracked, and the cracked shutters through which we get a glimpse of the disconsolate moon. We all know the new people who have come to keep the new hotel, and who wish they had never come, and who (inevitable result) wish *we* had never come. We all know how much too scant and smooth and bright the new furniture is, and how it has never settled down, and cannot fit itself into right places, and will get into wrong places. We all know how the gas, being lighted, shows maps of Damp upon the walls. We all know how the ghost of mortar passes into our sandwich, stirs our negus, goes up to bed with us, ascends the pale bedroom chimney, and prevents the smoke from following. We all know how a leg of our chair comes off at breakfast in the morning, and how the dejected waiter attributes the accident to a general greenness pervading the establishment, and informs us, in reply to a local inquiry, that he is thankful to say he is an entire stranger in that part of the country, and is going back to his own connection on Saturday.

We all know, on the other hand, the great station hotel, belonging to the company of proprietors, which has suddenly sprung up in the back outskirts of any place we like to name, and where we look out of our palatial windows at little back-yards and gardens, old summer-houses, fowl-houses, pigeon-traps, and pigsties. We all know this hotel, in which we can get anything we want, after its kind, for money; but where nobody is glad to see us, or sorry to see us, or minds (our bill paid) whether we come or go, or how, or when, or why, or cares about us. We all know this hotel, where we have no individuality, but put ourselves into the general post, as it were, and are sorted and disposed of according to our division. We all know that we can get on very well indeed at such a place, but still not perfectly well; and this may be because the place is largely wholesale, and there is a lingering personal retail interest within us that asks to be satisfied.

To sum up. My uncommercial travelling has not yet brought me to the conclusion that we are close to perfection in these matters. And just as I do not believe that the end of the world will ever be near at hand, so long as any of the very tiresome and arrogant people who constantly predict that catastrophe are left in it, so I shall

have small faith in the Hotel Millennium, while any of the uncomfortable superstitions I have glanced at remain in existence.

Uncommercial Traveller, Chap. 6.

HOUSE—Of a Barnacle.

Arthur Clennam came to a squeezed house, with a ram-shackle bowed front, little dingy windows, and a little dark area like a damp waistcoat-pocket, which he found to be number twenty-four Mews Street Grosvenor Square. To the sense of smell, the house was like a sort of bottle filled with a strong distillation of mews; and when the footman opened the door, he seemed to take the stopper out.

The footman was to the Grosvenor Square footmen, what the house was to the Grosvenor Square houses. Admirable in his way, his way was a back and a bye way. His gorgeousness was not unmixed with dirt; and both in complexion and consistency, he had suffered from the closeness of his pantry. A fallow flabbiness was upon him, when he took the stopper out, and presented the bottle to Mr. Clennam's nose.

"Be so good as to give that card to Mr. Tite Barnacle, and to say that I have just now seen the younger Mr. Barnacle, who recommended me to call here."

The footman (who had as many large buttons with the Barnacle crest upon them, on the flaps of his pockets, as if he were the family strong box, and carried the plate and jewels about with him, buttoned up) pondered over the card a little; then said, "Walk in." It required some judgment to do it without butting the inner hall-door open, and in the consequent mental confusion and physical darkness slipping down the kitchen stairs. The visitor, however, brought himself up safely on the door-mat.

Still the footman said "Walk in," so the visitor followed him. At the inner hall-door, another bottle seemed to be presented, and another stopper taken out. This second vial appeared to be filled with concentrated provisions, and extract of Sink from the pantry. After a skirmish in the narrow passage, occasioned by the footman's opening the door of the dismal dining-room with confidence, finding some one there with consternation, and backing on the visitor with disorder, the visitor was shut up, pending his announcement, in a close back parlor. There he had an opportunity of refreshing himself with both the bottles at once, looking out at a low blinding back wall three feet off, and speculating on the number of Barnacle families within the bills of mortality who lived in such hutches of their own free flunkie choice.—*Little Dorrit, Book I., Chap. 10.*

HOUSE—A sombre.

He stepped into the sober, silent, air-tight house—one might have fancied it to have been stifled by Mutes in the Eastern manner—and the door, closing again, seemed to shut out sound and motion. The furniture was formal, grave, and quaker-like, but well kept; and had as prepossessing an aspect as anything, from a human creature to a wooden stool, that is meant for much use and is preserved for little, can ever wear. There was a grave clock, ticking somewhere up the staircase; and there was a songless bird in the same direction, pecking at his cage as if he were ticking too. The par-

lor-fire ticked in the grate. There was only one person on the parlor-hearth, and the loud watch in his pocket ticked audibly.

Little Dorrit, Book I., Chap. 13.

HOUSE—An old.

Passing, now the mouldy hall of some obsolete Worshipful Company, now the illuminated windows of a Congregationless Church, that seemed to be waiting for some adventurous Belzoni to dig it out and discover its history; passing silent warehouses and wharves, and here and there a narrow alley leading to the river, where a wretched little bill, FOUND DROWNED, was weeping on the wet wall; he came at last to the house he sought. An old brick house, so dingy as to be all but black, standing by itself within a gateway. Before it, a square courtyard where a shrub or two and a patch of grass were as rank (which is saying much) as the iron railings inclosing them were rusty; behind it, a jumble of roots. It was a double house, with long, narrow, heavily-framed windows. Many years ago it had had it in its mind to slide down sideways; it had been propped up, however, and was leaning on some half-dozen gigantic crutches; which gymnasium for the neighboring cats, weather-stained, smoke-blackened, and overgrown with weeds, appeared in these latter days to be no very sure reliance.

Little Dorrit, Book I., Chap. 3.

In the course of the day too, Arthur looked through the whole house. Dull and dark he found it. The gaunt rooms, deserted for years upon years, seemed to have settled down into a gloomy lethargy from which nothing could rouse them again. The furniture, at once spare and lumbering, hid in the rooms rather than furnished them, and there was no color in all the house; such color as had ever been there, had long ago started away on lost sunbeams—got itself absorbed, perhaps, into flowers, butterflies, plumage of birds, precious stones, what not. There was not one straight floor, from the foundation to the roof; the ceilings were so fantastically clouded by smoke and dust, that old women might have told fortunes in them, better than in grouts of tea; the dead-cold hearths showed no traces of having ever been warmed, but in heaps of soot that had tumbled down the chimneys, and eddied about in little dusky whirlwinds when the doors were opened. In what had once been a drawing-room, there were a pair of meagre mirrors, with dismal processions of black figures carrying black garlands, walking round the frames; but even these were short of heads and legs, and one undertaker-like Cupid had swung round on his own axis and got upside down, and another had fallen off altogether.—*Little Dorrit, Book I., Chap. 5.*

HOUSE—A tenement.

The house was very close, and had an unwholesome smell. The little staircase windows looked in at the back windows of other houses as unwholesome as itself, with poles and lines thrust out of them, on which unsightly linen hung; as if the inhabitants were angling for clothes, and had had some wretched bites not worth attending to. In the back garret—a sickly-room, with a turn-up bedstead in it, so

hastily and recently turned up that the blankets were boiling over, as it were, and keeping the lid open—a half-finished breakfast of coffee and toast, for two persons, was jumbled down anyhow on a rickety table.

Little Dorrit, Book I., Chap. 9.

HOUSE—And surroundings (of Mrs. Gowan).

The house, on a little desert island, looked as if it had broken away from somewhere else, and had floated by chance into its present anchorage, in company with a vine almost as much in want of training as the poor wretches who were lying under its leaves. The features of the surrounding picture were, a church with boarding and scaffolding about it, which had been under superstitious repair so long that the means of repair looked a hundred years old, and had themselves fallen into decay; a quantity of washed linen, spread to dry in the sun; a number of houses at odds with one another and grotesquely out of the perpendicular, like rotten pre-Adamite cheeses cut into fantastic shapes and full of mites; and a feverish bewilderment of windows, with their lattice-blinds all hanging askew, and something draggled and dirty dangling out of most of them.

On the first-floor of the house was a Bank—a surprising experience for any gentleman of commercial pursuits bringing laws for all mankind from a British city—where the two spare clerks, like dried dragoons, in green velvet caps adorned with golden tassels, stood, bearded, behind a small counter in a small room, containing no other visible objects than an empty iron safe, with the door open, a jug of water, and a papering of garlands of roses; but who, on lawful requisition, by merely dipping their hands out of sight, could produce exhaustless mounds of five-franc pieces. Below the Bank was a suite of three or four rooms with barred windows, which had the appearance of a jail for criminal rats. Above the Bank was Mrs. Gowan's residence.

Notwithstanding that its walls were blotched, as if missionary maps were bursting out of them to impart geographical knowledge; notwithstanding that its weird furniture was forlornly faded and musty, and that the prevailing Venetian odor of bilge water and an ebb-tide on a weedy shore was very strong; the place was better within than it promised. The door was opened by a smiling man like a reformed assassin—a temporary servant—who ushered them into the room where Mrs. Gowan sat.

Little Dorrit, Book II., Chap. 6.

HOUSE—A gloomy.

A dead sort of house, with a dead wall over the way and a dead gateway at the side, where a pendant bell-handle produced two dead tinkles, and a knocker produced a dead, flat, surface-tapping, that seemed not to have depth enough in it to penetrate even the cracked door. However, the door jarred open on a dead sort of spring; and he closed it behind him as he entered a dull yard, soon brought to a close at the back by another dead wall, where an attempt had been made to train some creeping shrubs, which were dead; and to make a little fountain in a grotto, which was dry; and to decorate that with a little statue, which was gone.

Little Dorrit, Book II., Chap. 20.

HOUSE—In fashionable locality.

Like unexceptionable society, the opposing rows of houses in Harley Street were very grim with one another. Indeed, the mansions and their inhabitants were so much alike in that respect, that the people were often to be found drawn up on opposite sides of dinner-tables, in the shade of their own loftiness, staring at the other side of the way with the dullness of the houses.

Everybody knows how like the street, the two dinner-rows of people who take their stand by the street will be. The expressionless uniform twenty houses, all to be knocked at and rung at in the same form, all approachable by the same dull steps, all fended off by the same pattern of railing, all with the same impracticable fire-escapes, the same inconvenient fixtures in their heads, and everything, without exception, to be taken at a high valuation—who has not dined with these? The house so drearily out of repair, the occasional bow-window, the stuccoed house, the newly-fronted house, the corner house with nothing but angular rooms, the house with the blinds always down, the house with the hatchment always up, the house where the collector has found for one quarter of an Idea, and found nobody at home—who has not dined with these? The house that nobody will take, and is to be had a bargain—who does not know her? The showy house that was taken for life by the disappointed gentleman, and which doesn't suit him at all—who is unacquainted with that haunted habitation?

Little Dorrit, Book I., Chap. 21.

HOUSE—A debilitated.

The debilitated old house in the city, wrapped in its mantle of soot, and leaning heavily on the crutches that had partaken of its decay and worn out with it, never knew a healthy or cheerful interval, let what would betide. If the sun ever touched it, it was but with a ray, and that was gone in half an hour; if the moonlight ever fell upon it, it was only to put a few patches on its doleful cloak, and make it look more wretched. The stars, to be sure, coldly watched it when the nights and the smoke were clear enough; and all bad weather stood by it with a rare fidelity. You should alike find rain, hail, frost, and thaw lingering in that dismal enclosure, when they had vanished from other places; and as to snow, you should see it there for weeks, long after it had changed from yellow to black, slowly weeping away its grimy life. The place had no other adherents. As to street noises, the rumbling of wheels in the lane merely rushed in at the gateway in going past, and rushed out again; making the listening Mistress Asfery feel as if she were deaf, and recovered the sense of hearing by instantaneous flashes. So with whistling, singing, talking, laughing, and all pleasant human sounds. They leaped the gap in a moment, and went upon their way.

Little Dorrit, Book I., Chap. 15.

HOUSE—Illuminated by love.

She reserved it for me to restore the desolate house, admit the sunshine into the dark rooms, set the clocks a going and the cold hearths a blazing, tear down the cobwebs, destroy the vermin—in short, do all the shining deeds of the young Knight of romance, and marry the

Princess. I had stopped to look at the house as I passed; and its seared red brick walls, blocked windows, and strong green ivy, clasping even the stacks of chimneys with its twigs and tendons, as if with sinewy old arms, had made up a rich attractive mystery, of which I was the hero.—*Great Expectations, Chap. 29.*

HOUSE—A fierce-looking.

They lived at Camberwell; in a house so big and fierce, that its mere outside, like the outside of a giant's castle, struck terror into vulgar minds and made bold persons quail. There was a great front gate; with a great bell, whose handle was in itself a note of admiration; and a great lodge; which, being close to the house, rather spoilt the look out certainly, but made the look-in tremendous. At this entry, a great porter kept constant watch and ward; and when he gave the visitor high leave to pass, he rang a second great bell, responsive to whose note a great footman appeared in due time at the great hall-door, with such great tags upon his liveried shoulder that he was perpetually entangling and hooking himself among the chairs and tables, and led a life of torment which could scarcely have been surpassed, if he had been a blue-bottle in a world of cobwebs.

Martin Chuzzlewit, Chap. 9.

HOUSE—An ancient, renovated.

Some attempts had been made, I noticed, to infuse new blood into this dwindling frame, by repairing the costly old wood-work here and there with common deal; but it was like the marriage of a reduced old noble to a plebeian pauper, and each party to the ill assorted union shrunk away from the other.

David Copperfield, Chap. 50.

HOUSE—An old-fashioned.

At length we stopped before a very old house bulging out over the road; a house with long, low, lattice-windows bulging out still farther, and beams with carved heads on the ends bulging out too, so that I fancied the whole house was leaning forward, trying to see who was passing on the narrow pavement below. It was quite spotless in its cleanliness. The old-fashioned brass knocker on the low arched door, ornamented with carved garlands of fruit and flowers, twinkled like a star; the two stone steps descending to the door were as white as if they had been covered with fair linen; and all the angles and corners, and carvings and mouldings, and quaint little panes of glass, and quainter little windows, though as old as the hills, were as pure as any snow that ever fell upon the hills.

David Copperfield, Chap. 15.

HOUSE—A stiff looking.

The Town Hall stands like a brick and mortar private on parade.—*Reprinted Pieces.*

HOUSE—Of a Southern planter.

The planter's house was an airy, rustic dwelling, that brought Defoe's description of such places strongly to my recollection. The day was very warm, but, the blinds all being closed, and the windows and doors set wide open, a shady coolness rustled through the rooms, which was exquisitely refreshing after the glare and heat without. Before the windows was an open piazza,

where, in what they call the hot weather—whatever that may be—they sling hammocks, and drink and doze luxuriously. I do not know how their cool refectations may taste within the hammocks, but, having experience, I can report that, out of them, the mounds of ices and the bowls of mint-julep and sherry-cobbler they make in these latitudes are refreshments never to be thought of afterwards, in summer, by those who would preserve contented minds.

American Notes, Chap. 9.

HOUSE—A monotonous pattern.

An indescribable character of faded gentility that attached to the house I sought, and made it unlike all the other houses in the street—though they were all built on one monotonous pattern, and looked like the early copies of a blundering boy who was learning to make houses, and had not yet got out of his cramped brick-and-mortar pothooks—reminded me still more of Mr. and Mrs. Micawber.

David Copperfield, Chap. 27.

HOUSE—Of Caleb Plummer.

Caleb Plummer and his Blind Daughter lived all alone by themselves, in a little cracked nutshell of a wooden house, which was, in truth, no better than a pimple on the prominent red-brick nose of Gruff and Tackleton. The premises of Gruff and Tackleton were the great feature of the street; but you might have knocked down Caleb Plummer's dwelling with a hammer or two, and carried off the pieces in a cart.

It stuck to the premises of Gruff and Tackleton, like a barnacle to a ship's keel, or a snail to a door, or a little bunch of toadstools to the stem of a tree. But it was the germ from which the full-grown trunk of Gruff and Tackleton had sprung; and under its crazy roof, the Gruff before last had, in a small way, made toys for a generation of old boys and girls, who had played with them, and found them out, and broken them, and gone to sleep.

Cricket on the Hearth, Chap. 2.

HOUSE—A shy looking.

In one of these streets, the cleanest of them all, and on the shady side of the way—for good housewives know that sunlight damages their cherished furniture, and so choose the shade rather than its intrusive glare—there stood the house with which we have to deal. It was a modest building, not very straight, not large, not tall; not bold-faced, with great staring windows, but a shy, blinking house, with a conical roof going up into a peak over its garret window of four small panes of glass, like a cocked hat on the head of an elderly gentleman with one eye. It was not built of brick or lofty stone, but of wood and plaster; it was not planned with a dull and wearisome regard to regularity, for no one window matched the other, or seemed to have the slightest reference to anything besides itself.—*Barnaby Rudge, Chap. 4.*

HOUSE—Description of Bleak House and furniture.

It was one of those delightfully irregular houses where you go up and down steps out of one room into another, and where you come upon more rooms when you think you have

seen all there are, and where there is a bountiful provision of little halls and passages, and where you find still older cottage-rooms in unexpected places, with lattice windows and green growth pressing through them. Mine, which we entered first, was of this kind, with an up-and-down roof, that had more corners in it than I ever counted afterwards, and a chimney (there was a wood-fire on the hearth) paved all around with pure white tiles, in every one of which a bright miniature of the fire was blazing. Out of this room you went down two steps, into a charming little sitting-room, looking down upon a flower-garden, which room was henceforth to belong to Ada and me. Out of this you went up three steps, into Ada's bed-room, which had a fine broad window, commanding a beautiful view (we saw a great expanse of darkness lying underneath the stars), to which there was a hollow window-seat, in which, with a spring-lock, three dear Adas might have been lost at once. Out of this room you passed into a little gallery, with which the other best rooms (only two) communicated, and so, by a little staircase of shallow steps, with a number of corner stairs in it, considering its length, down into the hall. But if, instead of going out at Ada's door, you came back into my room, and went out at the door by which you had entered it, and turned up a few crooked steps that branched off in an unexpected manner from the stairs, you lost yourself in passages, with mangles in them, and three-cornered tables, and a Native-Hindoo chair, which was also a sofa, a box, and a bedstead, and looked, in every form, something between a bamboo skeleton and a great bird-cage, and had been brought from India nobody knew by whom or when. From these you came on Richard's room, which was part library, part sitting-room, part bed-room, and seemed indeed a comfortable compound of many rooms. Out of that, you went straight, with a little interval of passage, to the plain room where Mr. Jarndyce slept, all the year round, with his window open, his bedstead, without any furniture, standing in the middle of the floor for more air, and his cold-bath gaping for him in a smaller room adjoining. Out of that, you came into another passage, where there were back-stairs, and where you could hear the horses being rubbed down, outside the stable, and being told to Hold up, and Get over, as they slipped about very much on the uneven stones. Or you might, if you came out at another door (every room had at least two doors), go straight down to the hall again by half-a-dozen steps and a low archway, wondering how you got back there, or had ever got out of it.

The furniture, old-fashioned rather than old, like the house, was as pleasantly irregular. Ada's sleeping-room was all flowers—in chintz and paper, in velvet, in needlework, in the brocade of two stiff courtly chairs, which stood, each attended by a little page of a stool for greater state, on either side of the fire-place. Our sitting-room was green; and had, framed and glazed, upon the walls, numbers of surprising and surprised birds, staring out of pictures at a real trout in a case, as brown and shining as if it had been served with gravy; at the death of Captain Cook; and at the whole process of preparing tea in China, as depicted by Chinese artists. In my room there were oval engravings

of the months—ladies haymaking, in short waists, and large hats tied under the chin, for June—smooth-legged noblemen, pointing, with cocked-hats, to village steeples, for October. Half-length portraits, in crayons, abounded all through the house; but were so dispersed that I found the brother of a youthful officer of mine in the china-closet, and the gray old age of my pretty young bride, with a flower in her bodice, in the breakfast-room. As substitutes I had four angels, of Queen Anne's reign, taking a complacent gentleman to heaven, in festoons, with some difficulty; and a composition in needle-work, representing fruit, a kettle, and an alphabet. All the movables, from the wardrobes to the chairs and tables, hangings, glasses, even to the pin-cushions and scent-bottles on the dressing-tables, displayed the same quaint variety. They agreed in nothing but their perfect neatness, their display of the whitest linen, and their storing-up, wheresoever the existence of a drawer, small or large, rendered it possible, of quantities of rose-leaves and sweet lavender. Such, with its illuminated windows, softened here and there by shadows of curtains, shining out upon the starlight night; with its light, and warmth, and comfort; with its hospitable jingle, at a distance, of preparations for dinner; with the face of its generous master brightening everything we saw; and just wind enough without to sound a low accompaniment to everything we heard; were our first impressions of Bleak House.—*Bleak House*, Chap. 6.

HOUSE—A sombre.

It was a dreary, silent building, with echoing courtyards, desolated turret-chambers, and whole suites of rooms shut up and mouldering to ruin.

The terrace-garden, dark with the shades of overhanging trees, had an air of melancholy that was quite oppressive. Great iron gates, disused for many years, and red with rust, drooping on their hinges and overgrown with long rank grass, seemed as though they tried to sink into the ground, and hide their fallen state among the friendly weeds. The fantastic monsters on the walls, green with age and damp, and covered here and there with moss, looked grim and desolate. There was a sombre aspect even on that part of the mansion which was inhabited and kept in good repair, that struck the beholder with a sense of sadness; of something forlorn and failing, whence cheerfulness was banished. It would have been difficult to imagine a bright fire blazing in the dull and darkened rooms, or to picture any gaiety of heart or revelry that the frowning walls shut in. It seemed a place where such things had been, but could be no more—the very ghost of a house, haunting the old spot in its old outward form, and that was all.

Barnaby Rudge, Chap. 13.

HOUSE—A dissipated-looking.

She stopped at twilight, at the door of a mean little public house, with dim red lights in it. As haggard and as shabby, as if, for want of custom, it had itself taken to drinking, and had gone the way all drunkards go, and was very near the end of it.—*Hard Times*, Book I., Chap. 5.

HOUSE—In winter.

Chesney Wold is shut up, carpets are rolled into great scrolls in corners of comfortless

rooms, bright damask does penance in brown holland, carving and gilding puts on mortification, and the Dedlock ancestors retire from the light of day again. Around and around the house the leaves fall thick—but never fast, for they come circling down with a dead lightness that is sombre and slow. Let the gardener sweep and sweep the turf as he will, and press the leaves into full barrows, and wheel them off, still they lie ankle-deep. Howls the shrill wind round Chesney Wold; the sharp rain beats, the windows rattle, and the chimneys growl. Mists hide in the avenues, veil the points of view, and move in funeral-wise across the rising grounds. On all the house there is a cold, blank smell, like the smell of a little church, though something dryer: suggesting that the dead and buried Dedlocks walk there, in the long nights, and leave the flavor of their graves behind them.

Bleak House, Chap. 29.

HOUSE—A dull fashionable.

For the rest, Lincolnshire life to Volumnia is a vast blank of overgrown house looking out upon trees, sighing, wringing their hands, bowing their heads, and casting their tears upon the window-panes in monotonous depression. A labyrinth of grandeur, less the property of an old family of human beings and their ghostly likenesses, than of an old family of echoings and thunderings which start out of their hundred graves at every sound, and go resounding through the building. A waste of unused passages and staircases, in which to drop a comb upon a bedroom floor at night is to send a stealthy footfall on an errand through the house. A place where few people care to go about alone; where a maid screams if an ash drops from the fire, takes to crying at all times and seasons, becomes the victim of a low disorder of the spirits, and gives warning and departs.

Thus Chesney Wold. With so much of itself abandoned to darkness and vacancy; with so little change under the summer shining or the wintry lowering; so sombre and motionless always—no flag flying now by day, no rows of lights sparkling by night; with no family to come and go, no visitors to be the souls of pale cold shapes of rooms, no stir of life about it;—passion and pride, even to the stranger's eye, have died away from the place in Lincolnshire, and yielded it to dull repose.

Bleak House, Chap. 66.

HOUSE AND GARDEN—A country.

He lived in a pretty house, formerly the Parsonage-house, with a lawn in front, a bright flower-garden at the side, and a well-stocked orchard and kitchen-garden in the rear, enclosed with a venerable wall that had of itself a ripened, ruddy look. But, indeed, everything about the place wore an aspect of maturity and abundance. The old lime-tree walk was like green cloisters, the very shadows of the cherry-trees and apple-trees were heavy with fruit, the gooseberry-bushes were so laden that their branches arched and rested on the earth, the strawberries and raspberries grew in like profusion, and the peaches basked by the hundred on the wall. Tumbled about among the spread nets and the glass frames sparkling and winking in the sun, there were such heaps of drooping pods, and marrows, and cucumbers,

that every foot of ground appeared a vegetable treasury, while the smell of sweet herbs and all kinds of wholesome growth (to say nothing of the neighboring meadows, where the hay was carrying) made the whole air a great nosegay. Such stillness and composure reigned within the orderly precincts of the old red wall, that even the feathers, hung in garlands to scare the birds, hardly stirred; and the wall had such a ripening influence that where, here and there, high up a disused nail and scrap of list still clung to it, it was easy to fancy that they had mellowed with the changing seasons, and that they had rusted and decayed according to the common fate.—*Bleak House, Chap. 18.*

HOUSE-FRONT—Like an old beau.

The house-front is so old and worn, and the brass plate is so shining and staring, that the general result has reminded imaginative strangers of a battered old beau with a large modern eye-glass stuck in his blind eye.

Edwin Drood, Chap. 3.

HOUSE—Mr. Gradgrind's.

A very regular feature on the face of the country, Stone Lodge was. Not the least disguise toned down or shaded off that uncompromising fact in the landscape. A great square house, with a heavy portico darkening the principal windows, as its master's heavy brows overshadowed his eyes. A calculated, cast up, balanced, and proved house. Six windows on this side of the door, six on that side; a total of twelve in this wing, a total of twelve in the other wing; four-and-twenty carried over to the back wings. A lawn and garden and an infant avenue, all ruled straight like a botanical account-book. Gas and ventilation, drainage and water-service, all of the primest quality. Iron clamps and girders, fireproof from top to bottom; mechanical lifts for the housemaids, with all their brushes and brooms; everything that heart could desire.

Everything? Well, I suppose so. The little Gradgrinds had cabinets in various departments of science, too. They had a little conchological cabinet, and a little metallurgical cabinet, and a little mineralogical cabinet; and the specimens were all arranged and labelled, and the bits of stone and ore looked as though they might have been broken from the parent substances by those tremendously hard instruments, their own names.

Hard Times, Book I., Chap. 3.

HOUSES—Old.

On either side of him, there shot up against the dark sky, tall, gaunt, straggling houses, with time-stained fronts, and windows that seemed to have shared the lot of eyes in mortals, and to have grown dim and sunken with age. Six, seven, eight stories high, were the houses; story piled above story, as children build with cards—throwing their dark shadows over the roughly paved road, and making the dark night darker.

Pickwick, Chap. 49.

HOUSES—A neighborhood of.

They were a gloomy suite of rooms, in a lowering pile of building up a yard, where it had so little business to be, that one could scarcely help fancying it must have run there when it

was a young house, playing at hide-and-seek with other houses, and have forgotten the way out again.—*Christmas Carol, Stave 1.*

HOUSES—In St. Louis.

In the old French portion of the town the thoroughfares are narrow and crooked, and some of the houses are very quaint and picturesque, being built of wood, with tumble-down galleries before the windows, approachable by stairs, or rather ladders, from the street. There are queer little barbers' shops and drinking-houses too, in this quarter; and abundance of crazy old tenements with blinking casements, such as may be seen in Flanders. Some of these ancient habitations, with high garret gable-windows perking into the roofs, have a kind of French shrug about them; and being lop-sided with age, appear to hold their heads askew, besides, as if they were grimacing in astonishment at the American Improvements.

American Notes, Chap. 12.

HOUSES—Isolated in a city.

But it is neither to old Almshouses in the country, nor to new Almshouses by the railroad, that these present Uncommercial notes relate. They refer back to journeys made among those commonplace smoky-fronted London Almshouses, with a little paved court-yard in front enclosed by iron railings, which have got snowed up, as it were, by bricks and mortar; which were once in a suburb, but are now in the densely populated town,—gaps in the busy life around them, parentheses in the close and blotted texts of the streets.

Uncommercial Traveller, Chap. 27.

HOUSES—Involved in law.

"I told you this was the Growlery, my dear. Where was I?"

I reminded him, at the hopeful change he had made in Bleak House.

"Bleak House: true. There is, in that city of London there, some property of ours, which is much at this day what Bleak House was then,—I say property of ours, meaning of the Suit's, but I ought to call it the property of Costs; for Costs is the only power on earth that will ever get anything out of it now, or will ever know it for anything but an eyesore and a heartsore. It is a street of perishing blind houses, with their eyes stoned out; without a pane of glass, without so much as a window-frame, with the bare blank slutters tumbling from their hinges and falling asunder; the iron rails peeling away in flakes of rust; the chimneys sinking in; the stone steps to every door (and every door might be Death's Door) turning stagnant green; the very crutches on which the ruins are propped, decaying. Although Bleak House was not in Chancery, its master was, and it was stamped with the same seal. These are the Great Seal's impressions, my dear, all over England—the children know them!"—*Bleak House, Chap. 8.*

HOUSE-AGENT—Casby, the.

A heavy, selfish, drifting Booby, who, having stumbled, in the course of his unwieldy jostlings against other men, on the discovery that to get through life with ease and credit, he had but to hold his tongue, keep the bald part of his head well polished, and leave his hair alone, had had

just cunning enough to seize the idea and stick to it. It was said that his being town-agent to Lord Decimus Tite Barnacle was referable, not to his having the least business capacity, but to his looking so supremely benignant that nobody could suppose the property screwed or jobbed under such a man; also, that for similar reasons he now got more money out of his own wretched lettings, unquestioned, than anybody with a less knobby and less shining crown could possibly have done. In a word, it was represented (Clennam called to mind, alone in the ticking parlor) that many people select their models, much as the painters, just now mentioned, select theirs; and that, whereas in the Royal Academy some evil old ruffian of a Dog-stealer will annually be found embodying all the cardinal virtues, on account of his eyelashes, or his chin, or his legs (thereby planting thorns of confusion in the breasts of the more observant students of nature), so in the great social Exhibition, accessories are often accepted in lieu of the internal character.

Calling these things to mind, and ranging Mr. Pancks in a row with them, Arthur Clennam leaned this day to the opinion, without quite deciding on it, that the last of the Patriarchs was the drifting Booby aforesaid, with the one idea of keeping the bald part of his head highly polished; and that, much as an unwieldy ship in the Thames river may sometimes be seen heavily driving with the tide, broadside on, stern first, in its own way and in the way of everything else, though making a great show of navigation, when all of a sudden, a little coaly steam-tug will bear down upon it, take it in tow, and bustle off with it; similarly, the cumbrous Patriarch had been taken in tow by the snorting Pancks, and was now following in the wake of that dingy little craft.

Little Dorrit, Book I., Chap. 13.

His turning of his smooth thumbs over one another as he sat there, was so typical to Clennam of the way in which he would make the subject revolve if it were pursued, never showing any new part of it, nor allowing it to make the smallest advance, that it did much to help to convince him of his labor having been in vain. He might have taken any time to think about it, for Mr. Casby, well accustomed to get on anywhere by leaving everything to his bumps and his white hair, knew his strength to lie in silence. So there Casby sate, twirling and twirling, and making his polished head and forehead look largely benevolent in every knob.

Little Dorrit, Book II., Chap. 9.

HOUSE-TOP—Scene from Todgers's.

The top of the house was worthy of notice. There was a sort of terrace on the roof, with posts and fragments of rotten lines, once intended to dry clothes upon; and there were two or three tea-chests out there, full of earth, with forgotten plants in them, like old walking-sticks. Whoever climbed to this observatory, was stunned at first from having knocked his head against the little door in coming out; and after that, was for the moment choked from having looked, perforce, straight down the kitchen chimney; but these two stages over, there were things to gaze at from the top of Todgers's, well worth your seeing too. For, first

and foremost, if the day were bright, you observed upon the house-tops, stretching far away, a long dark path—the shadow of the Monument: and turning round, the tall original was close beside you, with every hair erect upon his golden head, as if the doings of the city frightened him. Then there were steeples, towers, belfries, shining vanes, and masts of ships; a very forest. Gables, house-tops, garret-windows, wilderness upon wilderness. Smoke and noise enough for all the world at once.

After the first glance, there were slight features in the midst of this crowd of objects, which sprung out from the mass without any reason, as it were, and took hold of the attention whether the spectator would or no. Thus, the revolving chimney-pots on one great stack of buildings, seemed to be turning gravely to each other every now and then, and whispering the result of their separate observation of what was going on below. Others, of a crook-backed shape, appeared to be maliciously holding themselves askew, that they might shut the prospect out and baffle Todgers's. The man who was mending a pen at an upper window over the way, became of paramount importance in the scene, and made a blank in it, ridiculously disproportionate in its extent, when he retired. The gambols of a piece of cloth upon the dyer's pole had far more interest for the moment than all the changing motion of the crowd. Yet even while the looker-on felt angry with himself for this, and wondered how it was, the tumult swelled into a roar; the hosts of objects seemed to thicken and expand a hundredfold; and after gazing round him, quite scared, he turned, into Todgers's again, much more rapidly than he came out; and ten to one he told M. Todgers afterwards that if he hadn't done so, he would certainly have come into the street by the shortest cut: that is to say, head foremost.

Martin Chuzzlewit, Chap. 9.

HOUSE-KEEPER—Ruth as a.

"Oh, you are going to work in earnest, are you?"

Ayes aye! That she was. And in such pleasant earnest, moreover, that Tom's attention wandered from his writing every moment. First, she tripped down stairs into the kitchen for the flour, then for the pie-board, then for the eggs, then for the butter, then for a jug of water, then for the rolling-pin, then for a pudding-basin, then for the pepper, then for the salt, making a separate journey for everything, and laughing every time she started off afresh. When all the materials were collected, she was horrified to find she had no apron on, and so ran up stairs, by way of variety, to fetch it. She didn't put it on upstairs, but came dancing down with it in her hand; and being one of those little women to whom an apron is a most becoming little vanity, it took an immense time to arrange; having to be carefully smoothed down beneath—Oh, heaven, what a wicked little stomacher! and to be gathered up into little plaits by the strings before it could be tied, and to be tapped, rebuked, and wheedled, at the pockets, before it would set right, which at last it did, and when it did—but never mind; this is a sober chronicle. And then, there were cuffs to be tucked up, for fear of flour; and she had a little ring to pull off her finger, which wouldn't come off (foolish

little ring!); and during the whole of these preparations she looked demurely every now and then at Tom, from under her dark eye-lashes, as if they were all a part of the pudding, and indispensable to its composition.

Such a busy little woman as she was! So full of self-importance, and trying so hard not to smile, or seem uncertain about anything! It was a perfect treat to Tom to see her with her brows knit, and her rosy lips pursed up, kneading away at the crust, rolling it out, cutting it up into strips, lining the basin with it, shaving it off fine round the rim, chopping up the steak into small pieces, raining down pepper and salt upon them, packing them into the basin, pouring in cold water for gravy, and never venturing to steal a look in his direction, lest her gravity should be disturbed; until, at last, the basin being quite full, and only wanting the top crust, she clapped her hands, all covered with paste and flour, at Tom, and burst out heartily into such a charming little laugh of triumph, that the pudding need have had no other seasoning to commend it to the taste of any reasonable man on earth.

Martin Chuzzlewit, Chap. 39.

HOUSE-KEEPER—Ruth.

Well! she *was* a cheerful little thing; and had a quaint, bright quietness about her, that was infinitely pleasant. Surely she was the best sauce for chops ever invented. The potatoes seemed to take a pleasure in sending up their grateful steam before her; the froth upon the pint of porter pouted to attract her notice. But it was all in vain. She saw nothing but Tom. Tom was the first and last thing in the world.

Martin Chuzzlewit, Chap. 37.

Pleasant little Ruth! Cheerful, tidy, bustling, quiet little Ruth! No doll's house ever yielded greater delight to its young mistress, than little Ruth derived from her glorious dominion over the triangular parlor and the two small bedrooms.

To be Tom's housekeeper. What dignity! Housekeeping, upon the commonest terms, associated itself with elevated responsibilities of all sorts and kinds; but housekeeping for Tom implied the utmost complication of grave trusts and mighty charges. Well might she take the keys out of the little chiffonnier which held the tea and sugar; and out of the two little damp cupboards down by the fire-place, where the very black beetles got mouldy, and had the shine taken out of their backs by envious mildew; and jingle them upon a ring before Tom's eyes when he came down to breakfast! Well might she, laughing musically, put them up in that blessed little pocket of hers with a merry pride! For it was such a grand novelty to be mistress of anything, that if she had been the most relentless and despotic of all little housekeepers, she might have pleaded just that much for her excuse, and have been honorably acquitted.

Martin Chuzzlewit, Chap. 39.

HOUSE-KEEPER—Servants a curse to the.

After several varieties of experiment, we had given up the housekeeping as a bad job. The house kept itself, and we kept a page. The principal function of this retainer was to quarrel

with the cook; in which respect he was a perfect Whittington, without his cat, or the remotest chance of being made Lord Mayor.

He appears to me to have lived in a hail of saucepan-lids. His whole existence was a scuffle. He would shriek for help on the most improper occasions,—as when we had a little dinner party, or a few friends in the evening,—and would come tumbling out of the kitchen, with iron missiles flying after him. We wanted to get rid of him, but he was very much attached to us, and wouldn't go. He was a tearful boy, and broke into such deplorable lamentations, when a cessation of our connection was hinted at, that we were obliged to keep him. He had no mother—no anything in the way of a relative, that I could discover, except a sister, who fled to America the moment we had taken him off her hands—and he became quartered on us like a horrible young changeling. He had a lively perception of his own unfortunate state, and was always rubbing his eyes with the sleeve of his jacket, or stooping to blow his nose on the extreme corner of a little pocket-handkerchief, which he never *would* take completely out of his pocket, but always economised and secreted. This unlucky page, engaged in an evil hour at six pounds ten per annum, was a source of continual trouble to me. I watched him as he grew—and he grew like scarlet beans—with painful apprehensions of the time when he would begin to shave; even of the days when he would be bald or grey. I saw no prospect of ever getting rid of him; and, projecting myself into the future, used to think what an inconvenience he would be when he was an old man.

David Copperfield, Chap. 48.

HOUSE-KEEPER—The neatness of Mrs. Tibbs.

Mrs. Tibbs was, beyond all dispute, the most tidy, fidgety, thrifty little personage, that ever inhaled the smoke of London: and the house of Mrs. Tibbs was, decidedly, the neatest in all Great Coram Street. The area and the area steps, and the street-door, and the street-door steps, and the brass handle, and the door-plate, and the knocker, and the fan-light, were all as clean and bright as indefatigable white-washing, hearth-stoning, and scrubbing and rubbing could make them. The wonder was, that the brass door-plate, with the interesting inscription, "MRS. TIBBS," had never caught fire from constant friction, so perseveringly was it polished. There were meat-safe-looking blinds in the parlor windows, blue and gold curtains in the drawing-room, and spring-roller blinds, as Mrs. Tibbs was wont in the pride of her heart to boast, "all the way up." The bell-lamp in the passage looked as clear as a soap-bubble; you could see yourself in all the tables, and French-polish yourself on any one of the chairs. The banisters were bees'-waxed; and the very stair-wires made your eyes wink, they were so glittering.—*Tales. The Boarding-House, Chap. 1.*

HOUSE-KEEPER—Mrs. Sweeney.

The genuine laundress, too, is an institution not to be had in its entirety out of and away from the genuine Chambers. Again, it is not denied that you may be robbed elsewhere. Elsewhere you may have—for money—dishonesty, drunkenness, dirt, laziness, and profound incapacity.

But the veritable shining-red-faced, shameless laundress; the true Mrs. Sweeney,—in figure, color, texture, and smell like the old damp family umbrella; the tip-top complicated abomination of stockings, spirits, bonnet, limpness, looseness, and larceny,—is only to be drawn at the fountain-head. Mrs. Sweeney is beyond the reach of individual art. It requires the united efforts of several men to insure that great result, and it is only developed in perfection under an Honorable Society and in an Inn of Court.

Uncommercial Traveller, Chap. 14.

HOUSE-KEEPER—Of Dedlock Hall.

Mrs. Rouncewell might have been sufficiently assured by hearing the rain, but that she is rather deaf, which nothing will induce her to believe. She is a fine old lady, handsome, stately, wonderfully neat, and has such a back and such a stomacher, that if her stays should turn out when she dies to have been a broad old-fashioned family fire-grate, nobody who knows her would have cause to be surprised. Weather affects Mrs. Rouncewell little. The house is there in all weathers, and the house, as she expresses it, "is what she looks at." She sits in her room (in a side passage on the ground floor, with an arched window commanding a smooth quadrangle, adorned at regular intervals with smooth round trees and smooth round blocks of stone, as if the trees were going to play at bowls with the stones), and the whole house reposes on her mind. She can open it on occasion, and be busy and fluttered; but it is shut up now, and lies on the breadth of Mrs. Rouncewell's iron-bound bosom, in a majestic sleep.—*Black House, Chap. 7.*

HOUSE-KEEPER—Mrs. Billickin, the.

Personal faintness and an overpowering personal candor were the distinguishing features of Mrs. Billickin's organization. She came languishing out of her own exclusive back-parlor, with the air of having been expressly brought to for the purpose from an accumulation of several swoons.

"I hope I see you well, sir," said Mrs. Billickin, recognizing her visitor with a bend.

"Thank you, quite well. And you, ma'am?" returned Mr. Grewgious.

"I am as well," said Mrs. Billickin, becoming aspirational with excess of faintness, "as I hever ham."

"My ward and an elderly lady," said Mr. Grewgious, "wish to find a genteel lodging for a month or so. Have you any apartments available, ma'am?"

"Mr. Grewgious," returned Mrs. Billickin, "I will not deceive you, far from it. I have apartments available."

* * * * *

"Coals is either *by* the fire, or *per* the scuttle." She emphasized the prepositions as marking a subtle but immense difference. "Dogs is not viewed with favior. Besides litter, they gets stole, and sharing suspicions is apt to creep in, and unpleasantness takes place."

Edwin Drood, Chap. 22.

HUCKSTER—The stall of Silas Wegg.

Assuredly, this stall of Silas Wegg's was the hardest little stall of all the sterile little stalls in London. It gave you the face-ache to look at

his apples, the stomach-ache to look at his oranges, the tooth-ache to look at his nuts. Of the latter commodity he had always a grim little heap, on which lay a little wooden measure which had no discernible inside, and was considered to represent the penn'orth appointed by Magna Charta. Whether from too much east wind or no—it was an easterly corner—the stall, the stock, and the keeper, were all as dry as the desert. Wegg was a knotty man, and a close-grained, with a face carved out of very hard material, that had just as much play of expression as a watchman's rattle. When he laughed, certain jerks occurred in it, and the rattle sprung. Sooth to say, he was so wooden a man that he seemed to have taken his wooden leg naturally, and rather suggested to the fanciful observer, that he might be expected—if his development received no untimely check—to be completely set up with a pair of wooden legs in about six months.

Mr. Wegg was an observant person, or, as he himself said, "took a powerful sight of notice." He saluted all his regular passers-by every day, as he sat on his stool backed up by the lamp-post; and on the adaptable character of these salutes he greatly plumed himself. Thus, to the rector, he addressed a bow, compounded of lay deference, and a slight touch of the shady preliminary meditation at church; to the doctor, a confidential bow, as to a gentleman whose acquaintance with his inside he begged respectfully to acknowledge; before the Quality he delighted to abase himself; and for Uncle Parker, who was in the army (at least so he had settled it), he put his open hand to the side of his hat, in a military manner which that angry-eyed, buttoned up, inflammatory-faced old gentleman appeared but imperfectly to appreciate.

The only article in which Silas dealt, that was not hard, was gingerbread. On a certain day, some wretched infant having purchased the damp gingerbread-horse (fearfully out of condition), and the adhesive bird-cage, which had been exposed for the day's sale, he had taken a tin box from under his stool to produce a relay of those dreadful specimens, and was going to look in at the lid, when he said to himself, pausing: "Oh! here you are again!"

The words referred to a broad, round-shouldered, one-sided old fellow in mourning, coming comically ambling towards the corner, dressed in a pea over-coat, and carrying a large stick. He wore thick shoes, and thick leather gaiters, and thick gloves like a hedger's. Both as to his dress and to himself, he was of an overlapping rhinoceros build, with folds in his cheeks, and his forehead, and his eyelids, and his lips, and his ears; but with bright, eager, childishly-inquiring, grey eyes, under his ragged eyebrows and broad-brimmed hat. A very odd-looking old fellow altogether.

"Here you are again," repeated Mr. Wegg, musing. "And what are you now? Are you in the Funns, or where are you? Have you lately come to settle in this neighborhood, or do you own to another neighborhood? Are you in independent circumstances, or is it wasting the motions of a bow on you? Come; I'll speculate! I'll invest a bow in you."

Which Mr. Wegg, having replaced his tin box, accordingly did, as he rose to bait his gingerbread-trap for some other devoted infant.

Our Mutual Friend, Book I., Chap. 5.

HUCKSTER—Mr. Wegg as a.

All weathers saw the man at the post. This is to be accepted in a double sense, for he contrived a back to his wooden stool, by placing it against the lamp-post. When the weather was wet, he put up his umbrella over his stock in trade, not over himself; when the weather was dry, he furled that faded article, tied it round with a piece of yarn, and laid it cross-wise under the trestles; where it looked like an unwholesomely-forced lettuce that had lost in color and crispness what it had gained in size.

He had established his right to the corner, by imperceptible prescription. He had never varied his ground an inch, but had in the beginning diffidently taken the corner upon which the side of the house gave. A howling corner in the winter time, a dusty corner in the summer time, an undesirable corner at the best of times. Shelterless fragments of straw and paper got up revolving storms there, when the main street was at peace; and the water-cart, as if it were drunk or short-sighted, came blundering and jolting round it, making it muddy when all else was clean.

Our Mutual Friend, Book I., Chap. 5.

HUMAN ILLS—"The world full of visitations."

"Why, sir," said Mr. Squeers, "I'm pretty well. So's the family, and so's the boys, except for a sort of rash as is a running through the school, and rather puts 'em off their feed. But it's a ill wind as blows no good to nobody; that's what I always say when them lads has a visitation. A visitation, sir, is the lot of mortality. Mortality itself, sir, is a visitation. The world is chock full of visitations; and if a boy repines at a visitation and makes you uncomfortable with his noise, he must have his head punched. That's going according to the scripter, that is."—*Nicholas Nickleby, Chap. 56.*

HUMANITY—Its extremes.

Were this miserable mother, and this miserable daughter, only the reduction to their lowest grade, of certain social vices sometimes prevailing higher up? In this round world of many circles within circles, do we make a weary journey from the high grade to the low, to find at last that they lie close together, that the two extremes touch, and that our journey's end is but our starting-place? Allowing for great difference of stuff and texture, was the pattern of this woof repeated among gentle blood at all?

Dombey & Son, Chap. 35.

HUMAN HELP—And God's forgiveness.

"I have been where convicts go," she added, looking full upon her entertainer. "I have been one myself."

"Heaven help you and forgive you!" was the gentle answer.

"Ah! Heaven help me and forgive me!" she returned, nodding her head at the fire. "If man would help some of us a little more, God would forgive us all the sooner perhaps."

Dombey & Son, Chap. 33.

HUMBUGS—Official.

"And the invention?" said Clennam.

"My good fellow," returned Ferdinand, "if you'll excuse the freedom of that form of address,

nobody wants to know of the invention, and nobody cares twopence-halfpenny about it."

"Nobody in the Office, that is to say?"

"Nor out of it. Everybody is ready to dislike and ridicule any invention. You have no idea how many people want to be left alone. You have no idea how the Genius of the country (overlook the Parliamentary nature of the phrase, and don't be bored by it) tends to being left alone. Believe me, Mr. Clennam," said the sprightly young Barnacle, in his pleasantest manner, "our place is not a wicked Giant to be charged at full tilt; but only a windmill, showing you, as it grinds immense quantities of chaff, which way the country wind blows."

"If I could believe that," said Clennam, "it would be a dismal prospect for all of us."

"Oh! don't say so!" returned Ferdinand. "It's all right. We must have humbug, we all like humbug, we couldn't get on without humbug. A little humbug, and a groove, and everything goes on admirably, if you leave it alone."

Little Dorrit, Book II., Chap. 28.

HUMBUGS—Social—Miss Mowcher's opinion of.

"Face like a peach!" standing on tiptoe to pinch my cheek as I sat. "Quite tempting! I'm very fond of peaches. Happy to make your acquaintance, Mr. Copperfield, I'm sure."

I said that I congratulated myself on having the honor to make hers, and that the happiness was mutual.

"Oh, my goodness, how polite we are!" exclaimed Miss Mowcher, making a preposterous attempt to cover her large face with her morsel of a hand. "What a world of gammon and spinnage it is, though, ain't it!"

This was addressed confidentially to both of us, as the morsel of a hand came away from the face, and buried itself, arm and all, in the bag again.

"What do you mean, Miss Mowcher?" said Steerforth.

"Ha! ha! ha! What a refreshing set of humbugs we are, to be sure, ain't we, my sweet child?" replied that morsel of a woman, feeling in the bag with her head on one side and her eye in the air. "Look here!" taking something out. "Scraps of the Russian Prince's nails! Prince Alphabet turned topsy-turvy. I call him, for his name's got all the letters in it, higgledy-piggledy."

"The Russian Prince is a client of yours, is he?" said Steerforth.

"I believe you, my pet," replied Miss Mowcher. "I keep his nails in order for him. Twice a week! Fingers and toes."

"He pays well, I hope?" said Steerforth.

"Pays as he speaks, my dear child—through the nose," replied Miss Mowcher. "None of your close shavers the Prince ain't. You'd say so, if you saw his moustachios. Red by nature, black by art."

"By your art, of course," said Steerforth.

Miss Mowcher winked assent. "Forced to send for me. Couldn't help it. The climate affected his dye; it did very well in Russia, but it was no go here. You never saw such a rusty Prince in all your born days as he was. Like old iron!"

"Is that why you called him a humbug, just now?" inquired Steerforth.

"Oh, you're a broth of a boy, ain't you?" returned Miss Mowcher, shaking her head violently. "I said, what a set of humbugs we were in general, and I showed you the scraps of the Prince's nails to prove it. The Prince's nails do more for me in private families of the genteel sort, than all my talents put together. I always carry 'em about. They're the best introduction. If Miss Mowcher cuts the Prince's nails, she *must* be all right. I give 'em away to the young ladies. They put 'em in albums, I believe. Ha! ha! ha! Upon my life, 'the whole social system' (as the men call it when they make speeches in Parliament) is a system of Prince's nails!" said this least of women, trying to fold her short arms, and nodding her large head.

David Copperfield, Chap. 22.

HUMILITY—Of Uriah Heep.

My stool was such a tower of observation, that as I watched him reading on again, after this rapturous exclamation, and following up the lines with his fore-finger, I observed that his nostrils, which were thin and pointed, with sharp dints in them, had a singular and most uncomfortable way of expanding and contracting themselves; that they seemed to twinkle instead of his eyes, which hardly ever twinkled at all.

"I suppose you are quite a great lawyer?" I said, after looking at him for some time.

"Me, Master Copperfield?" said Uriah. "Oh, no! I'm a very umble person."

It was no fancy of mine about his hands, I observed; for he frequently ground the palms against each other as if to squeeze them dry and warm, besides often wiping them, in a stealthy way, on his pocket-handkerchief.

"I am well aware that I am the umblest person going," said Uriah Heep, modestly; "let the other be where he may. My mother is likewise a very umble person. We live in a umble abode, Master Copperfield, but have much to be thankful for. My father's former calling was umble. He was a sexton."

"What is he now?" I asked.

"He is a partaker of glory at present, Master Copperfield," said Uriah Heep. "But we have much to be thankful for. How much have I to be thankful for in living with Mr. Wickfield!"

"Perhaps you'll be a partner in Mr. Wickfield's business, one of these days," I said, to make myself agreeable; "and it will be Wickfield and Heep, or Heep late Wickfield."

"Oh no, Master Copperfield," returned Uriah, shaking his head, "I am much too umble for that!"

He certainly did look uncommonly like the carved face on the beam outside my window, as he sat, in his humility, eying me sideways, with his mouth widened, and the creases in his cheeks.

"Mr. Wickfield is a most excellent man, Master Copperfield," said Uriah. "If you have known him long, you know it, I am sure, much better than I can inform you."

I replied that I was certain he was; but that I had not known him long myself, though he was a friend of my aunt's.

"Oh, indeed, Master Copperfield," said Uriah. "Your aunt is a sweet lady, Master Copperfield!"

He had a way of writhing when he wanted to

express enthusiasm, which was very ugly; and which diverted my attention from the compliment he had paid my relation, to the snaky twistings of his throat and body.

David Copperfield, Chap. 16.

"I am not fond of professions of humility," I returned, "or professions of anything else."

"There now!" said Uriah, looking flabby and lead-colored in the moonlight. "Didn't I know it! But how little you think of the right-ful umbleness of a person in my station, Master Copperfield! Father and me was both brought up at a foundation school for boys; and mother, she was likewise brought up at a public, sort of charitable, establishment. They taught us all a deal of umbleness—not much else that I know of, from morning to night. We was to be umble to this person, and umble to that; and to pull off our caps here, and to make bows there; and always to know our place, and abase ourselves before our betters. And we had such a lot of betters! Father got the monitor-medal by being umble. So did I. Father got made a sexton by being umble. He had the character, among the gentlefolks, of being such a well-behaved man, that they were determined to bring him in. 'Be umble, Uriah,' says father to me, 'and you'll get on. It was what was always being dinned into you and me at school; it's what goes down best. Be umble,' says father, 'and you'll do!' And really it ain't done bad!"

It was the first time it had ever occurred to me, that this detestable cant of false humility might have originated out of the Heep family. I had seen the harvest, but had never thought of the seed.

"When I was quite a young boy," said Uriah, "I got to know what umbleness did, and I took to it. I ate umble pie with an appetite. I stopped at the umble point of my learning, and says I, 'Hold hard!' When you offered to teach me Latin, I knew better. 'People like to be above you,' says father; 'keep yourself down.' I am very umble to the present moment, Master Copperfield, but I've got a little power!"

And he said all this—I knew, as I saw his face in the moonlight—that I might understand he was resolved to recompense himself by using his power. I had never doubted his meanness, his craft and malice; but I fully comprehended now, for the first time, what a base, unrelenting, and revengeful spirit must have been engendered by this early, and this long, suppression.

David Copperfield, Chap. 39.

HUMILITY—Description of Carker, Jr.

He was not old, but his hair was white; his body was hent, or bowed as if by the weight of some great trouble; and there were deep lines in his worn and melancholy face. The fire of his eyes, the expression of his features, the very voice in which he spoke, were all subdued and quenched, as if the spirit within him lay in ashes. He was respectably, though very plainly dressed, in black; but his clothes, moulded to the general character of his figure, seemed to shrink and abase themselves upon him, and to join in the sorrowful solicitation which the whole man from head to foot expressed, to be left unnoticed, and alone in his humility.—*Dombey & Son, Chap. 6.*

HUNGER—In an English workhouse.

I wish some well-fed philosopher, whose meat and drink turn to gall within him, whose blood is ice, whose heart is iron, could have seen Oliver Twist clutching at the dainty viands that the dog had neglected. I wish he could have witnessed the horrible avidity with which Oliver tore the bits asunder with all the ferocity of famine. There is only one thing I should like better; and that would be to see the philosopher making the same sort of meal himself, with the same relish.—*Oliver Twist, Chap. 4.*

The bowls never wanted washing. The boys polished them with their spoons till they shone again; and when they had performed this operation (which never took very long, the spoons being nearly as large as the bowls), they would sit staring at the copper, with such eager eyes, as if they could have devoured the very bricks of which it was composed; employing themselves, meanwhile, in sucking their fingers most assiduously, with a view of catching up any stray splashes of gruel that might have been cast thereon. Boys have generally excellent appetites. Oliver Twist and his companions suffered the tortures of slow starvation for three months; at last they got so voracious and wild with hunger, that one boy, who was tall for his age, and hadn't been used to that sort of thing (for his father had kept a small cook's shop), hinted darkly to his companions, that unless he had another basin of gruel *per diem*, he was afraid he might some night happen to eat the boy who slept next him, who happened to be a weakly youth of tender age. He had a wild, hungry eye; and they implicitly believed him. A council was held; lots were cast who should walk up to the master after supper that evening, and ask for more; and it fell to Oliver Twist.

The evening arrived; the boys took their places. The master, in his cook's uniform, stationed himself at the copper; his pauper assistants ranged themselves behind him; the gruel was served out; and a long grace was said over the short commons. The gruel disappeared; the boys whispered each other, and winked at Oliver; while his next neighbors nudged him. Child as he was, he was desperate with hunger, and reckless with misery. He rose from the table; and advancing to the master, basin and spoon in hand, said, somewhat alarmed at his own temerity,—

"Please, sir, I want some more."

The master was a fat, healthy man; but he turned very pale. He gazed in stupefied astonishment on the small rebel for some seconds; and then clung for support to the copper. The assistants were paralyzed with wonder; the boys with fear.

"What!" said the master at length, in a faint voice.

"Please, sir," replied Oliver, "I want some more."

The master aimed a blow at Oliver's head with the ladle; pinioned him in his arms; and shrieked aloud for the beadle.

The board was sitting in solemn conclave, when Mr. Bumble rushed into the room in great excitement, and addressing the gentleman in the high chair, said,—

"Mr. Limbkins, I beg your pardon, sir! Oliver Twist has asked for more!"

There was a general start. Horror was depicted on every countenance.

"For more!" said Mr. Limbkins. "Compose yourself, Bumble, and answer me distinctly. Do I understand that he asked for more, after he had eaten the supper allotted by the dietary?"

"He did, sir," replied Bumble.

"That boy will be hung," said the gentleman in the white waistcoat. "I know that boy will be hung."—*Oliver Twist, Chap. 2.*

HUNGER—Before the French Revolution.

And now that the cloud settled on Saint Antoine, which a momentary gleam had driven from his sacred countenance, the darkness of it was heavy—cold, dirt, sickness, ignorance, and want, were the lords in waiting on the saintly presence—nobles of great power all of them; but most especially the last. Samples of a people that had undergone a terrible grinding and re-grinding in the mill, and certainly not in the fabulous mill which ground old people young, shivered at every corner, passed in and out at every doorway, looked from every window, fluttered in every vestige of a garment that the wind shook. The mill which had worked them down, was the mill that grinds young people old; the children had ancient faces and grave voices; and upon them, and upon the grown faces, and ploughed into every furrow of age and coming up afresh, was the sign, Hunger. It was prevalent everywhere. Hunger was pushed out of the tall houses, in the wretched clothing that hung upon poles and lines; Hunger was patched into them with straw and rag and wood and paper; Hunger was repeated in every fragment of the small modicum of firewood that the man sawed off; Hunger stared down from the smokeless chimneys, and started up from the filthy street that had no offal, among its refuse, of anything to eat. Hunger was the inscription on the baker's shelves, written in every small loaf of his scanty stock of bad bread; at the sausage shop, in every dead-dog preparation that was offered for sale. Hunger rattled its dry bones among the roasting chestnuts in the turned cylinder; Hunger was shred into atomies in every farthing porringer of husky chips of potato, fried with some reluctant drops of oil.

Its abiding-place was in all things fitted to it. A narrow, winding street, full of offence and stench, with other narrow winding streets diverging, all peopled by rags and nightcaps, and all smelling of rags and nightcaps, and all visible things with a brooding look upon them that looked ill. In the hunted air of the people there was yet some wild-beast thought of the possibility of turning at bay. Depressed and slinking though they were, eyes of fire were not wanting among them; nor compressed lips, white with what they suppressed, nor foreheads knitted into the likeness of the gallows-rope they mused about enduring, or inflicting. The trade signs (and they were almost as many as the shops) were all grim illustrations of Want. The butcher and the porkman painted up only the leanest scraps of meat; the baker, the coarsest of meagre loaves. The people rudely pictured as drinking in the wine-shops, croaked over

their scanty measures of thin wine and beer, and were glowering confidentially together. Nothing was represented in a flourishing condition, save tools and weapons; but the cutler's knives and axes were sharp and bright, the smith's hammers were heavy, and the gun-maker's stock was murderous. The crippling stones of the pavement, with their many little reservoirs of mud and water, had no footways, but broke off abruptly at the doors. The kennel, to make amends, ran down the middle of the street—when it ran at all; which was only after heavy rains, and then it ran, by many eccentric fits, into the houses. Across the streets, at wide intervals, one clumsy lamp was slung by a rope and pulley; at night, when the lamplighter had let these down, and lighted, and hoisted them again, a feeble grove of dim wicks swung in a sickly manner overhead, as if they were at sea. Indeed, they were at sea, and the ship and crew were in peril of tempest.

For the time was to come, when the gaunt scarecrows of that region should have watched the lamplighter, in their idleness and hunger, so long, as to conceive the idea of improving on his method, and hauling up men by those ropes and pulleys, to flare upon the darkness of their condition. But the time was not come yet; and every wind that blew over France shook the rags of the scarecrows in vain, for the birds, fine of song and feather, took no warning.

Tale of Two Cities, Chap. 5.

HUSBANDS—A tea-party opinion of.

"Before I'd let a man order me about as Quilp orders her," said Mrs. George; "before I'd consent to stand in awe of a man as she does of him, I'd—I'd kill myself, and write a letter first to say he did it!"—*Old Curiosity Shop, Chap. 4.*

HUSBANDS—Mrs. Jiniwin's treatment of.

All the ladies then sighed in concert, shook their heads gravely, and looked at Mrs. Quilp as at a martyr.

"Ah!" said the spokeswoman, "I wish you'd give her a little of your advice, Mrs. Jiniwin,"—Mrs. Quilp had been a Miss Jiniwin, it should be observed—"nobody knows better than you, ma'am, what us women owe to ourselves."

"Owe indeed, ma'am!" replied Mrs. Jiniwin. "When my poor husband, her dear father, was alive, if he had ever ventur'd a cross word to me, I'd have —" the good old lady did not finish the sentence, but she twisted off the head of a shrimp with a vindictiveness which seemed to imply that the action was in some degree a substitute for words. In this light it was clearly understood by the other party, who immediately replied with great approbation, "You quite enter into my feelings, ma'am, and it's just what I'd do myself."—*Old Curiosity Shop, Chap. 4.*

HUSBAND—A surly.

"Is it a chilling thing to have one's husband sulking and falling asleep directly he comes home—to have him freezing all one's warm-heartedness, and throwing cold water over the fireside?"—*Barnaby Rudge, Chap. 7.*

HUSBAND—Pott, the subjugated.

"Upon my word, sir," said the astonished Mrs. Pott, stooping to pick up the paper. "Upon my word, sir!"

Mr. Pott winced beneath the contemptuous gaze of his wife. He had made a desperate struggle to screw up his courage, but it was fast coming unscrewed again.

There appears nothing very tremendous in this little sentence, "Upon my word, sir," when it comes to be read; but the tone of voice in which it was delivered, and the look that accompanied it, both seeming to bear reference to some revenge to be thereafter visited upon the head of Pott, produced their full effect upon him. The most unskillful observer could have detected in his troubled countenance, a readiness to resign his Wellington boots to any efficient substitute who would have consented to stand in them at that moment.

Pott looked very frightened. It was time to finish him.

"And now," sobbed Mrs. Pott, "now, after all, to be treated in this way; to be reproached and insulted in the presence of a third party, and that party almost a stranger. But I will not submit to it! Goodwin," continued Mrs. Pott, raising herself in the arms of her attendant, "my brother, the Lieutenant, shall interfere. I'll be separated, Goodwin!"

"It would certainly serve him right, ma'am," said Goodwin.

Whatever thoughts the threat of a separation might have awakened in Mr. Pott's mind, he forebore to give utterance to them, and contented himself by saying, with great humility:

"My dear, will you hear me?"

A fresh train of sobs was the only reply, as Mrs. Pott grew more hysterical, requested to be informed why she was ever born, and required sundry other pieces of information of a similar description.—*Pickwick, Chap. 18.*

HYPOCRITES—Their moral book-keeping.

There are some men who, living with the one object of enriching themselves, no matter by what means, and being perfectly conscious of the baseness and rascality of the means which they will use every day towards this end, affect nevertheless—even to themselves—a high tone of moral rectitude, and shake their heads and sigh over the depravity of the world. Some of the craftiest scoundrels that ever walked this earth, or rather—for walking implies, at least, an erect position and the bearing of a man—that ever crawled and crept through life by its dirtiest and narrowest ways, will gravely jot down in diaries the events of every day, and keep a regular debtor and creditor account with Heaven, which shall always show a floating balance in their own favor. Whether this is a gratuitous (the only gratuitous) part of the falsehood and trickery of such men's lives, or whether they really hope to cheat Heaven itself, and lay up treasure in the next world by the same process which has enabled them to lay up treasure in this—not to question how it is, so it is. And, doubtless, such book-keeping (like certain autobiographies which have enlightened the world) cannot fail to prove serviceable, in the one respect of sparing the recording Angel some time and labor.—*Nicholas Nickleby, Chap. 44.*

HYPOCRITE—The.

Mr. Carker the Manager rose with the lark, and went out walking in the summer day. His

meditations—and he meditated with contracted brows while he strolled along—hardly seemed to soar as high as the lark, or to mount in that direction; rather they kept close to their nest upon the earth, and looked about, among the dust and worms. But there was not a bird in the air, singing unseen, farther beyond the reach of human eye than Mr. Carker's thoughts. He had his face so perfectly under control, that few could say more, in distinct terms, of its expression, than that it smiled or that it pondered. It pondered now, intently. As the lark rose higher, he sank deeper in thought. As the lark poured out her melody clearer and stronger, he fell into a graver and profounder silence. At length when the lark came headlong down, with an accumulating stream of song, and dropped among the green wheat near him, rippling in the breath of the morning like a river, he sprang up from his reverie, and looked around with a sudden smile, as courteous and as soft as if he had had numerous observers to propitiate; nor did he relapse, after being thus awakened; but clearing his face, like one who bethought himself that it might otherwise wrinkle and tell tales, went smiling on, as if for practice.

Dombey & Son, Chap. 27.

HYPOCRISY AND CONCEIT.

Mere empty-headed conceit excites our pity, but ostentatious hypocrisy awakens our disgust.

Sketches of Couples.

HYPOCRISY.

"You see," he continued, with a smile, and softly laying his velvet hand, as a cat might have laid its sheathed claws, on Mr. Dombey's arm.

Mr. Carker bowed his head, and rising from the table, and standing thoughtfully before the fire, with his hands to his smooth chin, looked down at Mr. Dombey with the evil slyness of some monkish carving, half human and half brute; or like a leering face on an old waterspout.—*Dombey & Son, Chap. 42.*

HYPOCRITES—Mr. Weller's opinion of clerical.

Mr. Weller smoked for some minutes in silence, and then resumed:

"The worst o' these here shepherds is, my boy, that they reg'larly turns the heads of all the young ladies about here. Lord bless their little hearts, they thinks it's all right, and don't know no better; but they're the wictims o' gammon, Samivel, they're the wictims o' gammon."

"I s'pose they are," said Sam.

"Nothin' else," said Mr. Weller, shaking his head gravely; "and wot aggrawates me, Samivel, is to see 'em a wastin' all their time and labor in making clothes for copper-colored people as don't want 'em, and taking no notice of flesh-colored Christians as do. If I'd my vay, Samivel, I'd just stick some o' these here lazy shepherds behind a heavy wheelbarrow, and run 'em up and down a fourteen-inch-wide plank all day. That 'ud shake the nonsense out of 'em, if anythin' would."

Mr. Weller having delivered this gentle recipe with strong emphasis, eked out by a variety of nods and contortions of the eye, emptied his glass at a draught, and knocked the ashes out of his pipe, with native dignity.

Pickwick, Chap. 27.

HYPOCRITE—Pecksniff as a.

It was a special quality, among the many admirable qualities possessed by Mr. Pecksniff, that the more he was found out, the more hypocrisy he practised. Let him be discomfited in one quarter, and he refreshed and recompensed himself by carrying the war into another. If his workings and windings were detected by A, so much the greater reason was there for practising without loss of time on B, if it were only to keep his hand in. He had never been such a saintly and improving spectacle to all about him, as after his detection by Thomas Pinch. He had scarcely ever been at once so tender in his humanity, and so dignified and exalted in his virtue, as when young Martin's scorn was fresh and hot upon him.

Having this large stock of superfluous sentiment and morality on hand, which must positively be cleared off at any sacrifice, Mr. Pecksniff no sooner heard his son-in-law announced, than he regarded him as a kind of wholesale or general order, to be immediately executed.

Martin Chuzzlewit, Chap. 44.

It would be no description of Mr. Pecksniff's gentleness of manner to adopt the common parlance, and say, that he looked at this moment as if butter wouldn't melt in his mouth. He rather looked as if any quantity of butter might have been made out of him, by churning the milk of human kindness, as it spouted upwards from his heart.—*Martin Chuzzlewit, Chap. 3.*

HYPOCRITE—Gullp's description of a.

"This Kit is one of your honest people; one of your fair characters; a prowling, prying hound; a hypocrite; a double-faced, white-livered, sneaking spy; a crouching cur to those that feed and coax him, and a barking, yelping dog to all besides."

Old Curiosity Shop, Chap. 51.

HYPOCHONDRIACS.

Both Mr. and Mrs. Merrywinkle wear an extraordinary quantity of flannel, and have a habit of putting their feet in hot water to an unnatural extent. They indulge in chamomile tea and such-like compounds, and rub themselves on the slightest provocation with camphorated spirits and other lotions applicable to mumps, sore-throat, rheumatism, or lumbago.

Mr. Merrywinkle's leaving home to go to business on a damp or wet morning is a very elaborate affair. He puts on wash-leather socks over his stockings, and India-rubber shoes above his boots, and wears under his waistcoat a cuirass of hare-skin. Besides these precautions, he winds a thick shawl round his throat, and blocks up his mouth with a large silk handkerchief. Thus accoutred, and furnished besides with a great-coat and umbrella, he braves the dangers of the streets; travelling in severe weather at a gentle trot, the better to preserve the circulation, and bringing his mouth to the surface to take breath but very seldom, and with the utmost caution. His office door opened, he shoots past his clerk at the same pace, and diving into his own private room, closes the door, examines the window-fastenings, and gradually unrobes himself; hanging his pocket-handkerchief on the fender to air, and determining to write to the newspapers about the fog, which, he says, "has

really got to that pitch that it is quite unbearable."

Our readers may rest assured of the accuracy of these general principles:—that all couples who coddle themselves are selfish and slothful—that they charge upon every wind that blows, every rain that falls, and every vapor that hangs in the air, the evils which arise from their own imprudence or the gloom which is engendered in their own tempers—and that all men and women, in couples or otherwise, who fall into exclusive habits of self-indulgence, and forget their natural sympathy and close connection with everybody and everything in the world around them, not only neglect the first duty of life, but, by a happy retributive justice, deprive themselves of its truest and best enjoyment.

Sketches of Couples.

HYPOCHONDRIAC—Mr. Gobler, the.

"It's rather singular," continued Mrs. Tibbs, with what was meant for a most bewitching smile, "that we have a gentleman now with us, who is in a very delicate state of health—a Mr. Gobler—His apartment is the back drawing-room."

"The next room?" inquired Mrs. Bloss.

"The next room," repeated the hostess.

"How very promiscuous!" ejaculated the widow.

"He hardly ever gets up," said Mrs. Tibbs in a whisper.

"Lor!" cried Mrs. Bloss, in an equally low tone.

"And when he is up," said Mrs. Tibbs, "we never can persuade him to go to bed again."

"Dear me!" said the astonished Mrs. Bloss, drawing her chair nearer Mrs. Tibbs. "What is his complaint?"

"Why, the fact is," replied Mrs. Tibbs, with a most communicative air, "he has no stomach whatever."

"No what?" inquired Mrs. Bloss, with a look of the most indescribable alarm.

"No stomach," repeated Mrs. Tibbs, with a shake of the head.

"Lord bless us! what an extraordinary case!" gasped Mrs. Bloss, as if she understood the communication in its literal sense, and was astonished at a gentleman without a stomach finding it necessary to board anywhere.

"When I say he has no stomach," explained the chatty little Mrs. Tibbs, "I mean that his digestion is so much impaired, and his interior so deranged, that his stomach is not of the least use to him—in fact, it's an inconvenience."

"Never heard such a case in my life!" exclaimed Mrs. Bloss. "Why, he's worse than I am."—*Tales, Chap. 1.*

I

IDEAS—A flow of.

"Ah," said Sam, "what a pleasant chap he is."

"Ain't he?" replied Mr. Muzzle.

"So much humor," said Sam.

"And such a man to speak," said Mr. Muzzle. "How his ideas flow, don't they?"

"Wonderful," replied Sam; "they comes a pouring out, knocking each other's heads so fast, that they seems to stun one another; you hardly know what he's arter, do you?"

Pickwick, Chap. 25.

IDEAS—Mr. Willet's cooking process.

Although it was hot summer weather, Mr. Willet sat close to the fire. He was in a state of profound cogitation, with his own thoughts, and it was his custom at such times to stew himself slowly, under the impression that that process of cookery was favorable to the melting out of his ideas, which, when he began to simmer, sometimes oozed forth so copiously as to astonish even himself.

And this dim ray of light did so diffuse itself within him, and did so kindle up and shine, that at last he had it as plainly and visibly before him as the blaze by which he sat: and fully persuaded that he was the first to make the discovery, and that he had started, hunted down, fallen upon, and knocked on the head, a perfectly original idea, which had never presented itself to any other man, alive or dead, he laid down his pipe, rubbed his hands, and chuckled audibly.—*Barnaby Rudge, Chap. 78.*

IDEA—A "penned up."

But her abiding reliance was on Mr. Dick. That man had evidently an idea in his head, she said; and if he could once pen it up into a corner, which was his great difficulty, he would distinguish himself in some extraordinary manner.

David Copperfield, Chap. 45.

IDEAS—The association of.

We have all some experience of a feeling, that comes over us occasionally, of what we are saying and doing having been said and done before, in a remote time—of our having been surrounded, dim ages ago, by the same faces, objects, and circumstances—of our knowing perfectly what will be said next, as if we suddenly remembered it!

David Copperfield, Chap. 39.

IDLE LIFE—An.

Sir Leicester is content enough that the iron-master should feel that there is no hurry there; there, in that ancient house, rooted in that quiet park, where the ivy and the moss have had time to mature, and the gnarled and warted elms, and the umbrageous oaks, stand deep in the fern and leaves of a hundred years; and where the sun-dial on the terrace has dumbly recorded for centuries that Time, which was as much the property of every Dedlock—while he lasted—as the house and lands.—*Bleak House, Chap. 28.*

IDLERS—City.

We never were able to agree with Sterne in pitying the man who could travel from Dan to Beersheba, and say that all was barren; we have not the slightest commiseration for the man who can take up his hat and stick, and walk from Covent Garden to St. Paul's Churchyard, and back, into the bargain, without deriving some amusement—we had almost said instruction—from his perambulation. And yet

there are such beings: we meet them every day. Large black stocks and light waistcoats, jet canes and discontented countenances, are the characteristics of the race; other people brush quickly by you, steadily plodding on to business, or cheerfully running after pleasure. These men linger listlessly past, looking as happy and animated as a policeman on duty. Nothing seems to make an impression on their minds: nothing short of being knocked down by a porter, or run over by a cab, will disturb their equanimity. You will meet them on a fine day in any of the leading thoroughfares: peep through the window of a west-end cigar-shop in the evening, if you can manage to get a glimpse between the blue curtains which intercept the vulgar gaze, and you see them in their only enjoyment of existence. There they are, lounging about, on round tubs and pipe-boxes, in all the dignity of whiskers and gilt watch-guards; whispering soft nothings to the young lady in amber, with the large ear rings, who, as she sits behind the counter in a blaze of adoration and gas-light, is the admiration of all the female servants in the neighborhood, and the envy of every milliner's apprentice within two miles round.

Sketches (Scenes), Chap. 3.

IMAGINATION—A starved.

Struggling through the dissatisfaction of her face, there was a light with nothing to rest upon, a fire with nothing to burn, a starved imagination keeping life in itself somehow, which brightened its expression. Not with the brightness natural to cheerful youth, but with uncertain, eager, doubtful flashes, which had something painful in them, analogous to the changes on a blind face groping its way.

Hard Times, Book I., Chap. 3.

IMPERTINENCE—Rebuked.

"He is a runaway rogue and a vagabond, that's what he is, in English."

"It's all the same to me what he is or what he is not, whether in English or whether in French," retorted Mr. E. W. B. Childers, facing about. "I am telling your friend what's the fact; if you don't like to hear it, you can avail yourself of the open air. You give it mouth enough, you do; but give it mouth in your own building at least," remonstrated E. W. B., with stern irony. "Don't give it mouth in this building, till you're called upon. You have got some building of your own, I dare say, now?"

"Perhaps so," replied Mr. Bounderby, rattling his money and laughing.

"Then give it mouth in your own building, will you, if you please?" said Childers. "Because this isn't a strong building, and too much of you might bring it down!"

Hard Times, Book I., Chap. 6.

IMPRESSIONS OF PEOPLE—The first.

In real life the peculiarities and oddities of a man who has anything whimsical about him, generally impress us first, and it is not until we are better acquainted with him that we usually begin to look below these superficial traits, and to know the better part of him.

Pickwick, Preface.

IMPOSTORS—Social.

"You are genuine also."

"Thank you for the compliment," said Clennam, ill at ease; "you are too, I hope?"

"So, so," rejoined the other. "To be candid with you, tolerably. I am not a great impostor. Buy one of my pictures, and I assure you, in confidence, it will not be worth the money. Buy one of another man's—any great professor who beats me hollow—and the chances are that the more you give him, the more he'll impose upon you. They all do it."

"All painters?"

"Painters, writers, patriots, all the rest who have stands in the market. Give almost any man I know, ten pounds, and he will impose upon you to a corresponding extent; a thousand pounds—to a corresponding extent; ten thousand pounds—to a corresponding extent. So great the success, so great the imposition. But what a capital world it is!" cried Gowan with warm enthusiasm. "What a jolly, excellent loveable world it is!"

Little Dorrit, Book I., Chap. 26.

IMPUDENCE AND CREDULITY—As passports.

Impudence and the marvellous are pretty sure passports to any society.—*Tales, Chap. 7.*

INCOMPREHENSIBILITY—The compound interest of.

As nobody on the face of the earth could be more incapable of explaining any single item in the heap of confusion than the debtor himself, nothing comprehensible could be made of his case. To question him in detail, and endeavor to reconcile his answers; to closet him with accountants and sharp practitioners, learned in the wiles of insolvency and bankruptcy: was only to put the case out at compound interest of incomprehensibility.

Little Dorrit, Book I., Chap. 6.

INDECISION—Of character.

To be in the halting state of Mr. Henry Gowan; to have left one of two Powers in disgust, to want the necessary qualifications for finding promotion with another, and to be loitering moodily about on neutral ground, cursing both; is to be in a situation unwholesome for the mind, which time is not likely to improve. The worst class of sum worked in the every-day world, is cyphered by the diseased arithmeticians who are always in the rule of Subtraction as to the merits and successes of others, and never in Addition as to their own.

The habit, too, of seeking some sort of recompense in the discontented boast of being disappointed, is a habit fraught with degeneracy. A certain idle carelessness and recklessness of consistency soon comes of it. To bring deserving things down by setting undeserving things up, is one of its perverted delights; and there is no playing fast and loose with the truth, in any game, without growing the worse for it.—*Little Dorrit, Book II., Chap. 6.*

INDECISION—Of character (Sparkler).

He had no greater will of his own than a boat has when it is towed by a steam-ship; and he followed his cruel mistress through rough and smooth, on equally strong compulsion.

Little Dorrit, Book II., Chap. 14.

INDIFFERENCE.

A display of indifference to all the actions and passions of mankind was not supposed to be such a distinguished quality at that time, I think, as I have observed it to be considered since. I have known it very fashionable indeed. I have seen it displayed with such success, that I have encountered some fine ladies and gentlemen who might as well have been born caterpillars.—*David Copperfield*, Chap. 36.

INFLUENCES—Kind.

It is not possible to know how far the influence of any amiable, honest-hearted, duty-doing man flies out into the world; but it is very possible to know how it has touched one's self in going by, and I know right well that any good that intermixed itself with my apprenticeship came of plain, contented Joe, and not of restless, aspiring, discontented me.

Great Expectations, Chap. 14.

INTEREST AND CONVENIENCE.

"Our interest and convenience commonly oblige many of us to make professions that we cannot feel. We have partnerships of interest and convenience, friendships of interest and convenience, dealings of interest and convenience, marriages of interest and convenience, every day."—*Domby & Son*, Chap. 45.

INN—An English.

The Six Jolly Fellowship-Porters, already mentioned as a tavern of a dropsical appearance, had long settled down into a state of hale infirmity. In its whole constitution it had not a straight floor, and hardly a straight line; but it had outlasted, and clearly would yet outlast, many a better-trimmed building, many a sprucer public-house. Externally, it was a narrow, lopsided jumble of corpulent windows, heaped one upon another as you might heap as many toppling oranges, with a crazy wooden verandah impending over the water; indeed, the whole house, inclusive of the complaining flagstaff on the roof, impended over the water, but seemed to have got into the condition of a faint-hearted diver, who has paused so long on the brink that he will never go in at all.

The wood forming the chimney-pieces, beams, partitions, floors, and doors of the Six Jolly Fellowship-Porters, seemed in its old age fraught with confused memories of its youth. In many places it had become gnarled and riven, according to the manner of old trees; knots started out of it; and here and there it seemed to twist itself into some likeness of boughs. In this state of second childhood, it had an air of being in its own way garrulous about its early life. Not without reason was it often asserted by the regular frequenters of the Porters, that when the light shone full upon the grain of certain panels, and particularly upon an old corner cupboard of walnut-wood in the bar, you might trace little forests there, and tiny trees like the parent-tree, in full umbrageous leaf.

Our Mutual Friend, Book I., Chap. 6.

INN—An old (The Maypole).

Whether these, and many other stories of the like nature, were true or untrue, the Maypole was really an old house, a very old house, per-

haps as old as it claimed to be, and perhaps older, which will sometimes happen with houses of an uncertain, as with ladies of a certain, age. Its windows were old diamond-pane lattices, its floors were sunken and uneven, its ceilings blackened by the hand of time, and heavy with massive beams. Over the door-way was an ancient porch, quaintly and grotesquely carved; and here on summer evenings the more favored customers smoked and drank—ay, and sang many a good song too, sometimes—reposing on two grim-looking, high-backed settles, which, like the twin dragons of some fairy tale, guarded the entrance to the mansion.

In the chimneys of the disused rooms, swallows had built their nests for many a long year, and from earliest spring to latest autumn whole colonies of sparrows chirped and twittered in the eaves. There were more pigeons about the dreary stable-yard and out-buildings than anybody but the landlord could reckon up. The wheeling and circling flights of runts, fantails, tumblers, and pouters, were perhaps not quite consistent with the grave and sober character of the building, but the monotonous cooing, which never ceased to be raised by some among them all day long, suited it exactly, and seemed to lull it to rest. With its overhanging stories, drowsy little panes of glass, and front bulging out and projecting over the pathway, the old house looked as if it were nodding in its sleep. Indeed, it needed no very great stretch of fancy to detect in it other resemblances to humanity. The bricks of which it was built had originally been a deep dark red, but had grown yellow and discolored, like an old man's skin; the sturdy timbers had decayed like teeth; and here and there the ivy, like a warm garment to comfort it in its age, wrapped its green leaves closely round the time-worn walls.

It was a hale and hearty age though, still: and in the summer or autumn evenings, when the glow of the setting sun fell upon the oak and chestnut trees of the adjacent forest, the old house, partaking of its lustre, seemed their fit companion, and to have many good years of life in him yet.—*Barnaby Rudge*, Chap. 1.

INN—A roadside.

Indeed, The Tilted Wagon—as a cool establishment on the top of a hill, where the ground before the door was puddled with damp hoofs and trodden straw; where a scolding landlady slapped a moist baby (with one red sock on and one wanting) in the bar; where the cheese was cast aground upon a shelf, in company with a mouldy tablecloth and a green-handled knife, in a sort of cast-iron canoe; where the pale-faced bread shed tears of crumb over its shipwreck, in another canoe; where the family linen, half washed and half dried, led a public life of lying about; where everything to drink was drunk out of mugs, and everything else was suggestive of a rhyme to mugs—The Tilted Wagon, all these things considered, hardly kept its painted promise of providing good entertainment for Man and Beast.

Edwin Drood, Chap. 15.

INNS—Of Europe.

Next to the provincial Inns of France, with the great church-tower rising above the courtyard, the horse-bells jingling merrily up and

down the street beyond, and the clocks of all descriptions in all the rooms, which are never right, unless taken at the precise minute when, by getting exactly twelve hours too fast or too slow, they unintentionally become so. Away I went, next, to the lesser roadside Inns of Italy; where all the dirty clothes in the house (not in wear) are always lying in your ante-room; where the mosquitoes make a raisin pudding of your face in summer, and the cold bites it blue in winter; where you get what you can, and forget what you can't; where I should again like to be boiling my tea in a pocket-handkerchief dumpling, for want of a teapot. So to the old palace Inns and old monastery Inns, in towns and cities of the same bright country; with their massive quadrangular staircases, whence you may look from among clustering pillars high into the blue vault of Heaven; with their stately banqueting-rooms, and vast refectories; with their labyrinths of ghostly bedchambers, and their glimpses into gorgeous streets that have no appearance of reality or possibility. So to the close little Inns of the Malaria districts, with their pale attendants, and their peculiar smell of never letting in the air. So to the immense fantastic Inns of Venice, with the cry of the gondolier below, as he skims the corner; the grip of the watery odors on one particular little bit of the bridge of your nose (which is never released while you stay there); and the great bell of St. Mark's Cathedral tolling midnight. Next I put up for a minute at the restless Inns upon the Rhine, where your going to bed, no matter at what hour, appears to be the tocsin for everybody else's getting up; and where, in the table d'hôte room, at the end of the long table (with several Towers of Babel on it at the other end, all made of white plates), one knot of stoutish men, entirely dressed in jewels and dirt, and having nothing else upon them, *will* remain all night, clinking glasses, and singing about the river that flows and the grape that grows, and Rhine wine that beguiles, and Rhine woman that smiles, and hi drink drink my friend and ho drink drink my brother, and all the rest of it. I departed thence as a matter of course, to other German Inns, where all the eatables are sodden down to the same flavor, and where the mind is disturbed by the apparition of hot puddings, and boiled cherries, sweet and slab, at awfully unexpected periods of the repast. After a draught of sparkling beer from a foaming glass jug, and a glance of recognition through the windows of the student beer-houses at Heidelberg and elsewhere, I put out to sea for the Inns of America, with their four hundred beds apiece, and their eight or nine hundred ladies and gentlemen at dinner every day. Again I stood in the bar-rooms thereof, taking my evening cobbler, julep, sling, or cocktail. Again I listened to my friend the General—whom I had known for five minutes, in the course of which period he had made me intimate for life with two Majors, who again had made me intimate for life with three Colonels, who again had made me brother to twenty-two civilians—again, I say, I listened to my friend the General, leisurely expounding the resources of the establishment, as to gentlemen's morning-room, sir; ladies' morning-room, sir; gentlemen's evening-room, sir; ladies' evening-room, sir; ladies' and gentlemen's evening reuniting-room, sir; music-room,

sir; reading-room, sir; over four hundred sleeping-rooms, sir; and the entire planned and fitted within twelve calendar months from the first clearing off of the old encumbrances on the plot, at a cost of five hundred thousand dollars, sir. Again I found, as to my individual way of thinking, that the greater, the more gorgeous, and the more dollarous the establishment was, the less desirable it was. Nevertheless, again I drank my cobbler, julep, sling, or cocktail, in all good-will, to my friend the General, and my friends the Majors, Colonels, and civilians all; full well knowing that, whatever little motes my beamy eyes may have descried in theirs, they belong to a kind, generous, large-hearted, and great people.—*The Holly Tree.*

INN—Memories of an old.

Or take any other of the numerous travelling instances in which, with more time at your disposal, you are, have been, or may be, equally ill-served. Take the old-established Bull's Head, with its old-established knife-boxes on its old-established side-boards, its old-established flue under its old-established four-post bedsteads in its old-established airless rooms, its old-established frowziness up-stairs and down-stairs, its old-established cookery, and its old-established principles of plunder. Count up your injuries, in its side-dishes of ailing sweetbreads in white poultices, of apothecaries' powders in rice for curry, of pale stewed bits of calf ineffectually relying for an adventitious interest on forcemeat balls. You have had experience of the old-established Bull's Head's stringy fowls, with lower extremities like wooden legs sticking up out of the dish; of its cannibalistic boiled mutton, gushing horribly among its capers, when carved; of its little dishes of pastry,—roofs of spermaceti ointment erected over half an apple or four gooseberries. Well for you if you have yet forgotten the old-established Bull's Head's fruity port; whose reputation was gained solely by the old-established price the Bull's Head put upon it, and by the old-established air with which the Bull's Head set the glasses and D'Oyleys on, and held that Liquid Gout to the three-and-sixpenny wax-candle, as if its old-established color hadn't come from the dyer's.

Uncommercial Traveller, Chap. 6.

INN—Scenes in an.

If the Dodo were only a gregarious bird—if it had only some confused idea of making a comfortable nest—I could hope to get through the hours between this and bed-time, without being consumed by devouring melancholy. But the Dodo's habits are all wrong. It provides me with a trackless desert of sitting-room, with a chair for every day in the year, a table for every month, and a waste of sideboard where a lonely China vase pines in a corner for its mate long departed, and will never make a match with the candlestick in the opposite corner if it live till Doomsday. The Dodo has nothing in the larder. Even now, I behold the boots returning with my sole in a piece of paper; and with that portion of my dinner, the Boots, perceiving me at the blank bow window, slaps his leg as he comes across the road, pretending it is something else. The Dodo excludes the outer air. When I mount up to my bed-room, a smell of closeness and flue gets lazily up my nose like

sleepy snuff. The loose little bits of carpet writhe under my tread, and take wormy shapes. I don't know the ridiculous man in the looking-glass, beyond having met him once or twice in a dish-cover—and I can never shave *him* tomorrow morning! The Dodo is narrow-minded as to towels; expects me to wash on a freemason's apron without the trimming: when I ask for soap, gives me a stony-hearted something white, with no more lather in it than the Elgin marbles. The Dodo has seen better days, and possesses interminable stables at the back—silent, grass-grown, broken-windowed, horseless.

This mournful bird can fry a sole, however, which is much. Can cook a steak, too, which is more. I wonder where it gets its Sherry! If I were to send my pint of wine to some famous chemist to be analyzed, what would it turn out to be made of? It tastes of pepper, sugar, bitter almonds, vinegar, warm knives, any flat drink, and a little brandy. Would it unman a Spanish exile by reminding him of his native land at all? I think not. If there really be any townspeople out of the churchyards, and if a caravan of them ever do dine, with a bottle of wine per man, in this desert of the Dodo, it must make good for the doctor next day!

Where was the waiter born? How did he come here? Has he any hope of getting away from here? Does he ever receive a letter, or take a ride upon the railway, or see anything but the Dodo? Perhaps he has seen the Berlin Wool. He appears to have a silent sorrow on him, and it may be that. He clears the table; draws the dingy curtains of the great bow window, which so unwillingly consent to meet, that they must be pinned together; leaves me by the fire with my pint decanter, and a little thin funnel-shaped wine-glass, and a plate of pale biscuits—in themselves engendering desperation.

No book, no newspaper! I left the Arabian Nights in the railway carriage, and have nothing to read but Bradshaw, and "that way madness lies." Remembering what prisoners and shipwrecked mariners have done to exercise their minds in solitude, I repeat the multiplication table, the pence table, and the shilling table: which are all the tables I happen to know. What if I write something? The Dodo keeps no pens but steel pens; and those I always stick through the paper, and can turn to no other account.—*A Plated Article. Reprinted Pieces.*

INN—An unwholesome.

"I mean to say, you two gentlemen, which I hope as you gets your elths in this close spot? For the present may be a very good inn, according to London opinions," said Joe, confidentially, "and I believe its character do stand i; but I wouldn't keep a pig in it myself—not in the case that I wished him to fatten wholesome, and to eat with a meller flavor on him."

Great Expectations, Chap. 27.

INN—An ancient apartment.

It had such a prescriptive, stiff-necked, long-established, solemn, elderly air. I glanced about the room, which had had its sanded floor sanded, no doubt, in exactly the same manner when the chief waiter was a boy—if he ever was a boy, which appeared improbable—and at the shining tables, where I saw myself reflected,

in unruffled depths of old mahogany—and at the lamps, without a flaw in their trimming or cleaning; and at the comfortable green curtains, with their pure brass rods, snugly enclosing the boxes; and at the two large coal fires, brightly burning; and at the rows of decanters, hurly as if with the consciousness of pipes of expensive old port wine below; and both England, and the law, appeared to me to be very difficult indeed to be taken by storm. I went up to my bed-room to change my wet clothes; and the vast extent of that old wainscotted apartment (which was over the archway leading to the inn, I remember), and the sedate immensity of the four-post bedstead, and the indomitable gravity of the chests of drawers, all seemed to unite in sternly frowning on the fortunes of Traddles, or on any such daring youth.

David Copperfield, Chap. 59.

INN—Room in an.

The Concord bed-chamber being always assigned to a passenger by the mail, and passengers by the mail being always heavily wrapped up from head to foot, the room had the odd interest for the establishment of the Royal George, that although but one kind of man was seen to go into it, all kinds and varieties of men came out of it.—*Tale of Two Cities, Chap. 4.*

Inn—A wayside.

At such a time, one little roadside inn, snugly sheltered behind a great elm-tree, with a rare seat for idlers encircling its capacious bole, addressed a cheerful front towards the traveller, as a house of entertainment ought, and tempted him with many mute but significant assurances of a comfortable welcome. The ruddy sign-board perched up in the tree, with its golden letters winking in the sun, ogled the passer-by, from among the green leaves, like a jolly face, and promised good cheer. The horse-trough, full of clear fresh water, and the ground below it sprinkled with droppings of fragrant hay, made every horse that passed prick up his ears. The crimson curtains in the lower rooms, and the pure white hangings in the little bed-chambers above, beckoned, Come in! with every breath of air. Upon the bright green shutters, there were golden legends about beer and ale, and neat wines, and good beds; and an affecting picture of a brown jug frothing over at the top. Upon the window-sills were flowering plants in bright red pots, which made a lively show against the white front of the house; and in the darkness of the doorway there were streaks of light, which glanced off from the surfaces of bottles and tankards.

Battle of Life, Chap. 3.

INNOCENCE—The affectation of advice of Mr. Bucket.

"Now, Miss Summerson, I'll give you a piece of advice that your husband will find useful when you are happily married and have got a family about you. Whenever a person says to you that they are as innocent as can be in all concerning money, look well after your own money, for they are dead certain to collar it, if they can. Whenever a person proclaims to you 'In worldly matters I'm a child,' you consider that that person is only a-crying off from being held accountable, and that you have got that per-

son's number, and it's Number One. Now, I am not a poetical man myself, except in a vocal way, when it goes round a company, but I'm a practical one, and that's my experience. So's this rule. Fast and loose in one thing. Fast and loose in everything. I never knew it fail."

Bleak House, Chap. 57.

INNOCEENCE—And guilt.

It was a curious contrast to see how the timid country girl shrunk through the crowd that hurried up and down the streets, giving way to the press of people, and clinging closely to Ralph, as though she feared to lose him in the throng; and how the stern and hard-featured man of business went doggedly on, elbowing the passengers aside, and now and then exchanging a gruff salutation with some passing acquaintance, who turned to look back upon his pretty charge, with looks expressive of surprise, and seemed to wonder at the ill-assorted companionship. But it would have been a stranger contrast still, to have read the hearts that were beating side by side; to have laid bare the gentle innocence of the one, and the rugged villany of the other; to have hung upon the guileless thoughts of the affectionate girl, and been amazed that, among all the wily plots and calculations of the old man, there should not be one word or figure denoting thought of death or of the grave. But so it was; and stranger still—though this is a thing of every day—the warm young heart palpitated with a thousand anxieties and apprehensions, while that of the old worldly man lay rusting in its cell, beating only as a piece of cunning mechanism, and yielding no one throb of hope, or fear, or love, or care, for any living thing.

Nicholas Nickleby, Chap. 10.

INNOCENT OFFENDERS—Public injustice to.

Let moralists and philosophers say what they may, it is very questionable whether a guilty man would have felt half as much misery that night, as Kit did, being innocent. The world, being in the constant commission of vast quantities of injustice, is a little too apt to comfort itself with the idea that if the victim of its falsehood and malice have a clear conscience, he cannot fail to be sustained under his trials, and somehow or other to come right at last; "in which case," say those who have hunted him down, "—though we certainly don't expect it—nobody will be better pleased than we." Whereas, the world would do well to reflect, that injustice is in itself, to every generous and properly constituted mind, an injury, of all others the most insufferable, the most torturing, and the most hard to bear; and that many clear consciences have gone to their account elsewhere, and many sound hearts have broken, because of this very reason; the knowledge of their own deserts only aggravating their sufferings, and rendering them the less endurable.

Old Curiosity Shop, Chap. 61.

INNOCENT—Hasty judgment of the.

To this indictment, Christopher Nubbles, in a low and trembling voice, pleaded Not Guilty: and here, let those who are in the habit of forming hasty judgments from appearances, and who would have had Christopher, if innocent, speak out very strong and loud, observe, that confine-

ment and anxiety will subdue the stoutest hearts; and that to one who has been close shut up, though it be only for ten or eleven days, seeing but stone walls and a very few stony faces, the sudden entrance into a great hall filled with life, is a rather disconcerting and startling circumstance. To this it must be added, that life in a wig is, to a large class of people, much more terrifying and impressive than life with its own head of hair.

Old Curiosity Shop, Chap. 63.

INQUISITIVENESS—A cure for spasms.

"Well, sir," returns Mr. Snagsby, "you see my little woman is—not to put too fine a point upon it—inquisitive. She's inquisitive. Poor little thing, she's liable to spasms, and it's good for her to have her mind employed. In consequence of which she employs it—I should say upon every individual thing she can lay hold of, whether it concerns her or not—especially not. My little woman has a very active mind, sir."

Bleak House, Chap. 22.

INQUISITION—The tortures of the.

A few steps brought us to the Cachots, in which the prisoners of the Inquisition were confined for forty-eight hours after their capture, without food or drink, that their constancy might be shaken, even before they were confronted with their gloomy judges. The day has not got in there yet. They are still small cells, shut in by four unyielding, close, hard walls; still profoundly dark; still massively doored and fastened, as of old.

Goblin, looking back as I have described, went softly on into a vaulted chamber, now used as a store-room: once the chapel of the Holy Office. The place where the tribunal sat was plain. The platform might have been removed but yesterday. Conceive the parable of the Good Samaritan having been painted on the wall of one of these Inquisition chambers! But it was, and may be traced there yet.

High up in the jealous wall, are niches where the faltering replies of the accused were heard and noted down. Many of them had been brought out of the very cell we had just looked into, so awfully; along the same stone passage. We had trodden in their very footsteps.

I am gazing round me, with the horror that the place inspires, when Goblin clutches me by the wrist, and lays, not her skinny finger, but the handle of a key, upon her lip. She invites me, with a jerk, to follow her. I do so. She leads me out into a room adjoining—a rugged room, with a funnel-shaped, contracting roof, open at the top, to the bright day. I ask her what it is. She folds her arms, leers hideously, and stares. I ask again. She glances round, to see that all the little company are there; sits down upon a mound of stones; throws up her arms, and yells out, like a fiend, "La Salle de la Question!"

The Chamber of Torture! And the roof was made of that shape to stifle the victim's cries! Oh Goblin, Goblin, let us think of this awhile, in silence. Peace, Goblin! Sit with your short arms crossed on your short legs, upon that heap of stones, for only five minutes, and then flame out again.

Minutes! Seconds are not marked upon the Palace clock, when, with her eyes flashing fire,

Goblin is up, in the middle of the chamber, describing, with her sunburnt arms, a wheel of heavy blows. Thus it ran round! cries Goblin. Mash, mash, mash! An endless routine of heavy hammers. Mash, mash, mash! upon the sufferer's limbs. See the stone trough! says Goblin. For the water torture! Gurgles, swill, bloat, burst, for the Redeemer's honor! Suck the bloody rag, deep down into your unbelieving body, Heretic, at every breath you draw! And when the executioner plucks it out, reeking with the smaller mysteries of God's own Image, know us for His chosen servants, true believers in the Sermon on the Mount, elect disciples of Him who never did a miracle but to heal: who never struck a man with palsy, blindness, deafness, dumbness, madness, or any one affliction of mankind; and never stretched His blessed hand out, but to give relief and ease.

See! cries Goblin. There the furnace was. There they made the irons red-hot. Those holes supported the sharp stake, on which the tortured persons hung poised; dangling with their whole weight from the roof. "But;" and Goblin whispers this; "Monsieur has heard of this tower? Yes? Let Monsieur look down, then!"

A cold air, laden with an earthy smell, falls upon the face of Monsieur; for she has opened, while speaking, a trap-door in the wall. Monsieur looks in. Downward to the bottom, upward to the top, of a steep, dark, lofty tower: very dismal, very dark, very cold. The Executioner of the Inquisition, says Goblin, edging in her head to look down also, flung those who were past all further torturing, down here. "But look! does Monsieur see the black stains on the wall?" A glance, over his shoulder, at Goblin's keen eye, shows Monsieur—and would, without the aid of the directing-key—where they are. "What are they?" "Blood!"

In October, 1791, when the Revolution was at its height here, sixty persons; men and women ("and priests," says Goblin, "priests"), were murdered, and hurled, the dying and the dead, into this dreadful pit, where a quantity of quicklime was tumbled down upon their bodies. Those ghastly tokens of the massacre were soon no more; but while one stone of the strong building in which the deed was done, remains upon another, there they will lie in the memories of men, as plain to see as the splashing of their blood upon the wall is now.

Was it a portion of the great scheme of Retribution, that the cruel deed should be committed in this place! That a part of the atrocities and monstrous institutions, which had been, for scores of years, at work, to change men's nature, should, in its last service, tempt them with the ready means of gratifying their furious and beastly rage! Should enable them to show themselves, in the height of their frenzy, no worse than a great, solemn, legal establishment, in the height of its power! No worse! Much better. They used the Tower of the Forgotten, in the name of Liberty—their liberty; an earth-born creature, nursed in the black mud of the Bastille moats and dungeons, and necessarily betraying many evidences of its unwholesome bringing-up—but the Inquisition used it in the name of Heaven.

Goblin's finger is lifted; and she steals out

again, into the Chapel of the Holy Office. She stops at a certain part of the flooring. Her great effect is at hand. She waits for the rest. She darts at the brave Courier, who is explaining something; hits him a sounding rap on the hat with the largest key; and bids him be silent. She assembles us all round a little trap-door in the floor, as round a grave. "Voilà!" she darts down at the ring, and flings the door open with a crash, in her goblin energy, though it is no light weight. "Voilà les oubliettes! Voilà les oubliettes! Subterranean! Frightful! Black! Terrible! Deadly! Les oubliettes de l'Inquisition!"

My blood ran cold, as I looked from Goblin, down into the vaults, where these forgotten creatures, with recollections of the world outside—of wives, friends, children, brothers—starved to death, and made the stones ring with their unavailing groans. But the thrill I felt on seeing the accursed wall below, decayed and broken through, and the sun shining in through its gaping wounds, was like a sense of victory and triumph. I felt exalted with the proud delight of living, in these degenerate times, to see it. As if I were the hero of some high achievement! The light in the doleful vaults was typical of the light that has streamed in on all persecution in God's name, but which is not yet at its noon! It cannot look more lovely to a blind man newly restored to sight, than to a traveller who sees it, calmly and majestically, treading down the darkness of that Infernal Well.

Pictures from Italy.

INTELLECT—Blighted by cruelty.

To prepare the mind for such a heavy sleep, its growth must be stopped by rigor and cruelty in childhood; there must be years of misery and suffering, lightened by no ray of hope; the chords of the heart, which beat a quick response to the voice of gentleness and affection, must have rusted and broken in their secret places, and bear the lingering echo of no old word of love or kindness. Gloomy, indeed, must have been the short day, and dull the long, long twilight, preceding such a night of intellect as his.

Nicholas Nickleby, Chap. 38.

INVALID—Philosophy of an. (Joram.)

"I see more of the world, I can assure you," said Mr. Omer, "in this chair, than ever I see out of it. You'd be surprised at the number of people that looks in of a day to have a chat. You really would! There's twice as much in the newspaper, since I've taken to this chair, as there used to be. As to general reading, dear me, what a lot of it I do get through! That's what I feel so strong, you know! If it had been my eyes, what should I have done? If it had been my ears, what should I have done? Being my limbs, what does it signify? Why, my limbs only made my breath shorter when I used 'em. And now, if I want to go out into the street or down to the sands, I've only got to call Dick, Joram's youngest 'prentice, and away I go in my own carriage, like the Lord Mayor of London."

He half suffocated himself with laughing here. "Lord bless you!" said Mr. Omer, resuming his pipe, "a man must take the fat with the lean; that's what he must make up his mind to, in this life."—*David Copperfield, Chap. 51.*

INVALID—Tim Linkinwater's friend.

"It is a good heart," said Nicholas, "that disentangles itself from the close avocations of every day, to heed such things. You were saying—"

"That the flowers belonged to this poor boy," said Tim, "that's all. When it is fine weather, and he can crawl out of bed, he draws a chair close to the window, and sits there, looking at them and arranging them, all day long. We used to nod, at first, and then we came to speak. Formerly, when I called to him, of a morning, and asked him how he was, he would smile, and say, 'better'; but now he shakes his head, and only bends more closely over his old plants. It must be dull to watch the dark house-tops and the flying clouds, for so many months; but he is very patient."

"Is there nobody in the house to cheer or help him?" asked Nicholas.

"His father lives there, I believe," replied Tim, "and other people too; but no one seems to care much for the poor sickly cripple. I have asked him, very often, if I can do nothing for him; his answer is always the same, 'Nothing.' His voice is growing weak of late, but I can see that he makes the old reply. He can't leave his bed now, so they have moved it close beside the window, and there he lies all day; now looking at the sky, and now at his flowers, which he still makes shift to trim and water, with his own thin hands. At night, when he sees my candle, he draws back his curtain, and leaves it so, till I am in bed. It seems such company to him to know that I am there, that I often sit at my window for an hour or more, that he may see that I am still awake; and sometimes I get up in the night to look at the dull melancholy light in his little room, and wonder whether he is awake or sleeping."

"The night will not be long coming," said Tim, "when he will sleep, and never wake again on earth. We have never so much as shaken hands in all our lives, and yet I shall miss him like an old friend. Are there any country flowers that could interest me like these, do you think? Or do you suppose that the withering of a hundred kinds of the choicest flowers that blow, called by the hardest Latin names that were ever invented, would give me one fraction of the pain that I shall feel when those old jugs and bottles are swept away as lumber! Country!" cried Tim, with a contemptuous emphasis; "don't you know that I couldn't have such a court under my bed-room window, anywhere, but in London?"

Nicholas Nickleby, Chap. 40.

INVALIDS—Their reveries.

Morning, noon, and night, morning, noon, and night, each recurring with its accompanying monotony, always the same reluctant return of the same sequences of machinery, like a dragging piece of clock-work.

The wheeled chair had its associated remembrances and reveries, one may suppose, as every place that is made the station of a human being has. Pictures of demolished streets and altered houses, as they formerly were when the occupant of the chair was familiar with them; images of people as they too used to be, with little or no allowance made for the lapse of time since they were seen; of these, there must have been

many in the long routine of gloomy days. To stop the clock of busy existence, at the hour when we were personally sequestered from it; to suppose mankind stricken motionless, when we were brought to a stand-still; to be unable to measure the changes beyond our view, by any larger standard than the shrunken one of our own uniform and contracted existence, is the infirmity of many invalids, and the mental unhealthiness of almost all recluses.

Little Dorrit, Book I., Chap. 29.

ITALY—Its lessons to the world.

What light is shed upon the world, at this day, from amidst these rugged Palaces of Florence! Here, open to all comers, in their beautiful and calm retreats, the ancient Sculptors are immortal, side by side with Michael Angelo, Canova, Titian, Rembrandt, Raphael, Poets, Historians, Philosophers—those illustrious men of history, beside whom its crowned heads and harnessed warriors show so poor and small, and are so soon forgotten. Here, the imperishable part of noble minds survives, placid and equal, when strongholds of assault and defence are overthrown; when the tyranny of the many, or the few, or both, is but a tale; when Pride and Power are so much cloistered dust. The fire within the stern streets, and among the massive Palaces and Towers, kindled by rays from Heaven, is still burning brightly, when the flickering of war is extinguished and the household fires of generations have decayed; as thousands upon thousands of faces, rigid with the strife and passion of the hour, have faded out of the old Squares and public haunts, while the nameless Florentine Lady, preserved from oblivion by a Painter's hand, yet lives on, in enduring grace and youth.

And let us not remember Italy the less regardfully, because, in every fragment of her fallen Temples, and every stone of her deserted palaces and prisons, she helps to inculcate the lesson that the wheel of Time is rolling for an end, and that the world is, in all great essentials, better, gentler, more forbearing, and more hopeful, as it rolls!—*Pictures from Italy.*

INVENTION AND DISCOVERY—The mental property in.

And so at home he had established himself in business, and had invented and executed, and worked his way on, until, after a dozen years of constant suit and service, he had been enrolled in the Great British Legion of Honor, the Legion of the Rebuffed of the Circumlocution Office, and had been decorated with the Great British Order of Merit, the Order of the Disorder of the Barnacles and Stiltstalkings.

"It is much to be regretted," said Clennam, "that you ever turned your thoughts that way, Mr. Doyce."

"True, sir, true to a certain extent. But what is a man to do? If he has the misfortune to strike out something serviceable to the nation, he must follow where it leads him."

"Haden't he better let it go?" asked Clennam.

"He can't do it," said Doyce, shaking his head with a thoughtful smile. "It's not put into his head to be buried; it's put into his head to be made useful. You hold your life on the condi-

tion that to the last you shall struggle hard for it. Every man holds a discovery on the same terms."

A composed and unobtrusive self-sustainment was noticeable in Daniel Doyce—a calm knowledge that what was true must remain true, in spite of all the Barnacles in the family ocean, and would be just the truth, and neither more nor less, when even that sea had run dry—which had a kind of greatness in it, though not of the official quality.

Little Dorrit, Book I., Chap. 16.

INVENTORS—Their encouragement by barbaric powers.

A certain barbaric Power, with valuable possessions on the map of the world, had occasion for the services of one or two engineers, quick in invention and determined in execution; practical men, who could make the men and means their ingenuity perceived to be wanted, out of the best materials they could find at hand; and who were as bold and fertile in the adaptation of such materials to their purpose, as in the conception of their purpose itself. This Power, being a barbaric one, had no idea of stowing away a great national object in a Circumlocution Office, as strong wine is hidden from the light in a cellar, until its fire and youth are gone, and the laborers who worked in the vineyard and pressed the grapes are dust. With characteristic ignorance, it acted on the most decided and energetic notions of How to do it; and never showed the least respect for, or gave any quarter to, the great political science How not to do it. Indeed, it had a barbarous way of striking the latter art and mystery dead, in the person of any enlightened subject who practised it.

Accordingly, the men who were wanted, were sought out and found; which was in itself a most uncivilized and irregular way of proceeding. Being found, they were treated with great confidence and honor (which again showed dense political ignorance), and were invited to come at once and do what they had to do. In short, they were regarded as men who meant to do it, engaging with other men who meant it to be done.—*Little Dorrit, Book II., Chap. 22.*

INVENTOR—Character of Daniel Doyce.

He had the power often to be found in union with such a character, of explaining what he himself perceived and meant, with the direct force and distinctness with which it struck his own mind. His manner of demonstration was so orderly and neat and simple, that it was not easy to mistake him. There was something almost ludicrous in the complete irreconcilability of a vague conventional notion that he must be a visionary man, with the precise, sagacious travelling of his eye and thumb over the plans, their patient stoppages at particular points, their careful returns to other points whence little channels of explanation had to be traced up, and his steady manner of making everything good and everything sound, at each important stage, before taking his hearer on a line's breadth further. His dismissal of himself from his description, was hardly less remarkable. He never said, I discovered this adaptation or invented that combination; but showed the whole thing as if the Divine artificer had made it, and he had hap-

pened to find it. So modest he was about it, such a pleasant touch of respect was mingled with his quiet admiration of it, and so calmly convinced he was that it was established on irrefragable laws.

Little Dorrit, Book II., Chap. 8.

IVY GREEN—The.

Oh, a dainty plant is the Ivy green,
That creepeth o'er ruins old
Of right choice food are his meals, I ween,
In his cell so lone and cold.
The wall must be crumbled, the stone decayed,
To pleasure his dainty whim:
And the mouldering dust that years have made
Is a merry meal for him.

Creeping where no life is seen,
A rare old plant is the Ivy green.

Fast he stealeth on, though he wears no wings,
And a staunch old heart has he.
How closely he twineth, how tight he clings,
To his friend the huge Oak Tree!
And slyly he traileth along the ground,
And his leaves he gently waves,
As he joyously hugs and crawleth round
The rich mould of dead men's graves.

Creeping where grim death has been,
A rare old plant is the Ivy green.

Whole ages have fled and their works decayed,
And nations have scattered been;
But the stout old Ivy shall never fade,
From its hale and hearty green.
The brave old plant in its lonely days,
Shall fasten upon the past:
For the stateliest building man can raise,
Is the Ivy's food at last.

Creeping on, where time has been,
A rare old plant is the Ivy green.

Pickwick, Chap. 6.

J

JEALOUSY—Of Mrs. Snagsby.

These various signs and tokens, marked by the little woman, are not lost upon her. They impel her to say, "Snagsby has something on his mind!" And thus suspicion gets into Cook's Court, Cursitor Street. From suspicion to jealousy, Mrs. Snagsby finds the road as natural and short as from Cook's Court to Chancery Lane. And thus jealousy gets into Cook's Court, Cursitor Street. Once there (and it was always lurking thereabout), it is very active and nimble in Mrs. Snagsby's breast—prompting her to nocturnal examinations of Mr. Snagsby's pockets; to secret perusals of Mr. Snagsby's letters; to private researches in the Day-Book and Ledger, till, cash-box, and iron safe; to watchings at windows, listenings behind doors, and a general putting of this and that together by the wrong end.

Mrs. Snagsby is so perpetually on the alert, that the house becomes ghostly with creaking boards and rustling garments. The prentices think somebody may have been murdered there, in bygone times. Guster holds certain loose atoms of an idea (picked up at Tooting, where they were found floating among the orphans), that there is buried money underneath the cellar, guarded by an old man with a white beard, who cannot get out for seven thousand years, because he said the Lord's Prayer backwards.—*Bleak House, Chap. 25.*

JEW8—Injustice to the.

"It is not, in Christian countries, with the Jews as with other peoples. Men say, 'This is a bad Greek, but there are good Greeks. This is a bad Turk, but there are good Turks.' Not so with the Jews. Men find the bad among us easily enough—among what peoples are the bad not easily found?—but they take the worst of us as samples of the best; they take the lowest of us as presentations of the highest; and they say 'All Jews are alike.' If, doing what I was content to do here, because I was grateful for the past and have small need of money now, I had been a Christian, I could have done it, compromising no one but my individual self. But doing it as a Jew, I could not choose but compromise the Jews of all conditions and all countries. It is a little hard upon us, but it is the truth. I would that all our people remembered it!"

Riah, in *Our Mutual Friend*, Book IV., Chap. 9.

JOKES—Upon public men.

"George," rejoined Mr. Kenwigs, "a joke is a very good thing—a very good thing—but when that joke is made at the expense of Mrs. Kenwigs's feelings, I set my face against it. A man in public life expects to be sneered at—it is the fault of his elevated situation, and not of himself."—*Nicholas Nickleby*, Chap. 14.

JURY.

The whole jury was as a jury of dogs empanelled to try the deer.

Tale of Two Cities, Book III., Chap. 9.

JUSTICE—In America.

Poor Justice! she has been made to wear much stranger garments in America than those she pines in, in the Capitol. Let us hope that she has changed her dress-maker since they were fashioned, and that the public sentiment of the country did not cut out the clothes she hides her lovely figure in just now.

American Notes, Chap. 8.

JUDGES OF HORSEFLESH—Judges of anything.

"As four heads is better than two, Sammy," said Mr. Weller, as they drove along the London Road in the chaise cart, "and as all this here property is a very great temptation to a legal gen'tl'm'n, we'll take a couple o' friends o' mine with us, as 'll be very soon down upon him if he comes anythin' irreg'lar; two o' them as saw you to the Fleet that day. They're the very best judges," added Mr. Weller in a half whisper, "the very best judges of a horse you ever know'd."

"And of a lawyer too?" inquired Sam.

"The man as can form a ackerate judgment of a animal, can form a ackerate judgment of anythin'," replied his father; so dogmatically, that Sam did not attempt to controvert the position.—*Pickwick*, Chap. 55.

JURIES—Bumble's opinion of.

"The jury brought it in, 'Died from exposure to the cold, and want of the common necessities of life,' didn't they?"

Mr. Bumble nodded.

"And they made it a special verdict, I think," said the undertaker, "by adding some words to

the effect, that if the relieving officer had—"

"Tush! Foolery!" interposed the beadle. "If the board attended to all the nonsense that ignorant jurymen talk, they'd have enough to do."

"Very true," said the undertaker; "they would indeed."

"Juries," said Mr. Bumble, grasping his cane tightly, as was his wont when working into a passion: "juries is ineddicated, vulgar, groveling wretches."

"So they are," said the undertaker.

"They haven't no more philosophy nor political economy about 'em than that," said the beadle, snapping his fingers contemptuously.

"No more they have," acquiesced the undertaker.

"I despise 'em," said the beadle, growing very red in the face.

"So do I," rejoined the undertaker.

"And I only wish we'd a jury of the independent sort, in the house for a week or two," said the beadle; "the rules and regulations of the board would soon bring their spirit down for 'em."—*Oliver Twist*, Chap. 4.

JURYMEN—Hungry.

"Highly important; very important, my dear sir," replied Perker. "A good, contented, well-breakfasted jurymen, is a capital thing to get hold of. Discontented or hungry jurymen, my dear sir, always find for the plaintiff."

Pickwick, Chap. 34.

K

KETTLE—An aggravating.

Besides, the kettle was aggravating and obstinate. It wouldn't allow itself to be adjusted on the top bar; it wouldn't hear of accommodating itself kindly to the knobs of coal; it *would* lean forward with a drunken air, and dribble, a very Idiot of a kettle, on the hearth. It was quarrelsome, and hissed and spluttered morosely at the fire. To sum up all, the lid, resisting Mrs. Peerybingle's fingers, first of all turned topsy-turvy, and then, with an ingenious pertinacity deserving of a better cause, dived sideways in—down to the very bottom of the kettle. And the hull of the Royal George has never made half the monstrous resistance to coming out of the water, which the lid of that kettle employed against Mrs. Peerybingle, before she got it up again.

It looked sullen and pig-headed enough, even then; carrying its handle with an air of defiance, and cocking its spout pertly and mockingly at Mrs. Peerybingle, as if it said, "I won't boil. Nothing shall induce me!"

Cricket on the Hearth, Chap. 1.

KETTLE AND CRICKET—The music of the.

The Cricket and the kettle were still keeping it up, with a perfect fury of competition. The kettle's weak side clearly being, that he didn't know when he was beat.

There was all the excitement of a race about it. Chirp, chirp, chirp! Cricket a mile ahead. Hum, hum, hum—m—m! Kettle making play in the distance, like a great top. Chirp, chirp, chirp! Cricket round the corner. Hum, hum, hum—m—m! Kettle sticking to him in his own way: no idea of giving in. Chirp, chirp, chirp! Cricket fresher than ever. Hum, hum, hum—m—m! Kettle slow and steady. Chirp, chirp, chirp! Cricket going in to finish him. Hum, hum, hum—m—m! Kettle not to be finished. Until at last, they got so jumbled together, in the hurry-skurry, helter-skelter, of the match, that whether the kettle chirped and the Cricket hummed, or the Cricket chirped and the kettle hummed, or they both chirped and both hummed, it would have taken a clearer head than yours or mine to have decided with anything like certainty. But, of this there is no doubt: that the kettle and the Cricket, at one and the same moment, and by some power of amalgamation best known to themselves, sent, each, his fireside song of comfort streaming into a ray of the candle that shone out through the window, and a long way down the lane. And this light, bursting on a certain person who, on the instant, approached towards it through the gloom, expressed the whole thing to him, literally in a twinkling, and cried, "Welcome home, old fellow! Welcome home, my boy!"

Cricket on the Hearth, Chap. 1.

KETTLE—Boiling a.

Having deposited my brown beauty in a red nook of the hearth, inside the fender, where she soon began to sing like an ethereal cricket, diffusing at the same time odors as of ripe vineyards, spice forests, and orange groves,—I say, having stationed my beauty in a place of security and improvement, I introduced myself to my guests by shaking hands all round, and giving them a hearty welcome.

Seven Poor Travellers.

KETTLE—The song of the.

Now it was, you observe, that the kettle began to spend the evening. Now it was, that the kettle, growing mellow and musical, began to have irrepressible gurglings in its throat, and to indulge in short vocal snorts, which it checked in the bud, as if it hadn't quite made up its mind yet, to be good company. Now it was, that after two or three such vain attempts to stifle its convivial sentiments, it threw off all moroseness, all reserve, and burst into a stream of song so cosy and hilarious, as never maudlin nightingale yet formed the least idea of.

So plain, too! Bless you, you might have understood it like a book—better than some books you and I could name, perhaps. With its warm breath gushing forth in a light cloud which merrily and gracefully ascended a few feet, then hung about the chimney-corner as its own domestic Heaven, it trolled its song with that strong energy of cheerfulness, that its iron body hummed and stirred upon the fire; and the lid itself, the recent rebellious lid—such is the influence of a bright example—performed a sort of jig, and clattered like a deaf and dumb young cymbal that had never known the use of its twin brother.

That this song of the kettle's was a song of invitation and welcome to somebody out of

doors: to somebody at that moment coming on, towards the snug small home and the crisp fire: there is no doubt whatever. Mrs. Peerybingle knew it perfectly, as she sat musing before the hearth. It's a dark night, sang the kettle, and the rotten leaves are lying by the way, and above, all is mist and darkness, and below, all is mire and clay; and there's only one relief in all the sad and murky air; and I don't know that it is one, for it's nothing but a glare; of deep and angry crimson, where the sun and wind together; set a brand upon the clouds for being guilty of such weather; and the widest open country is a long, dull streak of black; and there's hoar-frost on the finger-post, and thaw upon the track; and the ice it isn't water, and the water isn't free; and you couldn't say that anything is what it ought to be; but he's coming, coming, coming!

And here, if you like, the Cricket DID chime in! with a Chirrup, Chirrup, Chirrup, of such magnitude, by way of chorus; with a voice so astoundingly disproportionate to its size, as compared with the kettle (size! you couldn't see it!), that if it had then and there burst itself like an over-charged gun, if it had fallen a victim on the spot, and chirruped its little body into fifty pieces, it would have seemed a natural and inevitable consequence, for which it had expressly labored.

The kettle had had the last of its solo performance. It persevered with undiminished ardor: but the Cricket took first fiddle and kept it. Good Heaven, how it chirped! Its shrill, sharp, piercing voice resounded through the house, and seemed to twinkle in the outer darkness like a star. There was an indescribable little trill and tremble in it at its loudest, which suggested its being carried off its legs, and made to leap again, by its own intense enthusiasm. Yet they went very well together, the Cricket and the kettle. The burden of the song was still the same; and louder, louder, louder still, they sang it in their emulation.

Cricket on the Hearth, Chap. 1.

KISSES—Lips and.

"The young lady put up her hand as if to caution my uncle not to do so, and said—no, she didn't say anything—she smiled. When you are looking at a pair of the most delicious lips in the world, and see them gently break into a roguish smile—if you are very near them, and nobody else by—you cannot better testify your admiration of their beautiful form and color than by kissing them at once. My uncle did so, and I honor him for it."

Pickwick, Chap. 49.

KISSING—Mark Tapley's foreign manner.

"When I first caught sight of the church to-night, I thought the steeple would have choked me, I did. One more! Won't you? Not a very little one, to finish off with?"

"You have had plenty, I am sure," said the hostess. "Go along with your foreign manners!"

"That ain't foreign, bless you!" cried Mark. "Native as oysters, that is! One more, because it's native! As a mark of respect for the land we live in! This don't count as between you and me, you understand," said Mr. Tapley. "I ain't a kissing you now, you'll observe. I have

been among the patriots! I'm a kissin' my country!"—*Martin Chuzzlewit, Chap. 43.*

KISS—A cold.

She gave me one cold parting kiss upon my forehead, like a thaw-drop from the stone porch.
Black House, Chap. 3.

KITCHEN—Of Clemency Newcome.

Clemency Newcome, in the meantime, having accomplished her mission and lingered in the room until she had made herself a party to the news, descended to the kitchen, where her coadjutor, Mr. Britain, was regaling after supper, surrounded by such a plentiful collection of bright pot-lids, well-scoured saucepans, burnished dinner covers, gleaming kettles, and other tokens of her industrious habits, arranged upon the walls and shelves, that he sat as in the centre of a hall of mirrors. The majority did not give forth very flattering portraits of him, certainly; nor were they by any means unanimous in their reflections; as some made him very long-faced, others very broad-faced, some tolerably well-looking, others vastly ill-looking, according to their several manners of reflecting: which were as various, in respect of one fact, as those of so many kinds of men. But they all agreed that in the midst of them sat, quite at his ease, an individual with a pipe in his mouth, and a jug of beer at his elbow, who nodded condescendingly to Clemency, when she stationed herself at the same table.—*Battle of Life, Chap. 2.*

KITE—Mr. Dick and his dissemination of facts.

It was quite an affecting sight, I used to think, to see him with the kite when it was up a great height in the air. What he had told me, in his room, about his belief in its disseminating the statements pasted on it, which were nothing but old leaves of abortive Memorials, might have been a fancy with him sometimes; but not when he was out, looking up at the kite in the sky, and feeling it pull and tug at his hand. He never looked so serene as he did then. I used to fancy, as I sat by him of an evening, on a green slope, and saw him watch the kite high in the quiet air, that it lifted his mind out of its confusion, and bore it (such was my boyish thought) into the skies. As he wound the string in, and it came lower and lower down out of the beautiful light, until it fluttered to the ground, and lay there like a dead thing, he seemed to wake gradually out of a dream; and I remember to have seen him take it up, and look about him in a lost way, as if they had both come down together, so that I pitied him with all my heart.—*David Copperfield, Chap. 15.*

KNITTING.

She sat there, plying her knitting-needles as monotonously as an hour-glass might have poured out its sands. What the knitting was, I don't know, not being learned in that art; but it looked like a net: and as she worked away with those Chinese chopsticks of knitting-needles, she showed in the firelight like an ill-looking enchantress, baulked as yet by the radiant goodness opposite, but getting ready for a cast of her net by-and-by.

David Copperfield, Chap. 39.

L

LABOR—The evil of English.

"I don't understand, and I am not understood. What is to come of such a state of things!"

He was bending over his work, often asking himself the question, when the news began to spread that a pestilence had appeared among the laborers, and was slaying them by thousands. Going forth to look about him, he soon found this to be true. The dying and the dead were mingled in the close and tainted houses among which his life was passed. New poison was distilled into the always murky, always sickening air. The robust and the weak, old age and infancy, the father and the mother, all were stricken down alike.

What means of flight had he? He remained there, where he was, and saw those who were dearest to him die. A kind preacher came to him, and would have said some prayers to soften his heart in his gloom, but he replied:

"O what avails it, missionary, to come to me, a man condemned to residence in this fetid place, where every sense bestowed upon me for my delight becomes a torment, and where every minute of my numbered days is new mire added to the heap under which I lie oppressed! But, give me my first glimpse of Heaven, through a little of its light and air; give me pure water; help me to be clean; lighten this heavy atmosphere and heavy life, in which our spirits sink, and we become the indifferent and callous creatures you too often see us; gently and kindly take the bodies of those who die among us, out of the small room where we grow to be so familiar with the awful change that even ITS sanctity is lost to us; and, Teacher, then I will hear—none know better than you, how willingly—of Him whose thoughts were so much with the poor, and who had compassion for all human sorrow!"

Nobody's Story. Reprinted Pieces.

LAMP.

A club-headed little oil wick, dying away in a little dungeon of dirty glass.

David Copperfield, Chap. 59.

LANDLORD—A New England.

Our host, who was very attentive and anxious to make us comfortable, was a handsome middle-aged man, who had come to this town from New England, in which part of the country he was "raised." When I say that he constantly walked in and out of the room with his hat on, and stopped to converse in the same free-and-easy state, and lay down on our sofa, and pulled his newspaper out of his pocket, and read it at his ease, I merely mention these traits as characteristic of the country,—not at all as being matter of complaint, or as having been disagreeable to me. I should undoubtedly be offended by such proceedings at home, because there they are not the custom, and where they are not, they would be impertinences; but in America, the only desire of a good-natured fellow of this kind is to treat his guests hospitably and well; and I had no more right, and, I can truly say, no more disposition, to measure his conduct by our English rule and standard, than I had to quarrel with him for not being of the exact

stature which would qualify him for admission into the Queen's grenadier guards. As little inclination had I to find fault with a funny old lady, who was an upper domestic in this establishment, and who, when she came to wait upon us at any meal, sat herself down comfortably in the most convenient chair, and, producing a large pin to pick her teeth with, remained performing that ceremony, and steadfastly regarding us meanwhile with much gravity and composure (now and then pressing us to eat a little more), until it was time to clear away. It was enough for us, that whatever we wished done was done with great civility and readiness, and a desire to oblige, not only here, but everywhere else; and that all our wants were, in general, zealously anticipated.—*American Notes, Chap. 14.*

LANDLORD—John Willet, the.

The sturdy landlord had a large pair of dull, fish-like eyes, and the little man who had hazarded the remark about the moon (and who was the parish clerk and bell-ringer of Chigwell, a village hard by) had little round black shiny eyes like beads; moreover, this little man wore, at the knees of his rusty black breeches, and on his rusty black coat, and all down his long flapped waistcoat, little queer buttons like nothing except his eyes; but so like them, that as they twinkled and glistened in the light of the fire, which shone, too, in his bright shoe-buckles, he seemed all eyes, from head to foot, and to be gazing with every one of them at the unknown customer. No wonder that a man should grow restless under such an inspection as this, to say nothing of the eyes belonging to short Tom Cobb, the general chandler and post-office keeper, and long Phil Parkes, the ranger, both of whom, infected by the example of their companions, regarded him of the flapped hat no less attentively.—*Barnaby Rudge, Chap. 1.*

LANDLORD—Pancks and the.

"Mr. Pancks," was the Patriarchal remark, "you have been remiss, you have been remiss, sir."
"What do you mean by that?" was the short rejoinder.

The Patriarchal state, always a state of calmness and composure, was so particularly serene that evening as to be provoking. Everybody else within the bills of mortality was hot; but the Patriarch was perfectly cool. Everybody was thirsty, and the Patriarch was drinking. There was a fragrance of limes or lemons about him; and he had made a drink of golden sherry, which shone in a large tumbler, as if he were drinking the evening sunshine. This was bad, but not the worst. The worst was, that with his big blue eyes, and his polished head, and his long white hair, and his bottle-green legs stretched out before him, terminating in his easy shoes, easily crossed at the instep, he had a radiant appearance of having in his extensive benevolence made the drink for the human species, while he himself wanted nothing but his own milk of human kindness.

Wherefore, Mr. Pancks said, "What do you mean by that?" and put his hair up with both hands, in a highly portentous manner.

"I mean, Mr. Pancks, that you must be sharper with the people, sharper with the people, much sharper with the people, sir. You don't squeeze them. You don't squeeze them. Your

receipts are not up to the mark. You must squeeze them, sir, or our connection will not continue to be as satisfactory as I could wish it to be, to all parties. All parties."

"Don't I squeeze 'em?" retorted Pancks, "What else am I made for?"

"You are made for nothing else, Mr. Pancks. You are made to do your duty, but you don't do your duty. You are paid to squeeze, and you must squeeze to pay." The Patriarch so much surprised himself by this brilliant turn, after Doctor Johnson, which he had not in the least expected or intended, that he laughed aloud; and repeated with great satisfaction, as he twirled his thumbs and nodded at his youthful portrait, "Paid to squeeze, sir, and must squeeze to pay."

"Oh!" said Pancks. "Anything more?"

"Yes, sir. It appears to me, Mr. Pancks, that you yourself are too often and too much in that direction, that direction. I recommend you, Mr. Pancks, to dismiss from your attention both your own losses and other people's losses, and to mind your business, mind your business."

Little Dorrit, Book II., Chap. 32.

LANDLORD.

Reputed to be rich in weekly tenants, and to get a good quantity of blood out of the stones of several unpromising courts and alleys.

Little Dorrit, Book I., Chap. 13.

LANDLORD—Revenge of Pancks on the hypocrite.

The population of the Yard were astonished at the meeting, for the two powers had never been seen there together, within the memory of the oldest Bleeding Heart. But they were overcome by unutterable amazement, when Mr. Pancks, going close up to the most venerable of men, and halting in front of the bottle-green waistcoat, made a trigger of his right thumb and forefinger, applied the same to the brim of the broad-brimmed hat, and, with singular smartness and precision, shot it off the polished head as if it had been a large marble.

Having taken this little liberty with the Patriarchal person, Mr. Pancks further astounded and attracted the Bleeding Hearts by saying in an audible voice, "Now, you sugary swindler, I mean to have it out with you!"

* * * * *

"What do you pretend to be?" said Mr. Pancks. "What's your moral game? What do you go in for? Benevolence, ain't it? You benevolent!" Here Mr. Pancks, apparently without the intention of hitting him, but merely to relieve his mind and expend his superfluous power in wholesome exercise, aimed a blow at the bumpy head, which the bumpy head ducked to avoid. This singular performance was repeated, to the ever increasing admiration of the spectators, at the end of every succeeding article of Mr. Pancks's oration.

"I have discharged myself from your service," said Pancks, "that I may tell you what you are. You're one of a lot of impostors that are the worst lot of all the lots to be met with. Speaking as a sufferer by both, I don't know that I wouldn't as soon have the Merdle lot as your lot. You're a driver in disguise, a screw by deputy, a wringer, and squeezer, and shaver by substitute. You're a philanthropic sneak. You're a shabby deceiver!"

(The repetition of the performance at this point was received with a burst of laughter.)

"Ask these good people who's the hard man here. They'll tell you, Pancks, I believe."

This was confirmed with cries of "Certainly," and "Hear!"

"But I tell you, good people—Casby! This mound of meekness, this lump of love, this bottle-green smiler, this is your driver!" said Pancks. "If you want to see the man who would flay you alive—here he is! Don't look for him in me, at thirty shillings a-week, but look for him in Casby, at I don't know how much a-year!"

"Good!" cried several voices. "Hear Mr. Pancks!"

"Hear Mr. Pancks?" cried that gentleman (after repeating the popular performance). "Yes, I should think so! It's almost time to hear Mr. Pancks. Mr. Pancks has come down into the Yard to-night, on purpose that you should hear him. Pancks is only the Works; but here's the Winder!"

The audience would have gone over to Mr. Pancks, as one man, woman, and child, but for the long, grey, silken locks, and the broad-brimmed hat.

"Here's the Stop," said Pancks, "that sets the tune to be ground. And there is but one tune, and its name is Grind, Grind, Grind! Here's the Proprietor, and here's his Grubber. Why, good people, when he comes smoothly spinning through the Yard to-night, like a slow-going benevolent Humming-Top, and when you come about him with your complaints of the Grubber, you don't know what a cheat the Proprietor is! What do you think of his showing himself to-night, that I may have all the blame on Monday? What do you think of his having had me over the coals this very evening, because I don't squeeze you enough? What do you think of my being, at the present moment, under special orders to squeeze you dry on Monday?"

The reply was given in a murmur of "Shanie!" and "Shabby!"

"Shabby?" snorted Pancks. "Yes, I should think so! The lot that your Casby belongs to, is the shabbiest of all the lots. Setting their Grubbers on, at a wretched pittance, to do what they're ashamed and afraid to do, and pretend not to do, but what they will have done, or give a man no rest! Imposing on you to give their Grubbers nothing but blame, and to give them nothing but credit! Why, the worst-looking cheat in all this town, who gets the value of eighteenpence under false pretences, ain't half such a cheat as this sign-post of The Casby's Head here!"

Cries of "That's true!" and "No more he ain't!"

"And see what you get of these fellows, besides," said Pancks. "See what more you get of these precious Humming-Tops, revolving among you with such smoothness that you've no idea of the pattern painted on 'em, or the little window in 'em! I wish to call your attention to myself for a moment. I an't an agreeable style of chap, I know that very well."

The auditory were divided on this point; its more uncompromising members crying, "No, you are not," and its politer materials, "Yes, you are."

"I am, in general," said Mr. Pancks, "a dry,

uncomfortable, dreary Plodder and Grubber. That's your humble servant. There's his full-length portrait, painted by himself, and presented to you, warranted a likeness! But what's a man to be, with such a man as this for his Proprietor? What can be expected of him? Did anybody ever find boiled mutton and caper-sauce growing in a cocoa-nut?"

None of the Bleeding Hearts ever had, it was clear from the alacrity of their response.

"Well," said Mr. Pancks, "and neither will you find in Grubbers like myself, under Proprietors like this, pleasant qualities. I've been a Grubber from a boy. What has my life been? Fag and grind, fag and grind, turn the wheel, turn the wheel! I haven't been agreeable to myself, and I haven't been likely to be agreeable to anybody else. If I was a shilling a week less useful in ten years' time, this impostor would give me a shilling a week less; if as useful a man could be got at sixpence cheaper, he would be taken in my place at sixpence cheaper. Bargain and sale, bless you! Fixed principles! It is a mighty fine sign-post, is The Casby's Head," said Mr. Pancks, surveying it with anything rather than admiration; "but the real name of the House is The Sham's Arms. Its motto is, Keep the Grubber always at it. Is any gentleman present," said Mr. Pancks, breaking off and looking round, "acquainted with the English Grammar?"

Bleeding Heart Yard was shy of claiming that acquaintance.

"It's no matter," said Mr. Pancks. "I merely wish to remark that the task this Proprietor has set me, has been, never to leave off conjugating the Imperative Mood, Present Tense of the verb To keep always at it. Keep thou always at it. Let him keep always at it. Keep we or do we keep always at it. Keep ye or do ye or you keep always at it. Let them keep always at it. Here is your benevolent Patriarch of a Casby, and there is his golden rule. He is uncommonly improving to look at, and I am not at all so. He is as sweet as honey, and I am as dull as ditchwater. He provides the pitch, and I handle it, and it sticks to me. Now," said Mr. Pancks, closing upon his late Proprietor again, from whom he had withdrawn a little for the better display of him to the Yard; "as I am not accustomed to speak in public, and as I have made a rather lengthy speech, all circumstances considered, I shall bring my observations to a close, by requesting you to get out of this."

The Last of the Patriarchs had been so seized by assault, and required so much room to catch an idea in, and so much more room to turn it in, that he had not a word to offer in reply. He appeared to be meditating some Patriarchal way out of his delicate position, when Mr. Pancks, once more suddenly applying the trigger to his hat, shot it off again with his former dexterity. On the preceding occasion, one or two of the Bleeding Heart Yarders had obsequiously picked it up and handed it to its owner; but Mr. Pancks had now so far impressed his audience, that the Patriarch had to turn and stoop for it himself.

Quick as lightning, Mr. Pancks, who, for some moments had had his right hand in his coat-pocket, whipped out a pair of shears, swooped upon the Patriarch behind, and snipped off short

the sacred locks that flowed upon his shoulders. In a paroxysm of animosity and rapidity, Mr. Pancks then caught the broad-brimmed hat out of the astounded Patriarch's hand, cut it down into a mere stewpan, and fixed it on the Patriarch's head.

Before the frightful results of this desperate action, Mr. Pancks himself recoiled in consternation. A bare-poll'd, goggle-eyed, big-headed, lumbering personage stood staring at him, not in the least impressive, not in the least venerable, who seemed to have started out of the earth to ask what was become of Casby. After staring at this phantom in return, in silent awe, Mr. Pancks threw down his shears, and fled for a place of hiding, where he might lie sheltered from the consequences of his crime. Mr. Pancks deemed it prudent to use all possible despatch in making off, though he was pursued by nothing but the sound of laughter in Bleeding Heart Yard, rippling through the air, and making it ring again.—*Little Dorrit, Book II., Chap. 32.*

LANGUAGES—An acquaintance with.

It is with languages as with people—when you only know them by sight, you are apt to mistake them; you must be on speaking terms before you can be said to have established an acquaintance.—*Somebody's Luggage, Chap. 2.*

LANGUAGE—The difficulties of a foreign.

"We have lost our pleasant interpreter (she spoke three foreign languages beautifully, Arthur; you have heard her many a time), and you must pull me through it, Mother, as well as you can. I require a deal of pulling through, Arthur," said Mr. Meagles, shaking his head, "a deal of pulling through. I stick at everything beyond a noun-substantive—and I stick at him, if he's at all a tight one."

Little Dorrit, Book II., Chap. 9.

LAUGH—The melodramatic.

Mr. Swiveller did not wind up with a cheerful hilarious laugh, which would have been undoubtedly at variance with his solemn reflections, but that, being in a theatrical mood, he merely achieved that performance which is designated in melodramas "laughing like a fiend"—for it seems that your fiends always laugh in syllables, and always in three syllables, never more nor less, which is a remarkable property in such gentry, and one worthy of remembrance.

Old Curiosity Shop, Chap. 56.

LAUGHTER—And good humor.

If you should happen, by any unlikely chance, to know a man more blest in a laugh than Scrooge's nephew, all I can say is, I should like to know him too. Introduce him to me, and I'll cultivate his acquaintance.

It is a fair, even-handed, noble adjustment of things, that while there is infection in disease and sorrow, there is nothing in the world so irresistibly contagious as laughter and good humor.—*Christmas Carol, Stave 3.*

LAUGHTER—John Browdie's.

If there could only have been somebody by, to see how the bed-clothes shook, and to see the Yorkshireman's great red face and round head appear above the sheets, every now and then, like some jovial monster coming to the surface

to breathe, and once more dive down convulsed with the laughter which came bursting forth afresh—that somebody would have been scarcely less amused than John Browdie himself.

Nicholas Nickleby, Chap. 39.

LAUGHTER—Of Major Bagstock.

All the way home to his own hotel, the Major incessantly said to himself, of himself, "Sly, Sir—sly, Sir—de-vil-ish sly!" And when he got there, sat down in a chair, and fell into a silent fit of laughter, with which he was sometimes seized, and which was always particularly awful. It held him so long on this occasion that the dark servant, who stood watching him at a distance, but dared not for his life approach, twice or thrice gave him over for lost. His whole form, but especially his face and head, dilated beyond all former experience; and presented to the dark man's view nothing but a heavy mass of indigo.—*Dombey & Son, Chap. 10.*

LAUGH.

A sharp thin laugh, and one little cough at the end, like a note of admiration expressed.

Nicholas Nickleby, Chap. 45.

"Ha, ha, ha!"

Really, for a man who had been out of practice for so many years, it was a splendid laugh, a most illustrious laugh. The father of a long, long line of brilliant laughs!

Christmas Carol, Stave 5.

LAUGH—An enjoyable.

Job, rubbing his hands with delight, uttered the first sound he had given vent to, since he entered the house—a light, noiseless chuckle, which seemed to intimate that he enjoyed his laugh too much to let any of it escape in sound.

Pickwick, Chap. 25.

LAUGH—A sorrowful.

His laugh had not quite left him either; but it was like the echo of a joyful sound, and that is always sorrowful.—*Bleak House, Chap. 60.*

LAUGH—An internal chuckle.

"Ha, ha, ha!" At this the Serjeant's clerk laughed again; not a noisy, boisterous laugh, but a silent, internal chuckle, which Mr. Pickwick disliked to hear. When a man bleeds inwardly, it is a dangerous thing for himself; but when he laughs inwardly, it bodes no good to other people.—*Pickwick, Chap. 31.*

LAUGH—The contagion of a (Mr. Boythorn).

Talking thus, they went up-stairs; and presently we heard him in his bedroom thundering "Ha, ha, ha!" and again "Ha, ha, ha!" until the flattest echo in the neighborhood seemed to catch the contagion, and to laugh as enjoyingly as he did, or as we did when we heard him laugh.

We all conceived a prepossession in his favor; for there was a sterling quality in this laugh, and in his vigorous, healthy voice, and in the roundness and fulness with which he uttered every word he spoke, and in the very fury of his superlatives, which seemed to go off like blank cannons and hurt nothing. He was not only a very handsome old gentleman—upright and stalwart as he had been described to us—with a

massive grey head, a fine composure of face when silent, a figure that might have become corpulent, but for his being so continually in earnest that he gave it no rest, and a chin that might have subsided into a double chin but for the vehement emphasis in which it was constantly required to assist; but he was such a true gentleman in his manner, so chivalrously polite, his face was lighted by a smile of so much sweetness and tenderness, and it seemed so plain that he had nothing to hide, but showed himself exactly as he was—incapable (as Richard said) of anything on a limited scale, and firing away with those blank great guns, because he carried no small arms whatever—that really I could not help looking at him with equal pleasure as he sat at dinner, whether he smilingly conversed with Ada and me, or was led by Mr. Jarndyce into some great volley of superlatives, or threw up his head like a bloodhound, and gave out that tremendous “Ha, ha, ha!”

Bleak House, Chap. 9.

LAUNDRESSES.

“I am Mr. Perker’s laundress,” replied the old woman.

“Ah,” said Mr. Pickwick, half aside to Sam, “it’s a curious circumstance, Sam, that they call the old women in these inns, laundresses. I wonder what that’s for?”

“Cos they has a mortal aversion to washing anythin’, I suppose, sir,” replied Mr. Weller.

“I shouldn’t wonder,” said Mr. Pickwick, looking at the old woman, whose appearance, as well as the condition of the office, which she had by this time opened, indicated a rooted antipathy to the application of soap and water.

Pickwick, Chap. 20.

LAW—The majesty of.

“This is a private room, sir. A private room.”

Mr. Grummer shook his head, and replied, “No room’s private to his Majesty when the street door’s once passed. That’s law. Some people maintains that an Englishman’s house is his castle. That’s gammon.”

The Pickwickians gazed on each other with wondering eyes.

“Which is Mr. Tupman?” inquired Mr. Grummer. He had an intuitive perception of Mr. Pickwick; he knew *him* at once.

“My name’s Tupman,” said that gentleman.

“My name’s Law,” said Mr. Grummer.

“What?” said Mr. Tupman.

“Law,” replied Mr. Grummer, “law, civil power, and exekative; them’s my titles; here’s my authority. Blank Tupman, blank Pickwick—against the peace of our sufferin Lord the King—stattit in that case made and purwided—and all regular. I apprehend you, Pickwick! Tupman—the aforesaid.”—*Pickwick, Chap. 24.*

LAW—An excuse for.

“It’s a pleasant world we live in, sir, a very pleasant world. There are bad people in it, Mr. Richard, but if there were no bad people, there would be no good lawyers.”

Old Curiosity Shop, Chap. 56.

LAW—The delays of the.

“Tom! Jarndyce was often in here. He got into a restless habit of strolling about when the cause was on, or expected, talking to the little

shopkeepers, and telling ‘em to keep out of Chancery, whatever they did, ‘For,’ says he, ‘it’s being ground to bits in a slow mill; it’s being roasted at a slow fire; it’s being stung to death by single bees; it’s being drowned by drops; it’s going mad by grains.’”

Bleak House, Chap. 5.

LAW—The fictions of.

There are many pleasant fictions of the law in constant operation, but there is not one so pleasant or practically humorous as that which supposes every man to be of equal value in its impartial eye, and the benefits of all laws to be equally attainable, by all men, without the smallest reference to the furniture of their pockets.

Nicholas Nickleby, Chap. 46.

LAW—The hardship of the.

“It’s hard in the law to spile a man, I think. It’s hard enough to kill him, but it’s wery hard to spile him, sir.”

Tale of Two Cities, Book II., Chap. 2.

LAW-STATIONER—Snagsby, the.

On the eastern borders of Chancery Lane, that is to say, more particularly in Cook’s Court, Cursitor Street, Mr. Snagsby, Law-Stationer, pursues his lawful calling. In the shade of Cook’s Court, at most times a shady place, Mr. Snagsby has dealt in all sorts of blank forms of legal process; in skins and rolls of parchment; in paper—foolscap, brief, draft, brown, white, whitey brown, and blotting; in stamps; in office-quills, pens, ink, and India-rubber, pounce, pins, pencils, sealing-wax, and wafers; in red tape and green ferret; in pocket-books, almanacs, diaries, and law lists; in string boxes, rulers, inkstands—glass and leaden—penknives, scissors, bodkins, and other small office-cutlery; in short, in articles too numerous to mention; ever since he was out of his time, and went into partnership with Peffer. On that occasion, Cook’s Court was in a manner revolutionized by the new inscription in fresh paint, PEFFER and SNAGSBY, displacing the time-honored and not easily to be deciphered legend, PEFFER, only. For smoke, which is the London ivy, had so wreathed itself round Peffer’s name, and clung to his dwelling-place, that the affectionate parasite overpowered the parent tree.

Peffer is never seen in Cook’s Court now. He is not expected there, for he has been recumbent this quarter of a century in the churchyard of St. Andrew’s, Holborn, with the wagons and hackney-coaches roaring past him, all the day and half the night, like one great dragon.

Bleak House, Chap. 10.

LAW—A game of chess.

“Ah, cousin!” said Richard. “Strange, indeed! all this wasteful, wanton chess-playing is very strange. To see that composed Court yesterday jogging on so serenely, and to think of the wretchedness of the pieces on the board, gave me the headache and the heartache both together. My head ached with wondering how it happened, if men were neither fools nor rascals; and my heart ached to think they could possibly be either.”—*Bleak House, Chap. 5.*

LAW—A joke.

“No,” returned the Doctor. “God forbid!

May she live to laugh at it, as long as she *can* laugh, and then say, with the French wit, 'The farce is ended; draw the curtain.'

"The French wit," said Mr. Snitchey, peeping sharply into his blue bag, "was wrong, Doctor Jeddler, and your philosophy is altogether wrong, depend upon it, as I have often told you. Nothing serious in life! What do you call law?"

"A joke," replied the Doctor.

"Did you ever go to law?" asked Mr. Snitchey, looking out of the blue bag.

"Never," returned the Doctor.

"If you ever do," said Mr. Snitchey, "perhaps you'll alter that opinion."

Craggs, who seemed to be represented by Snitchey, and to be conscious of little or no separate existence of personal individuality, offered a remark of his own in this place. It involved the only idea of which he did not stand seized and possessed in equal moieties with Snitchey; but he had some partners in it among the wise men of the world.

"It's made a great deal too easy," said Mr. Craggs.

"Law is?" asked the Doctor.

"Yes," said Mr. Craggs, "everything is. Everything appears to me to be made too easy, now-a-days. It's the vice of these times. If the world is a joke (I am not prepared to say it isn't), it ought to be made a very difficult joke to crack. It ought to be as hard a struggle, sir, as possible. That's the intention. But it's being made far too easy. We are oiling the gates of life. They ought to be rusty. We shall have them beginning to turn, soon, with a smooth sound. Whereas they ought to grate upon their hinges, sir."—*Battle of Life, Chap. I.*

LAW—A married man's opinion of the.

"That is no excuse," replied Mr. Brownlow. "You were present on the occasion of the destruction of these trinkets, and, indeed, are the more guilty of the two, in the eye of the law; for the law supposes that your wife acts under your direction."

"If the law supposes that," said Mr. Bumble, squeezing his hat emphatically in both hands, "the law is a ass—a idiot. If that's the eye of the law, the law's a bachelor; and the worst I wish the law is, that his eye may be opened by experience—by experience."

Oliver Twist, Chap. 51.

LAW—A muddle to Stephen Blackpool.

"I mun be ridden o' this woman, and I want t'know how?"

"No how," returned Mr. Bounderby.

"If I do her any hurt, sir, there's a law to punish me?"

"Of course there is."

"If I flee from her, there's a law to punish me?"

"Of course there is."

"If I marry t'other dear lass, there's a law to punish me?"

"Of course there is."

"If I was to live wi' her an not marry her—saying such a thing could be, which it never could or would, an her so good—there's a law to punish me, in every innocent child belonging to me?"

"Of course there is."

"Now, a' God's name," said Stephen Blackpool, "show me the law to help me!"

"Hem! There's a sanctity in this relation of life," said Mr. Bounderby, "and—and—it must be kept up."

"No no, dunnot say that, sir. Tan't kep' up that way. Not that way. 'Tis kep' down that way. I'm a weaver, I were in a fact'ry when a chilt, but I ha' gotten een to see wi' and eern to year wi'. I read in th' papers every 'Sizes, every Sessions—and you read too—I know it! with dismay—how th' supposed impossibility o' ever getting unchained from one another, at any price, on any terms, brings blood upon this land, and brings many common married folk to battle, murder, and sudden death. Let us ha' this right understood. Mine's a grievous case, an I want—if yo will be so good—t'know the law that helps me."

"Now, I tell you what!" said Mr. Bounderby, putting his hands in his pockets. "There is such a law."

Stephen, subsiding into his quiet manner, and never wandering in his attention, gave a nod.

"But it's not for you at all. It costs money. It costs a mint of money."

"How much might that be?" Stephen calmly asked.

"Why, you'd have to go to Doctors' Commons with a suit, and you'd have to go to a court of Common Law with a suit, and you'd have to go to the House of Lords with a suit, and you'd have to get an Act of Parliament to enable you to marry again, and it would cost you (if it was a case of very plain-sailing), I suppose from a thousand to fifteen hundred pound," said Mr. Bounderby. "Perhaps twice the money."

"There's no other law?"

"Certainly not."

"Why then, sir," said Stephen, turning white, and motioning with that right hand of his, as if he gave everything to the four winds, "'tis a muddle. 'Tis just a muddle a'together, an the sooner I'm dead the better."

(Mrs. Sparsit again dejected by the impiety of the people.)

"Pooh, pooh! Don't you talk nonsense, my good fellow," said Mr. Bounderby, "about things you don't understand; and don't you call the Institutions of your country a muddle, or you'll get yourself into a real muddle one of these fine mornings. The institutions of your country are not your piece-work, and the only thing you have got to do is, to mind your piece-work. You didn't take your wife for fast and for loose; but for better for worse. If she has turned out worse—why, all we have got to say is, she might have turned out better."

"'Tis a muddle," said Stephen, shaking his head as he moved to the door. "'Tis a' muddle!"—*Hard Times, Book I., Chap. 11.*

LAWYER'S CLERK—Description of a.

Accordingly they betake themselves to a neighboring dining-house, of the class known among its frequenters by the denomination Slap Bang, where the waitress, a bouncing young female of forty, is supposed to have made some impression on the susceptible Smallweed; of whom it may be remarked that he is a weird changeling, to whom years are nothing. He stands precociously possessed of centuries of owlish wisdom. If

he ever lay in a cradle, it seems as if he must have lain there in a tail-coat. He has an old, old eye, has Smallweed; and he drinks and smokes in a monkeyish way; and his neck is stiff in his collar; and he is never to be taken in; and he knows all about it, whatever it is. In short, in his bringing up, he has been so nursed by Law and Equity that he has become a kind of fossil Imp, to account for whose terrestrial existence it is reported at the public offices that his father was John Doe, and his mother the only female member of the Roe family; also that his first long-clothes were made from a blue bag.—*Bleak House, Chap. 20.*

LAWYERS' CLERKS—At lunch.

Into the dining-house, unaffected by the seductive show in the window, of artificially whitened cauliflowers and poultry, verdant baskets of peas, coolly blooming cucumbers, and joints ready for the spit, Mr. Smallweed leads the way. They know him there, and defer to him. He has his favorite box, he bespeaks all the papers, he is down upon bald patriarchs, who keep them more than ten minutes afterwards. It is of no use trying him with anything less than a full-sized "bread," or proposing to him any joint in cut, unless it is in the very best cut. In the matter of gravy he is adamant.

Conscious of his elfin power, and submitting to his dread experience, Mr. Guppy consults him in the choice of that day's banquet; turning an appealing look towards him as the waitress repeats the catalogue of viands, and saying, "What do *you* take, Chick?" Chick, out of the profundity of his artfulness, preferring "veal and ham and French beans—And don't you forget the stuffing, Polly" (with an unearthly cock of his venerable eye), Mr. Guppy and Mr. Jobling give the like order. Three pint pots of half-and-half are superadded. Quickly the waitress returns, bearing what is apparently a model of the tower of Babel, but what is really a pile of plates and flat tin dish-covers. Mr. Smallweed, approving of what is set before him, conveys intelligent benignity into his ancient eye, and winks upon her. Then, amidst a constant coming in, and going out, and running about, and a clatter of crockery, and a rumbling up and down of the machine which brings the nice cuts from the kitchen, and a shrill crying for more nice cuts down the speaking pipe, and a shrill reckoning of the cost of nice cuts that have been disposed of, and a general flush and steam of hot joints, cut and uncut, and a considerably heated atmosphere in which the soiled knives and table-cloths seem to break out spontaneously into eruptions of grease and blotches of beer, the legal triumvirate appease their appetites.—*Bleak House, Chap. 20.*

LAWYERS—Their offices at night.

It is night in Lincoln's Inn—perplexed and troublous valley of the shadow of the law, where suitors generally find but little day—and fat candles are snuffed out in offices, and clerks have rattled down the crazy wooden stairs, and dispersed. The bell that rings at nine o'clock, has ceased its doleful clangor about nothing; the gates are shut; and the night-porter, a solemn warder with a mighty power of sleep, keeps guard in his lodge. From tiers of staircase windows, clogged lamps, like the eyes of

Equity, bleared Argus with a fathomless pocket for every eye and an eye upon it, dimly blink at the stars. In dirty upper casements, here and there, hazy little patches of candlelight reveal where some wise draughtsman and conveyancer yet toils for the entanglement of real estate in meshes of sheep-skin, in the average ratio of about a dozen of sheep to an acre of land. Over which bee-like industry, these benefactors of their species linger yet, though office-hours be past; that they may give, for every day, some good account at last.—*Bleak House, Chap. 32.*

LAWYER—Without brains.

Mr. Samuel Briggs was a mere machine, a sort of self-acting legal walking-stick.

Tales, Chap. 7.

LAWYER—His office.

There was a book-case in the room: I saw, from the backs of the books, that they were about evidence, criminal law, criminal biography, trials, acts of Parliament, and such things. The furniture was all very solid and good, like his watch-chain. It had an official look, however, and there was nothing merely ornamental to be seen. In a corner, was a little table of papers with a shaded lamp; so that he seemed to bring the office home with him in that respect too, and to wheel it out of an evening and fall to work.—*Great Expectations, Chap. 26.*

LAWYERS' INNS—Their associations.

"What do *you* know of the time when young men shut themselves up in those lonely rooms and read and read, hour after hour, and night after night, till their reason wandered beneath their midnight studies; till their mental powers were exhausted; till morning's light brought no freshness or health to them; and they sank beneath the unnatural devotion of their youthful energies to their dry old books? Coming down to a later time, and a very different day, what do *you* know of the gradual sinking beneath consumption, or the quick wasting of fever—the grand results of 'life' and dissipation—which men have undergone in these same rooms? How many vain pleaders for mercy, do you think, have turned away heart-sick from the lawyer's office, to find a resting-place in the Thames or a refuge in the gaol? They are no ordinary houses, those. There is not a panel in the old wainscoting, but what, if it were endowed with the powers of speech and memory, could start from the wall, and tell its tale of horror—the romance of life, sir, the romance of life! Common-place as they may seem now, I tell you they are strange old places, and I would rather hear many a legend with a terrific sounding name, than the true history of one old set of chambers."

* * * * *

"Look at them in another light: their most common-place and least romantic. What fine places of slow torture they are! Think of the needy man who has spent his all, beggared himself, and pinched his friends, to enter the profession, which will never yield him a morsel of bread. The waiting—the hope—the disappointment—the fear—the misery—the poverty—the blight on his hopes, and end to his career—the suicide perhaps, or the shabby, slipshod drunkard. Am I not right about them?" And the

old man rubbed his hands, and leered as if in delight at having found another point of view in which to place his favorite subject.

Pickwick, Chap. 21.

LAWYER—The old.

Like a dingy London bird among the birds at roost in these pleasant fields, where the sheep are all made into parchment, the goats into wigs, and the pasture into chaff, the lawyer, smoke-dried and faded, dwelling among mankind but not consorting with them, aged without experience of genial youth, and so long used to make his cramped nest in holes and corners of human nature that he has forgotten its broader and better range, comes sauntering home. In the oven made by the hot pavements and hot buildings, he has baked himself dryer than usual; and he has, in his thirsty mind, his mellowed portwine, half a century old.

Bleak House, Chap. 42.

LAWYER—Talkinghorn, the.

It is let off in sets of chambers now; and in those shrunken fragments of its greatness, lawyers lie like maggots in nuts. But its roomy staircases, passages, and antechambers still remain; and even its painted ceilings, where Allegory, in Roman helmet and celestial linen, sprawls among balustrades and pillars, flowers, clouds, and big-legged boys, and makes the head ache—as would seem to be Allegory's object always, more or less. Here, among his many boxes labelled with transcendent names, lives Mr. Talkinghorn, when not speechlessly at home in country-houses where the great ones of the earth are bored to death. Here he is today, quiet at his table. An Oyster of the old school, whom nobody can open.

Like as he is to look at, so is his apartment in the dusk of the present afternoon. Rusty, out of date, withdrawing from attention, able to afford it. Heavy, broad-backed, old-fashioned mahogany and horsehair chairs, not easily lifted, obsolete tables with spindle legs and dusty baize covers, presentation prints of the holders of great titles in the last generation, or the last but one, environ him. A thick and dingy Turkey carpet muffles the floor where he sits, attended by two candles in old-fashioned silver candlesticks, that give a very insufficient light to his large room. The titles on the backs of his books have retired into the binding; everything that can have a lock has got one; no key is visible. Very few loose papers are about. He has some manuscript near him, but is not referring to it. With the round top of an ink-stand, and two broken bits of sealing-wax, he is silently and slowly working out whatever train of indecision is in his mind. Now, the ink-stand top is in the middle; now, the red bit of sealing-wax, now the black bit. That's not it. Mr. Talkinghorn must gather them all up and begin again.

Here, beneath the painted ceiling, with shortened Allegory staring down at his intrusion as if it meant to swoop upon him, and he cutting it dead, Mr. Talkinghorn has at once his house and office. He keeps no staff; only one middle-aged man, usually a little out at elbows, who sits in a high Pew in the hall, and is rarely overburdened with business. Mr. Talkinghorn is not in a common way. He wants

no clerks. He is a great reservoir of confidences, not to be so tapped. His clients want him; he is all in all. Drafts that he requires to be drawn, are drawn by special pleaders in the Temple on mysterious instructions; fair copies that he requires to be made, are made at the stationer's, expense being no consideration. The middle-aged man in the Pew knows scarcely more of the affairs of the Peerage, than any crossing sweeper in Holborn.

Bleak House, Chap. 10.

Whether he be cold and cruel, whether immovable in what he has made his duty, whether absorbed in love of power, whether determined to have nothing hidden from him in ground where he has burrowed among secrets all his life, whether he in his heart despises the splendor of which he is a distant beam, whether he is always treasuring up slights and offences in the affability of his gorgeous clients—whether he be any of this, or all of this, it may be that my Lady had better have five thousand pairs of fashionable eyes upon her, in distrustful vigilance, than the two eyes of this rusty lawyer, with his wisp of neckcloth and his dull black breeches tied with ribbons at the knees.

Bleak House, Chap. 29.

He comes towards them at his usual methodical pace, which is never quickened, never slackened. He wears his usual expressionless mask—if it be a mask—and carries family secrets in every limb of his body, and every crease of his dress. Whether his whole soul is devoted to the great, or whether he yields them nothing beyond the services he sells, is his personal secret. He keeps it, as he keeps the secrets of his clients; he is his own client in that matter, and will never betray himself.

Bleak House, Chap. 12.

And at her house in town, upon this muddy, murky afternoon, presents himself an old fashioned old gentleman, attorney-at-law, and eke solicitor of the High Court of Chancery, who has the honor of acting as legal adviser of the Dedlocks, and has as many cast-iron boxes in his office with that name outside, as if the present baronet were the coin of the conjuror's trick, and were constantly being juggled through the whole set. Across the hall, and up the stairs, and along the passages, and through the rooms, which are very brilliant in the season and very dismal out of it—Fairy-land to visit, but a desert to live in—the old gentleman is conducted, by a Mercury in powder, to my Lady's presence.

The old gentleman is rusty to look at, but is reputed to have made good thrift out of aristocratic marriage settlements and aristocratic wills, and to be very rich. He is surrounded by a mysterious halo of family confidences; of which he is known to be the silent depository. There are noble Mausoleums rooted for centuries in retired glades of parks, among the growing timber and the fern, which perhaps hold fewer noble secrets than walk abroad among men, shut up in the breast of Mr. Talkinghorn. He is of what is called the old school—a phrase generally meaning any school that seems never to have been young—and wears knee-breeches tied with ribbons, and gaiters or stockings. One peculiarity of his black

clothes, and of his black stockings, be they silk or worsted, is, that they never shine. Mute, close, irresponsible to any glancing light, his dress is like himself. He never converses, when not professionally consulted. He is found sometimes, speechless but quite at home, at corners of dinner-tables in great country houses, and near doors of drawing-rooms, concerning which the fashionable intelligence is eloquent: where everybody knows him, and where half the Peerage stops to say "How do you do, Mr. Tulkinghorn?" he receives these salutations with gravity, and buries them along with the rest of his knowledge.

Sir Leicester Dedlock is with my Lady, and is happy to see Mr. Tulkinghorn. There is an air of prescription about him which is always agreeable to Sir Leicester; he receives it as a kind of tribute. He likes Mr. Tulkinghorn's dress; there is a kind of tribute in that, too. It is eminently respectable, and likewise, in a general way, retainer-like. It expresses, as it were, the steward of the legal mysteries, the butler of the legal cellar, of the Dedlocks.—*Bleak House, Chap. 2.*

LAWYER—The office of Sampson Brass.

In the parlor window of this little habitation, which is so close upon the footway that the passenger who takes the wall brushes the dim glass with his coat sleeve—much to its improvement, for it is very dirty—in this parlor window, in the days of its occupation by Sampson Brass, there hung, all awry and slack, and discolored by the sun, a curtain of faded green, so threadbare from long service as by no means to intercept the view of the little dark room, but rather to afford a favorable medium through which to observe it accurately. There was not much to look at. A rickety table, with spare bundles of papers, yellow and ragged from long carriage in the pocket, ostentatiously displayed upon its top; a couple of stools set face to face on opposite sides of this crazy piece of furniture; a treacherous old chair by the fire-place, whose withered arms had hugged full many a client and helped to squeeze him dry; a second-hand wig box, used as a depository for blank writs and declarations, and other small forms of law, once the sole contents of the head which belonged to the wig which belonged to the box, as they were now of the box itself; two or three common books of practice; a jar of ink, a pounce box, a stunted hearth-broom, a carpet trodden to shreds, but still clinging with the tightness of desperation to its tacks—these, with the yellow wainscot of the walls, the smoke-discolored ceiling, the dust and cobwebs, were among the most prominent decorations of the office of Mr. Sampson Brass.

But this was mere still-life, of no greater importance than the plate, "BRASS, Solicitor," upon the door, and the bill, "First floor to let to a single gentleman," which was tied to the knocker.—*Old Curiosity Shop, Chap. 33.*

LAWYER—The office of Vholes.

The name of MR. VHOLES, preceded by the legend GROUND FLOOR, is inscribed upon a door-post in Symond's Inn, Chancery Lane; a little, pale, wall-eyed, woe-begone inn, like a large dust-bin of two compartments and a sister. It looks as if Symond were a sparing man in his way, and constructed his inn of old building materials, which took kindly to the dry rot and to dirt and all things decaying and dis-

mal, and perpetuated Symond's memory with congenial shabbiness. Quartered in this dingy hatchment commemorative of Symond, are the legal bearings of Mr. Vholes.

Mr. Vholes's office, in disposition retiring and in situation retired, is squeezed up in a corner, and blinks at a dead wall. Three feet of knotty floored dark passage bring the client to Mr. Vholes's jet black door, in an angle profoundly dark on the brightest midsummer morning, and encumbered by a black bulk-head of cellarge staircase, against which belated civilians generally strike their brows. Mr. Vholes's chambers are on so small a scale, that one clerk can open the door without getting off his stool, while the other who elbows him at the same desk has equal facilities for poking the fire. A smell as of unwholesome sheep, blending with the smell of must and dust, is referable to the nightly (and often daily) consumption of mutton fat in candles, and to the fretting of parchment forms and skins in greasy drawers. The atmosphere is otherwise stale and close. The place was last painted or whitewashed beyond the memory of man, and the two chimneys smoke, and there is a loose outer surface of soot everywhere, and the dull cracked windows in their heavy frames have but one piece of character in them, which is a determination to be always dirty, and always shut, unless coerced. This accounts for the phenomenon of the weaker of the two usually having a bundle of firewood thrust between its jaws in hot weather.—*Bleak House, Chap. 39.*

LAWYER—Sally Brass as a.

In mind, she was of a strong and vigorous turn, having from her earliest youth devoted herself with uncommon ardor to the study of the law; not wasting her speculations upon its eagle flights, which are rare, but tracing it attentively through all the slippery and eel-like crawlings in which it commonly pursues its way. Nor had she, like many persons of great intellect, confined herself to theory, or stopped short where practical usefulness begins; inasmuch as she could engross fair-copy, fill up printed forms with perfect accuracy, and, in short, transact any ordinary duty of the office down to pouncing a skin of parchment or mending a pen. It is difficult to understand how, possessed of these combined attractions, she should remain Miss Brass; but whether she had steeled her heart against mankind, or whether those who might have wooed and won her, were deterred by fears that, being learned in the law, she might have too near her fingers' ends those particular statutes which regulate what are familiarly termed actions for breach, certain it is that she was still in a state of celibacy, and still in daily occupation of her old stool opposite to that of her brother Sampson. And equally certain it is, by-the-way, that between these two stools a great many people had come to the ground.

Old Curiosity Shop, Chap. 33.

Miss Brass, however accurately formed to be beloved, was not of the loving kind. That amiable virgin, having clung to the skirts of the Law from her earliest youth; having sustained herself by their aid, as it were, in her first running alone, and maintained a firm grasp upon them ever since; had passed her life in a kind of legal childhood. She had been remarkable,

when a tender prattler, for an uncommon talent in counterfeiting the walk and manner of a bailiff; in which character she had learned to tap her little playfellows on the shoulder, and to carry them off to imaginary sponging-houses, with a correctness of imitation which was the surprise and delight of all who witnessed her performances, and which was only to be exceeded by her exquisite manner of putting an execution into her doll's house, and taking an exact inventory of the chairs and tables. These artless sports had naturally soothed and cheered the decline of her widowed father: a most exemplary gentleman (called "old Foxey" by his friends, from his extreme sagacity), who encouraged them to the utmost, and whose chief regret, on finding that he drew near to Houndsditch churchyard, was, that his daughter could not take out an attorney's certificate and hold a place upon the roll. Filled with this affectionate and touching sorrow, he had solemnly confided her to his son Sampson, as an invaluable auxiliary; and from the old gentleman's decease to the period of which we treat, Miss Sally Brass had been the prop and pillar of his business.

It is obvious that, having devoted herself from infancy to this one pursuit and study, Miss Brass could know but little of the world, otherwise than in connection with the law; and that, from a lady gifted with such high tastes, proficiency in those gentler and softer arts in which women usually excel, was scarcely to be looked for. Miss Sally's accomplishments were all of a masculine and strictly legal kind. They began with the practice of an attorney and they ended with it. She was in a state of lawful innocence, so to speak. The law had been her nurse. And, as bandy-legs or such physical deformities in children are held to be the consequence of bad nursing, so, if in a mind so beautiful any moral twist or bandiness could be found, Miss Sally Brass's nurse was alone to blame.

Old Curiosity Shop, Chap. 36.

LAWYER—Jaggers in court.

For several reasons, and not least because I didn't clearly know what Mr. Jaggers would be found to be "at," I replied in the affirmative. We dived into the city, and came up in a crowded police-court, where a blood-relation (in the murderous sense) of the deceased with the fanciful taste in brooches, was standing at the bar, uncomfortably chewing something; while my guardian had a woman under examination or cross-examination—I don't know which—and was striking her, and the bench, and everybody with awe. If anybody, of whatsoever degree, said a word that he didn't approve of, he instantly required to have it "taken down." If anybody wouldn't make an admission, he said, "I'll have it out of you!" and if anybody made an admission, he said, "Now I have got you!" The magistrates shivered under a single bite of his finger. Thieves and thief-takers hung in dread rapture on his words, and shrank when a hair of his eyebrows turned in their direction. Which side he was on, I couldn't make out, for he seemed to me to be grinding the whole place in a mill; I only know that when I stole out on tiptoe, he was not on the side of the bench; for he was making the legs of the old gentleman who presided, quite convulsive under the table, by his denunciations

of his conduct as the representative of British law and justice in that chair that day.

Great Expectations, Chap. 24.

LAWYER—Jaggers at home.

He cross-examined his very wine when he had nothing else in hand. He held it between himself and the candle, tasted the port, rolled it in his mouth, swallowed it, looked at his glass again, smelt the port, tried it, drank it, filled again, and cross-examined the glass again, until I was as nervous as if I had known the wine to be telling him something to my disadvantage. Three or four times I feebly thought I would start conversation; but whenever he saw me going to ask him anything, he looked at me with his glass in his hand, and rolling his wine about in his mouth, as if requesting me to take notice that it was of no use, for he couldn't answer.—*Great Expectations, Chap. 29.*

LAWYER—Office of Jaggers.

Mr. Jaggers's room was lighted by a skylight only, and was a most dismal place; the skylight, eccentrically patched like a broken head, and the distorted adjoining houses looking as if they had twisted themselves to peep down at me through it. There were not so many papers about as I should have expected to see; and there were some odd objects about, that I should not have expected to see—such as an old rusty pistol, a sword in a scabbard, several strange-looking boxes and packages, and two dreadful casts on a shelf, of faces peculiarly swollen, and twitchy about the nose. Mr. Jaggers's own high-backed chair was of deadly-black horse-hair, with rows of brass nails round it, like a coffin; and I fancied I could see how he leaned back in it, and bit his forefinger at the clients. The room was but small, and the clients seemed to have had a habit of backing up against the wall: the wall, especially opposite to Mr. Jaggers's chair, being greasy with shoulders. I recalled, too, that the one-eyed gentleman had shuffled forth against the wall when I was the innocent cause of his being turned out.

I sat down in the cliental chair placed over against Mr. Jaggers's chair, and became fascinated by the dismal atmosphere of the place. I called to mind that the clerk had the same air of knowing something to everybody else's disadvantage, as his master had. I wondered how many other clerks there were up-stairs, and whether they all claimed to have the same detrimental mastery of their fellow-creatures. I wondered what was the history of all the odd litter about the room, and how it came there. I wondered whether the two swollen faces were of Mr. Jaggers's family, and, if he were so unfortunate as to have had a pair of such ill-looking relations, why he stuck them on that dusty perch for the blacks and flies to settle on, instead of giving them a place at home.—*Great Expectations, Chap. 30.*

LAWYER—His enjoyment of embarrassments.

Mr. Rugg's enjoyment of embarrassed affairs was like a housekeeper's enjoyment in pickling and preserving, or a washerwoman's enjoyment of a heavy wash, or a dustman's enjoyment of an overflowing dust-bin, or any other professional enjoyment of a mess in the way of business.—*Little Dorrit, Book II., Chap. 28.*

LAWYER—His office, clerks, etc.

The house was dark and shabby, and the greasy shoulders that had left their mark in Mr. Jaggers's room, seemed to have been shuffling up and down the staircase for years. In the front first floor, a clerk who looked something between a publican and a rat-catcher—a large pale, puffed, swollen man—was attentively engaged with three or four people of shabby appearance, whom he treated as unceremoniously as everybody seemed to be treated who contributed to Mr. Jaggers's coffers. "Getting evidence together," said Mr. Wemmick, as we came out, "for the Bailey." In the room over that, a little flabby terrier of a clerk with dangling hair (his cropping seemed to have been forgotten when he was a puppy) was similarly engaged with a man with weak eyes, whom Mr. Wemmick presented to me as a smelter who kept his pot always boiling, and who would melt me any thing I pleased—and who was in an excessive white-perspiration, as if he had been trying his art on himself. In a back room, a high-shouldered man with a face-ache tied up in dirty flannel, who was dressed in old black clothes that bore the appearance of having been waxed, was stooping over his work of making fair copies of the notes of the other two gentlemen for Mr. Jaggers's own use.

This was all the establishment. When we went down-stairs again, Wemmick led me into my guardian's room, and said, "This you've seen already."

"Pray," said I, as the two odious casts with the twitchy leer upon them caught my sight again, "whose likenesses are those?"

"These?" said Wemmick, getting upon a chair, and blowing the dust off the horrible heads before bringing them down. "These are two celebrated ones. Famous clients of ours, that got us a world of credit. This chap (why you must have come down in the night and been peeping into the inkstand, to get this blot upon your eyebrow, you old rascal!) murdered his master, and considering that he wasn't brought up to evidence, didn't plan it badly."

"Is it like him?" I asked, recoiling from the brute, as Wemmick spat upon his eyebrow and gave it a rub with his sleeve.

"Like him? It's himself, you know. The cast was made in Newgate, directly after he was taken down."

"Did that other creature come to the same end?" I asked. "He has the same look."

"You're right," said Wemmick; "it's the genuine look. Much as if one nostril was caught up with a horsehair and a little fish-hook. Yes, he came to the same end; quite the natural end here, I assure you. He forged wills, this blade did, if he didn't also put the supposed testators to sleep too. You were a gentlemanly Cove, though" (Mr. Wemmick was again apostrophising), "and you said you could write Greek. Yah, Bounceable! What a liar you were. I never met such a liar as you!" Before putting his late friend on his shelf again, Wemmick touched the largest of his mourning rings, and said, "Sent out to buy it for me, only the day before."

While he was putting up the other cast and coming down from the chair, the thought crossed my mind that all his personal jewelry was derived from like sources. As he had shown no

diffidence on the subject, I ventured on the liberty of asking him the question, when he stood before me, dusting his hands.

"Oh yes," he returned, "these are all gifts of that kind. One brings another, you see; that's the way of it. I always take 'em. They're curiosities. And they're property. They may not be worth much, but, after all, they're property and portable. It don't signify to you, with your brilliant look-out, but as to myself, my guiding star always is, get hold of portable property."—*Great Expectations*, Chap. 24.

LAW TERMS—Sam Weller on.

"Wot do you mean by leavin' it on trust?" inquired Sam, waking up a little. "If it ain't ready money, were's the use on it?"

"It's a law term, that's all," said the cobbler.

"I don't think that," said Sam, shaking his head. "There's wery little trust in that shop. Hows'ever, go on."

"Well," said the cobbler: "when I was going to take out a probate of the will, the nieces and nevys, who was desperately disappointed at not getting all the money, enters a caveat against it."

"What's that?" inquired Sam.

"A legal instrument, which is as much as to say, it's no go," replied the cobbler.

"I see," said Sam, "a sort of brother-in-law o' the have-his carcase."—*Pickwick*, Chap. 44.

LAWYER—His individuality.

The man who was gradually becoming more and more etherialized in my eyes every day, and about whom a reflected radiance seemed to me to beam when he sat erect in Court among his papers, like a little lighthouse in a sea of stationery.—*David Copperfield*, Chap. 33.

LAWYER—And client.

"Sir," returns Vholes, always looking at the client, as if he were making a lingering meal of him with his eyes as well as with his professional appetite.—*Bleak House*, Chap. 39.

LAWYER—And client.

Mr. Vholes, and his young client, and several blue bags, hastily stuffed out of all regularity of form, as the larger sort of serpents are in their first gorged state, have returned to the official den. Mr. Vholes, quiet and unmoved, as a man of so much respectability ought to be, takes off his close black gloves as if he were skinning his hands, lifts off his tight hat as if he were scalping himself, and sits down at his desk. The client throws his hat and gloves upon the ground—tosses them anywhere, without looking after them or caring where they go; flings himself into a chair, half-sighing and half-groaning; rests his aching head upon his hand, and looks the portrait of Young Despair.

Bleak House, Chap. 39.

LAWYER—Appearance of Serjeant Snubbin.

Mr. Serjeant Snubbin was a lantern-faced, sallow-complexioned man of about five and forty, or—as the novels say—he might be fifty. He had that dull-looking boiled eye which is often to be seen in the heads of people who have applied themselves during many years to a weary and laborious course of study; and which would have been sufficient, without the addition-

al eye-glass which dangled from a broad black riband round his neck, to warn a stranger that he was very near-sighted. His hair was thin and weak, which was partly attributable to his having never devoted much time to its arrangement, and partly to his having worn for five-and-twenty years the forensic wig which hung on a block beside him. The marks of hair-powder on his coat-collar, and the ill-washed and worsted white neckerchief round his throat, showed that he had not found leisure since he left the court to make any alteration in his dress; while the slovenly style of the remainder of his costume warranted the inference that his personal appearance would not have been very much improved if he had. Books of practice, heaps of papers, and opened letters, were scattered over the table, without any attempt at order or arrangement; the furniture of the room was old and rickety; the doors of the book-case were rotting in their hinges; the dust flew out from the carpet in little clouds at every step; the blinds were yellow with age and dirt; the state of everything in the room showed, with a clearness not to be mistaken, that Mr. Serjeant Snubbin was far too much occupied with his professional pursuits to take any great heed or regard of his personal comforts.

Pickwick, Chap. 31.

LAWYERS.

I despised them, to a man. Frozen-out old gardeners in the flower-beds of the heart, I took a personal offence against them all. The Bench was nothing to me but an insensible blunderer. The Bar had no more tenderness or poetry in it, than the Bar of a public-house.

David Copperfield, Chap. 33.

LAWYERS—Always inquisitive.

"We lawyers are always curious, always inquisitive, always picking up odds and ends for our patchwork minds, since there is no knowing when and where they may fit into some corner."

Little Dorrit, Book II., Chap. 12.

LAWYERS AND CLIENT—(Dodson and Fogg).

"Perhaps you would like to call us swindlers, sir," said Dodson. "Pray do, sir, if you feel disposed; now pray do, sir."

"I do," said Mr. Pickwick. "You *are* swindlers."

"Very good," said Dodson. "You can hear down there, I hope, Mr. Wicks?"

"Oh yes, sir," said Wicks.

"You had better come up a step or two higher, if you can't," added Mr. Fogg. "Go on, sir; do go on. You had better call us thieves, sir; or perhaps you would like to assault one of us. Pray do it, sir, if you would: we will not make the smallest resistance. Pray do it, sir."

As Fogg put himself very temptingly within the reach of Mr. Pickwick's clenched fist, there is little doubt that that gentleman would have complied with his earnest entreaty, but for the interposition of Sam, who, hearing the dispute, emerged from the office, mounted the stairs, and seized his master by the arm.

"You just come away," said Mr. Weller. "Battledore and shuttlecock's a very good game, when you an't the shuttlecock and two lawyers the battledores, in which case it gets too

excitin' to be pleasant. Come away, sir. If you want to ease your mind by blowing up somebody, come out into the court and blow up me; but it's rayther too expensive work to be carried on here."—*Pickwick, Chap. 20.*

LAWYERS—And their own prescriptions.

As Doctors seldom take their own prescriptions, and Divines do not always practice what they preach, so lawyers are shy of meddling with the Law on their own account: knowing it to be an edged tool of uncertain application, very expensive in the working, and rather remarkable for its properties of close shaving than for its always shaving the right person.

Old Curiosity Shop, Chap. 37.

LAWYERS—Like undertakers.

We were a little like undertakers, in the Commons, as regarded Probate transactions; generally making it a rule to look more or less cut up, when we had to deal with clients in mourning. In a similar feeling of delicacy, we were always blithe and light-hearted with the licence clients.—*David Copperfield, Chap. 33.*

LAWYERS—Their distrustful nature.

"Gentlemen of your profession, sir," continued Mr. Pickwick, "see the worst side of human nature. All its disputes, all its ill-will and bad blood, rise up before you. You know from your experience of juries (I mean no disparagement to you, or them) how much depends upon *effect*: and you are apt to attribute to others, a desire to use, for purposes of deception and self-interest, the very instruments which you, in pure honesty and honor of purpose, and with a laudable desire to do your utmost for your client, know the temper and worth of so well, from constantly employing them yourselves. I really believe that to this circumstance may be attributed the vulgar but very general notion of your being, as a body, suspicious, distrustful, and over-cautious. Conscious as I am, sir, of the disadvantage of making such a declaration to you, under such circumstances, I have come here, because I wish you distinctly to understand, as my friend Mr. Perker has said, that I am innocent of the falsehood laid to my charge; and although I am very well aware of the inestimable value of your assistance, sir, I must beg to add, that unless you sincerely believe this, I would rather be deprived of the aid of your talents than have the advantage of them."

Pickwick, Chap. 31.

LAWYERS' CLERKS—And offices.

Scattered about in various holes and corners of the Temple, are certain dark and dirty chambers, in and out of which, all the morning in Vacation, and half the evening too in Term time, there may be seen constantly hurrying with bundles of papers under their arms, and protruding from their pockets, an almost uninterrupted succession of Lawyers' Clerks. There are several grades of Lawyers' Clerks. There is the Articled Clerk, who has paid a premium, and is an attorney in perspective, who runs a tailor's bill, receives invitations to parties, knows a family in Gower Street, and another in Tavistock Square: who goes out of town every Long Vacation to see his father, who keeps live horses innumerable; and who is, in short, the very aristocrat of clerks. There is the salaried clerk—out of door, or in door,

as the case may be—who devotes the major part of his thirty shillings a week to his personal pleasure and adornment, repairs half price to the Adelphi Theatre at least three times a week, dissipates majestically at the Cider Cellars afterwards, and is a dirty caricature of the fashion which expired six months ago. There is the middle-aged copying-clerk, with a large family, who is always shabby, and often drunk. And there are the office lads in their first surtouts, who feel a befitting contempt for boys at day-schools; club as they go home at night, for saveloys and porter; and think there's nothing like "life." There are varieties of the genus, too numerous to recapitulate, but however numerous they may be, they are all to be seen, at certain regulated business hours, hurrying to and from the places we have just mentioned.

These sequestered nooks are the public offices of the legal profession, where writs are issued, judgments signed, declarations filed, and numerous other ingenious machines put in motion for the torture and torment of His Majesty's liege subjects, and the comfort and emolument of the practitioners of the law. They are, for the most part, low-roofed, mouldy rooms, where innumerable rolls of parchment, which have been perspiring in secret for the last century, send forth an agreeable odor, which is mingled by day with the scent of the dry rot, and by night with the various exhalations which arise from damp cloaks, festering umbrellas, and the coarsest tallow candles.

Pickwick, Chap. 31.

LAWYERS—Office of Snitchey and Craggs.

Snitchey and Craggs had a snug little office on the old Battle Ground, where they drove a snug little business, and fought a great many small pitched battles for a great many contending parties. Though it could hardly be said of these conflicts that they were running fights—for in truth they generally proceeded at a snail's pace—the part the Firm had in them came so far within the general denomination, that now they took a shot at this Plaintiff, and now aimed a chop at that Defendant, now made a heavy charge at an estate in Chancery, and now had some light skirmishing among an irregular body of small debtors, just as the occasion served, and the enemy happened to present himself. The Gazette was an important and profitable feature in some of their fields, as in fields of greater renown; and in most of the Actions wherein they showed their generalship, it was afterwards observed by the combatants that they had had great difficulty in making each other out, or in knowing with any degree of distinctness what they were about, in consequence of the vast amount of smoke by which they were surrounded.

The offices of Messrs. Snitchey and Craggs stood convenient, with an open door down two smooth steps, in the market-place; so that any angry farmer inclining towards hot water, might tumble into it at once. Their special council-chamber and hall of conference was an old back room up-stairs, with a low dark ceiling, which seemed to be knitting its brows gloomily in the consideration of tangled points of law. It was furnished with some high-backed leather chairs, garnished with great goggle-eyed brass nails, of which, every here and there, two or three had fallen out—or had been picked out, perhaps by the wandering thumbs and forefingers of be-

wildered clients. There was a framed print of a great judge in it, every curl in whose dreadful wig had made a man's hair stand on end. Bales of papers filled the dusty closets, shelves, and tables; and round the wainscot there were tiers of boxes, padlocked and fire-proof, with people's names painted outside, which anxious visitors felt themselves, by a cruel enchantment, obliged to spell backwards and forwards, and to make anagrams of, while they sat seeming to listen to Snitchey and Craggs, without comprehending one word of what they said.

* * * * *

In this office, nevertheless, Snitchey and Craggs made honey for their several hives. Here, sometimes, they would linger of a fine evening, at the window of their council-chamber, overlooking the old battle-ground, and wonder (but that was generally at assize time, when much business had made them sentimental) at the folly of mankind, who couldn't always be at peace with one another and go to law comfortably.—*Battle of Life, Chap. 2.*

LEAVE—Taking.

"My time being rather precious," said Mr. Merdle, suddenly getting up, as if he had been waiting in the interval for his legs, and they had just come.—*Little Dorrit, Book II., Chap. 16.*

LEGACIES—"Hankering after."

* * * * * added Mr. Weller, "for it's a rum sort o' thing, Sammy, to go a hankerin' arter anybody's property, ven you're assistin' 'em in illness. It's like helping an outside passenger up, ven he's been pitched off a coach, and puttin' your hand in his pocket, vile you ask him vith a sigh how he finds his-self, Sammy."

Pickwick, Chap. 55.

LEGISLATORS—American.

I was sometimes asked, in my progress through other places, whether I had not been very much impressed by the heads of the lawmakers at Washington; meaning not their chiefs and leaders, but literally their individual and personal heads, whereon their hair grew, and whereby the phrenological character of each legislator was expressed; and I almost as often struck my questioner dumb with indignant consternation by answering, "No, that I didn't remember being at all overcome." As I must, at whatever hazard, repeat the avowal here, I will follow it up by relating my impressions on this subject in as few words as possible.

In the first place—it may be from some imperfect development of my organ of veneration—I do not remember having ever fainted away, or having even been moved to tears of joyful pride, at sight of any legislative body. I have borne the House of Commons like a man, and have yielded to no weakness but slumber in the House of Lords. I have seen elections for borough and county, and have never been impelled (no matter which party won) to damage my hat by throwing it up into the air in triumph, or to crack my voice by shouting forth any reference to our Glorious Constitution, to the noble purity of our independent voters, or the unimpeachable integrity of our independent members. Having withstood such strong attacks upon my fortitude, it is possible that I may be of a cold and insensible temperament, amounting to iciness,

in such matters; and therefore my impressions of the live pillars of the Capitol at Washington must be received with such grains of allowance as this free confession may seem to demand.

American Notes, Chap. 8.

LEGS.

"You had better step into the marquee, I think, sir," said one very stout gentleman, whose body and legs looked like half a gigantic roll of flannel, elevated on a couple of inflated pillow-cases.—*Pickwick, Chap. 7.*

LEGS—Simon Tappertit's.

Mr. Tappertit condescended to take the glass from his outstretched hand. Stag then dropped on one knee, and gently smoothed the calves of his legs, with an air of humble admiration.

"That I had but eyes!" he cried, "to behold my captain's symmetrical proportions! That I had but eyes, to look upon these twin invaders of domestic peace!"

Barnaby Rudge, Chap. 8.

"Have my ears deceived me," said the 'Prentice, "or do I dream! am I to thank thee, Fortun', or to cuss thee—which?"

He gravely descended from his elevation, took down his piece of looking-glass, planted it against the wall upon the usual bench, twisted his head round, and looked closely at his legs.

"If they're a dream," said Sim, "let sculptures have such visions, and chisel 'em out when they wake. This is reality. Sleep has no such limbs as them. Tremble, Willet, and despair."—*Barnaby Rudge, Chap. 31.*

LEGS—Of Tilly Slowboy.

If I might be allowed to mention a young lady's legs, on any terms, I would observe of Miss Slowboy's, that there was a fatality about them which rendered them singularly liable to be grazed; and that she never effected the smallest ascent or descent, without recording the circumstance upon them with a notch, as Robinson Crusoe marked the days upon his wooden calendar. But as this might be considered ungentle, I'll think of it.

Cricket on the Hearth, Chap. 2.

LETTER—From Miss Fanny Squeers.

"DOTHEBOYS HALL, *Thursday Morning.*

"SIR:—My pa requests me to write to you, the doctors considering it doubtful whether he will ever recuver the use of his legs which prevents his holding a pen.

"We are in a state of mind beyond everything, and my pa is one mask of brooses both blue and green likewise two forms are steeped in his Goar. We were kimpelled to have him carried down into the kitchen where he now lays. You will judge from this that he has been brought very low.

"When your newew that you recommended for a teacher had done this to my pa and jumped upon his body with his feet and also langwedge which I shall not pollewt my pen with describing, he assaulted my ma with dreadful violence, dashed her to the earth, and drove her back comb several inches into her head. A very little more and it must have entered her skull. We have a medical certifier that if it had, the tortershell would have affected the brain.

"Me and my brother were then the victims of his feury since which we have suffered very much which leads us to the arrowing belief that we have received some injury in our insides, especially as no marks of violence are visible externally. I am screaming out loud all the time I write and so is my brother which takes off my attention rather and I hope will excuse mistakes.

"The monster having sasiated his thirst for blood ran away, taking with him a boy of desperate caracter that he had excited to rebellyon, and a garnet ring belonging to my ma, and not having been apprehended by the constables is supposed to have been took up by some stage-coach. My pa begs that if he comes to you the ring may be returned, and that you will let the thief and assassin go, as if we prosecuted him he would only be transported, and if he is let go he is sure to be hung before long which will save us trouble and be much more satisfactory. Hoping to hear from you when convenient

"I remain yours and cetrer

"FANNY SQUEERS.

"P. S. I pity his ignorance and despise him."

Nicholas Nickleby, Chap. 15.

LETTER WRITING—Peggotty's.

To these communications Peggotty replied as promptly, if not as concisely, as a merchant's clerk. Her utmost powers of expression (which were certainly not great in ink) were exhausted in the attempt to write what she felt on the subject of my journey. Four sides of incoherent and interjectional beginnings of sentences, that had no end, except blots, were inadequate to afford her any relief. But the blots were more expressive to me than the best composition; for they showed me that Peggotty had been crying all over the paper, and what could I have desired more?—*David Copperfield, Chap. 17.*

LIBERTY—In America.

"Lord love you, sir," he added, "they're so fond of liberty in this part of the globe, that they buy her and sell her and carry her to market with 'em. They've such a passion for Liberty, that they can't help taking liberties with her. That's what it's owing to."

Martin Chuzzlewit, Chap. 17.

LIBRARY—An unsocial.

Ugh! They were black, cold rooms; and seemed to be in mourning, like the inmates of the house. The books, precisely matched as to size, and drawn up in line, like soldiers, looked in their cold, hard, slippery uniforms, as if they had but one idea among them, and that was a freezer. The bookcase, glazed and locked, repudiated all familiarities. Mr. Pitt, in bronze on the top, with no trace of his celestial origin about him, guarded the unattainable treasure like an enchanted Moor. A dusty urn at each high corner, dug up from an ancient tomb, preached desolation and decay, as from two pulpits; and the chimney-glass, reflecting Mr. Dombey and his portrait at one blow, seemed fraught with melancholy meditations.

The stiff and stark fire-irons appeared to claim a nearer relationship than anything else there to Mr. Dombey, with his buttoned coat, his white cravat, his heavy, gold watch-chain, and his creaking boots.—*Dombey & Son, Chap. 5.*

LIES.

"There's one thing you may be sure of, Pip," said Joe, after some rumination, "namely, that lies is lies. Howsoever they come, they didn't ought to come, and they come from the father of lies, and work round to the same. Don't you tell no more of 'em, Pip. *That ain't* the way to get out of being common, old chap."

"Lookee here, Pip, at what is said to you by a true friend. Which this to you the true friend say. If you can't get to be uncommon through going straight, you'll never get to do it through going crooked. So don't tell no more on 'em, Pip, and live well and die happy!"

Great Expectations, Chap. 9.

LIGHT—At night.

It shone from what happened to be an old oriel window, and being surrounded by the deep shadows of overhanging walls, sparkled like a star. Bright and glimmering as the stars above their heads, lonely and motionless as they, it seemed to claim some kindred with the eternal lamps of Heaven, and to burn in fellowship with them.—*Old Curiosity Shop, Chap. 70.*

LIGHT-HOUSE.

There the sea was tumbling in, with deep sounds, after dark, and the revolving French light on Cape Grinez was seen regularly bursting out and becoming obscured, as if the head of a gigantic light-keeper in an anxious state of mind were interposed every half-minute, to look how it was burning.

Uncommercial Traveller, Chap. 7.

LIGHTS—The street.

He was passing at nightfall along the Strand, and the lamplighter was going on before him, under whose hand the street-lamps, blurred by the foggy air, burst out one after another, like so many blazing sunflowers coming into full-blow all at once.—*Little Dorrit, Book II., Chap. 9.*

LIFE—A bargain across a counter.

It was a fundamental principle of the Gradgrind philosophy, that everything was to be paid for. Nobody was ever on any account to give anybody anything, or render anybody help without purchase. Gratitude was to be abolished, and the virtues springing from it were not to be. Every inch of the existence of mankind, from birth to death, was to be a bargain across a counter. And if we didn't get to Heaven that way, it was not a politico-economical place, and we had no business there.

Hard Times, Book III., Chap. 8.

LIFE—A burden to Sim Tappertit.

"I am as well, sir," said Sim, standing up to get nearer to his ear, and whispering hoarsely, "as any man can be under the aggravations to which I am exposed. My life's a burden to me. If it wasn't for wengeance, I'd play at pitch and toss with it on the losing hazard."

Barnaby Rudge, Chap. 27.

LIFE—A chequered.

We have been greatly assisted by Mr. Bung himself, who has imposed on us a debt of obligation which we fear we can never repay. The life of this gentleman has been one of a very

chequered description: he has undergone transitions—not from grave to gay, for he never was grave—not from lively to severe, for severity forms no part of his disposition; his fluctuations have been between poverty in the extreme, and poverty modified, or, to use his own emphatic language, "between nothing to eat and just half enough." He is not, as he forcibly remarks, "one of those unfortunate men who, if they were to dive under one side of a barge stark-naked, would come up on the other with a new suit of clothes on, and a ticket for soup in the waistcoat-pocket:" neither is he one of those, whose spirit has been broken beyond redemption by misfortune and want. He is just one of the careless, good-for-nothing, happy fellows, who float, cork-like, on the surface, for the world to play at hockey with; knocked here, and there, and everywhere: now to the right, then to the left, again up in the air, and anon to the bottom, but always reappearing and bounding with the stream buoyantly and merrily along.

Sketches (Scenes), Chap. 5.

LIFE—A contented.

Our reunited life was more than all that we had looked forward to. Content and joy went with us as the wheels of the two carts went round, and the same stopped with us when the two carts stopped. I was as pleased and as proud as a Pug-Dog with his muzzle black-leaded for an evening party, and his tail extra curled by machinery.—*Dr. Marigold.*

LIFE—An embodied conundrum.

When I became enough of a man to find myself an embodied conundrum, I bored myself to the last degree by trying to find out what I meant. You know that at length I gave it up, and declined to guess any more.

Our Mutual Friend, Book II., Chap. 6.

LIFE—A game.

"I don't stand up for life in general," he added, rubbing his hands and chuckling, "it's full of folly; full of something worse. Professions of trust, and confidence, and unselfishness, and all that! Bah, bah, bah! We see what they're worth. But you mustn't laugh at life; you've got a game to play; a very serious game indeed! Everybody's playing against you, you know, and you're playing against them. Oh! it's a very interesting thing. There are deep moves upon the board. You must only laugh, Doctor Jeddler, when you win—and then not much. He, he, he! And then not much," repeated Snitchey, rolling his head and winking his eye, as if he would have added, "you may do this instead!"

"Well, Alfred!" cried the Doctor, "what do you say now?"

"I say, sir," replied Alfred, "that the greatest favor you could do me, and yourself too, I am inclined to think, would be to try sometimes to forget this battle-field and others like it in that broader battle-field of Life, on which the sun looks every day."

"Really, I'm afraid that wouldn't soften his opinions, Mr. Alfred," said Snitchey. "The combatants are very eager and very bitter in that same battle of Life. There's a great deal of cutting and slashing, and firing into people's heads from behind. There is terrible treading down, and trampling on. It is rather a bad business."

"I believe, Mr. Snitchey," said Alfred, "there are quiet victories and struggles, great sacrifices of self, and noble acts of heroism, in it—even in many of its apparent lightnesses and contradictions—not the less difficult to achieve, because they have no earthly chronicle or audience—done every day in nooks and corners, and in little households, and in men's and women's hearts—any one of which might reconcile the sternest man to such a world, and fill him with belief and hope in it, though two-fourths of its people were at war, and another fourth at law; and that's a bold word."

Battle of Life, Chap. 1.

LIFE—A muddle to Stephen Blackpool.

"I've tried a long time, and 'ta'n't got better. But thou'rt right; 'tmight mak folk talk, even of thee. Thou hast been that to me, Rachael, through so many year: thou hast done me so much good, and heartened of me in that cheering way, that thy word is a law to me. Ah, lass, and a bright good law! Better than some real ones."

"Never fret about them, Stephen," she answered quickly, and not without an anxious glance at his face. "Let the laws be."

"Yes," he said, with a slow nod or two. "Let 'em be. Let everything be. Let all sorts alone. 'Tis a muddle, and that's aw."

"Always a muddle?" said Rachael, with another gentle touch upon his arm, as if to recall him out of the thoughtfulness, in which he was biting the long ends of his loose neckerchief as he walked along. The touch had its instantaneous effect. He let them fall, turned a smiling face upon her, and said, as he broke into a good-humored laugh, "Ay, Rachael, lass, awlus a muddle. That's where I stick. I come to the muddle many times and agen, and I never get beyond it."

Hard Times, Book I., Chap. 10.

LIFE—A wasted.

O! Better to have no home in which to lay his head, than to have a home and dread to go to it, through such a cause. He ate and drank, for he was exhausted—but he little knew or cared what; and he wandered about in the chill rain, thinking and thinking, and brooding and brooding.

No word of a new marriage had ever passed between them; but Rachael had taken great pity on him years ago, and to her alone he had opened his closed heart all this time, on the subject of his miseries; and he knew very well that if he were free to ask her, she would take him. He thought of the home he might at that moment have been seeking with pleasure and pride; of the different man he might have been that night; of the lightness then in his now heavy-laden breast; of the then restored honor, self-respect, and tranquillity all torn to pieces. He thought of the waste of the best part of his life, of the change it made in his character for the worse every day, of the dreadful nature of his existence, bound hand and foot to a dead woman, and tormented by a demon in her shape. He thought of Rachael, how young when they were first brought together in these circumstances, how mature now, how soon to grow old. He thought of the number of girls and women she had seen marry, how many

homes with children in them she had seen grow up around her, how she had contentedly pursued her own lone, quiet path—for him—and how he had sometimes seen a shade of melancholy on her blessed face, that smote him with remorse and despair. He set the picture of her up, beside the infamous image of last night; and thought, Could it be, that the whole earthly course of one so gentle, good, and self-denying, was subjugate to such a wretch as that!

Filled with these thoughts—so filled that he had an unwholesome sense of growing larger, of being placed in some new and diseased relation towards the objects among which he passed, of seeing the iris round every misty light turn red—he went home for shelter.

Hard Times, Book I., Chap. 12.

LIFE ASSURANCE COMPANY—Office of a.

The Anglo-Bengalee Disinterested Loan and Life Assurance Company started into existence one morning, not an Infant Institution, but a Grown-up Company running alone at a great pace, and doing business right and left; with a "branch" in a first floor over a tailor's at the West-end of the town, and main offices in a new street in the City, comprising the upper part of a spacious house, resplendent in stucco and plate-glass, with wire blinds in all the windows, and "Anglo-Bengalee" worked into the pattern of every one of them. On the door-post was painted again in large letters, "Offices of the Anglo-Bengalee Disinterested Loan and Life Assurance Company," and on the door was a large brass plate with the same inscription; always kept very bright, as courting inquiry; staring the City out of countenance after office hours on working days, and all day long on Sundays; and looking bolder than the Bank. Within, the offices were newly plastered, newly painted, newly papered, newly counterpaneled, newly floor-clothed, newly tabled, newly chaired, newly fitted up in every way, with goods that were substantial and expensive, and designed (like the company) to last. Business! Look at the green ledgers with red backs, like strong cricket-balls beaten flat; the court-guides, directories, day-books, almanacks, letter-boxes, weighing-machines for letters, rows of fire-buckets for dashing out a conflagration in its first spark, and saving the immense wealth in notes and bonds belonging to the company; look at the iron safes, the clock, the office seal—in its capacious self, security for anything. Solidity! Look at the massive blocks of marble in the chimney-pieces, and the gorgeous parapet on the top of the house! Publicity! Why, Anglo-Bengalee Disinterested Loan and Life Assurance Company is painted on the very coal-scuttles. It is repeated at every turn until the eyes are dazzled with it, and the head is giddy. It is engraved upon the top of all the letter-paper, and it makes a scroll-work round the seal, and it shines out of the porter's buttons, and it is repeated twenty times in every circular and public notice wherein one David Crimble, Esquire, Secretary and resident Director, takes the liberty of inviting your attention to the accompanying statement of the advantages offered by the Anglo-Bengalee Disinterested Loan and Life Assurance Company; and fully proves to you that any connection on your part with that establishment must result in a perpetual Christ-

mas Box and constantly increasing Bonus to yourself, and that nobody can run any risk by the transaction except the office, which, in its great liberality, is pretty sure to lose. And this David Crimble, Esquire, submits to you (and the odds are heavy you believe him), is the best guarantee that can reasonably be suggested by the Board of Management for its permanence and stability.

* * * * *

The Board-room had a Turkey carpet in it, a sideboard, a portrait of Tigg Montague, Esquire, as chairman; a very imposing chair of office, garnished with an ivory hammer and a little handbell; and a long table, set out at intervals with sheets of blotting-paper, foolscap, clean pens, and inkstands. The chairman having taken his seat with great solemnity, the secretary supported him on his right hand, and the porter stood bolt upright behind them, forming a warm background of waistcoat. This was the board; everything else being a light-hearted little fiction.—*Martin Chuzzlewit*, Chap. 27.

LIFE—Its declining years.

I am not a young woman; and they do say, that as life steals on toward its final close, the last short remnant, worthless as it may seem to all beside, is dearer to its possessor than all the years that have gone before, connected though they be with the recollection of old friends long since dead, and young ones—children perhaps—who have fallen off from, and forgotten one as completely as if they had died too. My natural term of life cannot be many years longer, and should be dear on that account; but I would lay it down without a sigh—with cheerfulness—with joy—if what I tell you now were only false or imaginary.—*Tales*, Chap. 6.

LIFE—Its stations.

Philosophy would have taught her that the degradation was on the side of those who had sunk so low as to display such passions habitually, and without cause; but she was too young for such consolation, and her honest feeling was hurt. May not the complaint, that common people are above their station, often take its rise in the fact of uncommon people being below theirs?—*Nicholas Nickleby*, Chap. 17.

LIFE—The influence of events.

That was a memorable day to me, for it made great changes in me. But it is the same with any life. Imagine one selected day struck out of it, and think how different its course would have been. Pause, you who read this, and think for a moment of the long chain of iron or gold, of thorns or flowers, that would never have bound you, but for the formation of the first link on one memorable day.

Great Expectations, Chap. 9.

LIFE—The melancholy side of.

"And my advice to all men is, that if ever they become hipped and melancholy from similar causes (as very many men do), they look at both sides of the question, applying a magnifying glass to the best one; and if they still feel tempted to retire without leave, that they smoke a large pipe and drink a full bottle first, and profit by the laudable example of the baron of Grogzwick."—*Nicholas Nickleby*, Chap. 6.

LIFE—The revenges of.

Tom was far from being sage enough to know, that, having been disappointed in one man, it would have been a strictly rational and eminently wise proceeding to have revenged himself upon mankind in general, by mistrusting them one and all. Indeed, this piece of justice, though it is upheld by the authority of divers profound poets and honorable men, bears a nearer resemblance to the justice of that good Vizier in the Thousand-and-one Nights, who issues orders for the destruction of all the Porters in Bagdad because one of that unfortunate fraternity is supposed to have misconducted himself, than to any logical, not to say Christian, system of conduct, known to the world in later times.

Martin Chuzzlewit, Chap. 36.

LIFE—The river of.

He lived on the bank of a mighty river, broad and deep, which was always silently rolling on to a vast undiscovered ocean. It had rolled on, ever since the world began. It had changed its course sometimes, and turned into new channels, leaving its old ways dry and barren; but it had ever been upon the flow, and ever was to flow until Time should be no more. Against its strong, unfathomable stream, nothing made head. No living creature, no flower, no leaf, no particle of animate or inanimate existence, ever strayed back from the undiscovered ocean. The tide of the river set resistlessly towards it; and the tide never stopped, any more than the earth stops in its circling round the sun.

Nobody's Story. Reprinted Pieces.

LIFE—The social distinctions of.

"Pip, dear old chap, life is made of ever so many partings welded together, as I may say, and one man's a blacksmith, and one's a white-smith, and one's a goldsmith, and one's a coppersmith. Divisions among such must come, and must be met as they come. If there's been any fault at all to-day, it's mine. You and me is not two figures to be together in London; nor yet anywheres else but what is private and be-known, and understood among friends. It ain't that I am proud, but that I want to be right, as you shall never see me no more in these clothes. I'm wrong in these clothes. I'm wrong out of the forge, the kitchen, or off th' meshes. You won't find half so much fault in me if you think of me in my forge dress, with my hammer in my hand, or even my pipe. You won't find half so much fault in me if, supposing as you should ever wish to see me, you come and put your head in at the forge window and see Joe the blacksmith, there, at the old anvil, in the old burnt apron, sticking to the old work. I'm awful dull, but I hope I've beat out something nigh the rights of this at last. And so GOD bless you, dear old Pip, old chap, GOD bless you!"

I had not been mistaken in my fancy that there was a simple dignity in him. The fashion of his dress could no more come in its way when he spoke these words, than it could come in its way in Heaven.—*Great Expectations*, Chap. 27.

LIFE—The transitions in real and mimic.

It is the custom on the stage, in all good murderous melo-dramas, to present the tragic and the comic scenes in as regular alternation as the layers of red and white in a side of streaky

well-cured bacon. The hero sinks upon his straw bed, weighed down by fetters and misfortunes; and, in the next scene, his faithful but unconscious squire regales the audience with a comic song. We behold, with throbbing bosoms, the heroine in the grasp of a proud and ruthless baron; her virtue and her life alike in danger; drawing forth her dagger to preserve the one at the cost of the other; and just as our expectations are wrought up to the highest pitch, a whistle is heard, and we are straightway transported to the great hall of the castle, where a grey-headed seneschal sings a funny chorus with a funnier body of vassals, who are free of all sorts of places, from church vaults to palaces, and roam about in company, carolling perpetually.

Such changes appear absurd, but they are not so unnatural as they would seem at first sight. The transitions in real life from well-spread boards to death-beds, and from mourning weeds to holiday garments, are not a whit less startling; only, there, we are busy actors, instead of passive lookers-on; which makes a vast difference. The actors in the mimic life of the theatre, are blind to violent transitions and abrupt impulses of passion or feeling, which, presented before the eyes of mere spectators, are at once condemned as outrageous and preposterous.

Oliver Twist, Chap. 17.

LIFE—To be protected from impositions.

There are degrees in murder. Life must be held sacred among us in more ways than one—sacred, not merely from the murderous weapon, or the subtle poison, or the cruel blow, but sacred from preventible diseases, distortions, and pains. That is the first great end we have to set against this miserable imposition. Physical life respected, moral life comes next. What will not content a Begging-Letter Writer for a week, would educate a score of children for a year.

The Begging-Letter Writer. Reprinted Pieces.

LIFE—Pancks' philosophy of its duties.

"A fresh night!" said Arthur.

"Yes, it's pretty fresh," assented Pancks. "As a stranger, you feel the climate more than I do, I dare say. Indeed, I haven't got time to feel it."

"You lead such a busy life?"

"Yes, I have always some of 'em to look up, or something to look after. But I like business," said Pancks, getting on a little faster. "What's a man made for?"

"For nothing else?" said Clennam.

Pancks put the counter-question, "What else?" It packed up, in the smallest compass, a weight that had rested on Clennam's life; and he made no answer.

"That's what I ask our weekly tenants," said Pancks. "Some of 'em will pull long faces to me, and say, Poor as you see us, master, we're always grinding, drudging, toiling, every minute we're awake. I say to them, What else are you made for? It shuts them up. They haven't a word to answer. What else are you made for? That clinches it."

"Ah dear, dear, dear!" sighed Clennam.

"Here am I," said Pancks, pursuing his argument with the weekly tenant. "What else do you suppose I think I am made for? Nothing. Rattle me out of bed early, set me going, give

me as short a time as you like to bolt my meals in, and keep me at it. Keep me always at it, I'll keep you always at it, you keep somebody else always at it. There you are, with the Whole Duty of Man in a commercial country."

When they had walked a little further in silence, Clennam said: "Have you no taste for anything, Mr. Pancks?"

"What's taste?" dryly retorted Pancks.

"Let us say inclination."

"I have an inclination to get money, sir," said Pancks, "if you'll show me how." He blew off that sound again, and it occurred to his companion for the first time that it was his way of laughing. He was a singular man in all respects; he might not have been quite in earnest, but that the short, hard, rapid manner in which he shot out these cinders of principles, as if it were done by mechanical revolvency, seemed irreconcilable with banter.

"You are no great reader, I suppose?" said Clennam.

"Never read anything but letters and accounts. Never collect anything but advertisements relative to next of kin. If *that's* a taste, I have got that."—*Little Dorrit, Book I., Chap. 13.*

LIFE—Tigg's idea of.

"I wish I may die, if this isn't the queerest state of existence that we find ourselves forced into, without knowing why or wherefore, Mr. Pecksniff! Well, never mind! Moralize as we will, the world goes on. As Hamlet says, Hercules may lay about him with his club in every possible direction, but he can't prevent the cats from making a most intolerable row on the roofs of the houses, or the dogs from being shot in the hot weather if they run about the streets unmuzzled. Life's a riddle: a most infernally hard riddle to guess, Mr. Pecksniff. My own opinion is that like that celebrated conundrum, 'Why's a man in jail like a man out of jail?' there's no answer to it. Upon my soul and body, it's the queerest sort of thing altogether—but there's no use in talking about it. Ha! ha!"—*Martin Chuzzlewit, Chap. 4.*

LIKENESS—A.

Speak up, you crabbed image for the sign of a walking-stick shop.—*Bleak House, Chap. 27.*

LITERATURE—Mr. Britain's opinion of.

"You see I've made a good many investigations of one sort and another in my time," pursued Mr. Britain, with the profundity of a sage; "having been always of an inquiring turn of mind; and I've read a good many books about the general Rights of things and Wrongs of things, for I went into the literary line myself when I began life."

"Did you, though!" cried the admiring Clemency.

"Yes," said Mr. Britain; "I was hid for the best part of two years behind a bookstall, ready to fly out if anybody pocketed a volume; and after that, I was light porter to a stay and mantua-maker, in which capacity I was employed to carry about, in oilskin baskets, nothing but deceptions—which soured my spirits and disturbed my confidence in human nature; and after that, I heard a world of discussions in this house, which soured my spirits fresh; and my opinion after all is, that, as a safe and comfortable sweetener

of the same, and as a pleasant guide through life, there's nothing like a nutmeg-grater."

Battle of Life, Chap. 2.

LITTLE PEOPLE.

Mr. and Mrs. Chirrup are the nice little couple in question. Mr. Chirrup has the smartness, and something of the brisk, quick manner of a small bird. Mrs. Chirrup is the prettiest of all little women, and has the prettiest little figure conceivable. She has the neatest little foot, and the softest little voice, and the pleasantest little smile, and the tidiest little curls, and the brightest little eyes, and the quietest little manner, and is, in short, altogether one of the most engaging of all little women, dead or alive. She is a condensation of all the domestic virtues—a pocket edition of the Young Man's Best Companion—a little woman at a very high pressure, with an amazing quantity of goodness and usefulness in an exceedingly small space. Little as she is, Mrs. Chirrup might furnish forth matter for the moral equipment of a score of housewives, six feet high in their stockings—if, in the presence of ladies, we may be allowed the expression—and of corresponding robustness.—*Sketches of Couples.*

LITTLE PEOPLE—The qualities of.

Whether it is that pleasant qualities, being packed more closely in small bodies than in large, come more readily to hand than when they are diffused over a wider space, and have to be gathered together for use, we don't know, but as a general rule—strengthened, like all other rules, by its exceptions—we hold that little people are sprightly and good-natured. The more sprightly and good-natured people we have, the better; therefore let us wish well to all nice little couples, and hope that they may increase and multiply.—*Sketches of Couples.*

LONDON—In comparison.

The shabbiness of our English capital, as compared with Paris, Bordeaux, Frankfurt, Milan, Geneva,—almost any important town on the Continent of Europe,—I find very striking after an absence of any duration in foreign parts. London is shabby in contrast with Edinburgh, with Aberdeen, with Exeter, with Liverpool, with a bright little town like Bury St. Edmund's. London is shabby in contrast with New York, with Boston, with Philadelphia. In detail, one would say it can rarely fail to be a disappointing piece of shabbiness to a stranger from any of those places. There is nothing shabbier than Drury Lane in Rome itself. The meanness of Regent street, set against the great line of Boulevards in Paris, is as striking as the abortive ugliness of Trafalgar Square set against the gallant beauty of the Place de la Concorde. London is shabby by daylight, and shabbier by gaslight. No Englishman knows what gaslight is until he sees the Rue de Rivoli and the Palais Royal after dark.

The mass of London people are shabby. The absence of distinctive dress has, no doubt, something to do with it. The porters of the Vintners' Company, the draymen, and the butchers, are about the only people who wear distinctive dresses; and even these do not wear them on holidays. We have nothing which for cheapness, cleanliness, convenience, or picturesque-

ness, can compare with the belted blouse. As to our women;—next Easter or Whitsuntide look at the bonnets at the British Museum or the National Gallery, and think of the pretty white French cap, the Spanish mantilla, or the Genoese mezzero.

Uncommercial Traveller, Chap. 23.

LOST—Search for the.

There, he mounts a high tower in his mind, and looks out far and wide. Many solitary figures he perceives, creeping through the streets; many solitary figures out on heaths, and roads, and lying under haystacks. But the figure that he seeks is not among them. Other solitaires he perceives, in nooks of bridges, looking over; and in shadowed places down by the river's level; and a dark, dark, shapeless object drifting with the tide, more solitary than all, clings with a drowning hold on his attention.

Where is she? Living or dead, where is she? If, as he folds the handkerchief and carefully puts it up, it were able, with an enchanted power, to bring before him the place where she found it, and the night landscape near the cottage where it covered the little child, would he descry her there? On the waste, where the brick-kilns are burning with a pale blue flare; where the straw-roofs of the wretched huts in which the bricks are made, are being scattered by the wind; where the clay and water are hard frozen, and the mill in which the gaunt blind horse goes round all day, looks like an instrument of human torture; traversing this deserted, blighted spot, there is a lonely figure, with the sad world to itself, pelted by the snow and driven by the wind, and cast out, it would seem, from all companionship. It is the figure of a woman, too; but it is miserably dressed, and no such clothes ever came through the hall, and out at the great door, of the Dedlock mansion.

Black House, Chap. 56.

LOOM—The household.

A weaving country, too; for in the way-side cottages the loom goes wearily,—rattle and click, rattle and click,—and, looking in, I see the poor weaving peasant, man or woman, bending at the work, while the child, working too, turns a little hand-wheel put upon the ground to suit its height. An unconscionable monster, the loom, in a small dwelling, asserting himself ungenerously as the bread-winner, straddling over the children's straw beds, cramping the family in space and air, and making himself generally objectionable and tyrannical. He is tributary, too, to ugly mills and factories and bleaching-grounds, rising out of the sluiced fields in an abrupt bare way, disdaining, like himself, to be ornamental or accommodating.

Uncommercial Traveller, Chap. 25.

LOVE—A schoolmistress in.

Little Miss Peecher, from her little official dwelling-house, with its little windows like the eyes in needles, and its little doors like the covers of school-books, was very observant indeed of the object of her quiet affections. Love, though said to be afflicted with blindness, is a vigilant watchman, and Miss Peecher kept him on double duty over Mr. Bradley Headstone. It was not that she was naturally given to playing the spy—it was not that she was at all

secret, plotting, or mean—it was simply that she loved the irresponsible Bradley with all the primitive and homely stock of love that had never been examined or certificated out of her. If her faithful slate had had the latent qualities of sympathetic paper, and its pencil those of invisible ink, many a little treatise calculated to astonish the pupils would have come bursting through the dry sums in school-time under the warming influence of Miss Peecher's bosom.

Though all unseen and unsuspected by the pupils, Bradley Headstone even pervaded the school exercises. Was Geography in question? He would come triumphantly flying out of Vesuvius and Ætna ahead of the lava, and would boil unharmed in the hot springs of Iceland, and would float majestically down the Ganges and the Nile. Did History chronicle a king of men? Behold him in pepper-and-salt pantaloons, with his watch-guard round his neck. Were copies to be written? In capital B's and H's most of the girl's under Miss Peecher's tuition were half a year ahead of every other letter in the alphabet. And Mental Arithmetic, administered by Miss Peecher, often devoted itself to providing Bradley Headstone with a wardrobe of fabulous extent; fourscore and four neck-ties at two and ninepence-halfpenny, two gross of silver watches at four pounds fifteen and sixpence, seventy-four black hats at eighteen shillings; and many similar superfluities.

Our Mutual Friend, Book II., Chap. 11.

LOVE—A smouldering fire.

Love at first sight is a trite expression, quite sufficiently discussed; enough that, in certain smouldering natures like this man's, that passion leaps into a blaze, and makes such head as fire does in a rage of wind, when other passions, but for its mastery, could be held in chains. As a multitude of weak, imitative natures are always lying by, ready to go mad upon the next wrong idea that may be broached—in these times, generally some form of tribute to Somebody from something that never was done, or, if ever done, that was done by Somebody Else—so these less ordinary natures may lie by for years, ready on the touch of an instant to burst into flame.

Our Mutual Friend, Book II., Chap. 11.

LOVE—Alienated.

Into her mind, as into all others contending with the great affliction of our mortal nature, there had stolen solemn wonderings and hopes, arising in the dim world beyond the present life, and murmuring, like faint music, of recognition in the far-off land between her brother and her mother; of some present consciousness in both of her: some love and commiseration for her; and some knowledge of her as she went her way upon the earth. It was a soothing consolation to Florence to give shelter to these thoughts, until one day—it was soon after she had last seen her father in his own room, late at night—the fancy came upon her, that, in weeping for his alienated heart, she might stir the spirits of the dead against him. Wild, weak, childish, as it may have been to think so, and to tremble at the half-formed thought, it was the impulse of her loving nature; and from that hour Florence strove against the cruel wound in her

breast, and tried to think of him whose hand had made it only with hope.

Her father did not know—she held to it from that time—how much she loved him. She was very young, and had no mother, and had never learned, by some fault or misfortune, how to express to him that she loved him. She would be patient, and would try to gain that art in time, and win him to a better knowledge of his only child.

This became the purpose of her life. The morning sun shone down upon the faded house, and found the resolution bright and fresh within the bosom of its solitary mistress. Through all the duties of the day it animated her; for Florence hoped that the more she knew, and the more accomplished she became, the more glad he would be when he came to know and like her. Sometimes she wondered, with a swelling heart and rising tear, whether she was proficient enough in anything to surprise him when they should become companions. Sometimes she tried to think if there were any kind of knowledge that would bespeak his interest more readily than another. Always—at her books, her music, and her work: in her morning walks, and in her nightly prayers—she had her engrossing aim in view. Strange study for a child, to learn the road to a hard parent's heart!

How few who saw sweet Florence, in her spring of womanhood, the modest little queen of those small revels, imagined what a load of sacred care lay heavy in her breast! How few of those who stiffened in her father's freezing atmosphere, suspected what a heap of fiery coals was piled upon his head!

Dombey & Son, Chap. 24.

LOVE—The consolations of disappointed.

It is not in the nature of pure love to burn so fiercely and unkindly long. The flame that in its grosser composition has the taint of earth, may prey upon the breast that gives it shelter; but the sacred fire from heaven is as gentle in the heart, as when it rested on the heads of the assembled twelve, and showed each man his brother, brightened and unhurt. The image conjured up, there soon returned the placid face, the softened voice, the loving looks, the quiet trustfulness and peace; and Florence, though she wept still, wept more tranquilly, and courted the remembrance.

It was not very long before the golden water, dancing on the wall, in the old place, at the old serene time, had her calm eye fixed upon it as it ebbed away. It was not very long before that room again knew her, often; sitting there alone, as patient and as mild as when she had watched beside the little bed. When any sharp sense of its being empty smote upon her, she could kneel beside it, and pray GOD—it was the pouring out of her full heart—to let one angel love her and remember her.—*Dombey & Son, Chap. 18.*

LOVE—Unrequited—Of Toots.

"Bear a hand and cheer up," said the Captain, patting him on the back, "What! There's more than one sweet creature in the world!"

"Not to me, Captain Gills," replied Mr. Toots gravely. "Not to me, I assure you. The state of my feelings towards Miss Dombey is of that unspeakable description, that my heart is a desert

island, and she lives in it alone. I'm getting more used up every day, and I'm proud to be so. If you could see my legs when I take my boots off, you'd form some idea of what unrequited affection is. I have been prescribed bark, but I don't take it, for I don't wish to have any tone whatever given to my constitution."

Dombey & Son, Chap. 48.

LOVE—Oppressiveness of.

"Upon my word I—it's a hard thing, Captain Gills, not to be able to mention Miss Dombey. I really have got such a dreadful load here!"—Mr. Toots pathetically touched his shirt front with both hands—"that I feel night and day, exactly as if somebody was sitting upon me."

Dombey & Son, Chap. 39.

"You know, Captain Gills, I—I positively adore Miss Dombey; —I—I am perfectly sore with loving her;" the burst with which this confession forced itself out of the unhappy Mr. Toots, bespoke the vehemence of his feelings; "but what would be the good of my regarding her in this manner, if I wasn't truly sorry for her feeling pain, whatever was the cause of it. Mine an't a selfish affection, you know," said Mr. Toots, in the confidence engendered by his having been a witness of the Captain's tenderness. "It's the sort of thing with me, Captain Gills, that if I could be run over—or—or trampled upon—or—or thrown off a very high place—or anything of that sort—for Miss Dombey's sake, it would be the most delightful thing that could happen to me."

"As I said before, I really want a friend, and should be glad to have your acquaintance. Although I am very well off," said Mr. Toots, with energy, "you can't think what a miserable Beast I am. The hollow crowd, you know, when they see me with the Chicken, and characters of distinction like that, suppose me to be happy; but I'm wretched. I suffer for Miss Dombey, Captain Gills. I can't get through my meals; I have no pleasure in my tailor; I often cry when I'm alone. I assure you it'll be a satisfaction to me to come back to-morrow, or to come back fifty times."—*Dombey & Son, Chap. 32.*

"I beg your pardon, Captain Gills, but you don't happen to see anything particular in me, do you?"

"No, my lad," returned the Captain. "No."

"Because you know," said Mr. Toots with a chuckle, "I know I'm wasting away. You needn't at all mind alluding to that. I—I should like it. Burgess and Co. have altered my measure, I'm in that state of thinness. It's a gratification to me. I—I'm glad of it. I—I'd a great deal rather go into a decline, if I could. I'm a mere brute you know, grazing upon the face of the earth, Captain Gills."

"As to sleep, you know, I never sleep now. I might be a Watchman, except that I don't get any pay, and he's got nothing on his mind."

Dombey & Son, Chap. 48.

Mr. Toots, as usual, when he informed her and the Captain, on the way back, that now he was sure he had no hope, you know, he felt more comfortable—at least not exactly more

comfortable, but more comfortably and completely miserable.—*Dombey & Son, Chap. 56.*

"Well said, my lad," observed the Captain, nodding his head thoughtfully; "and true. Now look'ee here: You've made some observations to me, which gives me to understand as you admire a certain sweet creature. Hey?"

"Captain Gills," said Mr. Toots, gesticulating violently with the hand in which he held his hat, "Admiration is not the word. Upon my honor, you have no conception what my feelings are. If I could be dyed black, and made Miss Dombey's slave, I should consider it a compliment. If, at the sacrifice of all my property, I could get transmigrated into Miss Dombey's dog—I—I really think I should never leave off wagging my tail. I should be so perfectly happy, Captain Gills!"

Mr. Toots said it with watery eyes, and pressed his hat against his bosom with deep emotion.

"My lad," returned the Captain, moved to compassion, "if you're in earnest—"

"Captain Gills," cried Mr. Toots, "I'm in such a state of mind, and am so dreadfully in earnest, that if I could swear to it upon a hot piece of iron, or a live coal, or melted lead, or burning sealing wax, or anything of that sort, I should be glad to hurt myself, as a relief to my feelings." And Mr. Toots looked hurriedly about the room, as if for some sufficiently painful means of accomplishing his dread purpose.

Dombey & Son, Chap. 39.

LOVE—An outcast from a parent's.

"Not an orphan in the wide world can be so deserted as the child who is an outcast from a living parent's love."—*Dombey & Son, Chap. 24.*

LOVE—And appetite.

In my love-lorn condition, my appetite languished; and I was glad of it, for I felt as though it would have been an act of perfidy towards Dora to have a natural relish for my dinner.—*David Copperfield, Chap. 28.*

LOVE—And tight boots.

Within the first week of my passion, I bought four sumptuous waistcoats—not for myself: I had no pride in them; for Dora—and took to wearing straw-colored kid gloves in the streets, and laid the foundations of all the corns I have ever had. If the boots I wore at that period could only be produced and compared with the natural size of my feet, they would show what the state of my heart was, in a most affecting manner.—*David Copperfield, Chap. 26.*

LOVE—Cymon Tuggs in.

"Walter will return to-morrow," said Mrs. Captain Waters, mournfully breaking silence.

Mr. Cymon Tuggs sighed like a gust of wind through a forest of gooseberry bushes, as he replied, "Alas, he will."

"Oh, Cymon!" resumed Belinda, "the chaste delight, the calm happiness, of this one week of Platonic love, is too much for me!"

Cymon was about to suggest that it was too little for him, but he stopped himself, and murmured unintelligibly.

"And to think that even this glimpse of happiness, innocent as it is," exclaimed Belinda, "is now to be lost for ever!"

"Oh, do not say for ever, Belinda," exclaimed the excitable Cymon, as two strongly-defined tears chased each other down his pale face—it was so long that there was plenty of room for a chase—"Do not say for ever!"

"I must," replied Belinda.—*Tales, Chap. 4.*

LOVE—First—Of David Copperfield.

All was over in a moment. I had fulfilled my destiny. I was a captive and a slave. I loved Dora Spenlow to distraction!

She was more than human to me. She was a Fairy, a Sylph, I don't know what she was—anything that no one ever saw, and everything that every body ever wanted. I was swallowed up in an abyss of love in an instant. There was no pausing on the brink; no looking down, or looking back; I was gone, headlong, before I had sense to say a word to her.

What a state of mind I was in! I was jealous of everybody. I couldn't bear the idea of anybody knowing Mr. Spenlow better than I did. It was torturing to me to hear them talk of occurrences in which I had had no share. When a most amiable person, with a highly polished bald head, asked me across the dinner-table, if that were the first occasion of my seeing the grounds, I could have done anything to him that was savage and revengeful.

I don't remember who was there, except Dora. I have not the least idea what we had for dinner, besides Dora. My impression is, that I dined off Dora entirely, and sent away half-a-dozen plates untouched. I sat next to her. I talked to her. She had the most delightful little voice, the gayest little laugh, the pleasantest and most fascinating little ways that ever led a lost youth into hopeless slavery. She was rather diminutive altogether. So much the more precious, I thought.

All I know of the rest of the evening is, that I heard the empress of my heart sing enchanting ballads in the French language, generally to the effect that whatever was the matter, we ought always to dance, Ta ra la, Ta ra la! accompanying herself on a glorified instrument, resembling a guitar. That I was lost in blissful delirium. That I refused refreshment. That my soul recoiled from punch particularly. That when Miss Murdstone took her into custody and led her away, she smiled and gave me her delicious hand. That I caught a view of myself in a mirror, looking perfectly imbecile and idiotic. That I retired to bed in a most maudlin state of mind, and got up in a crisis of feeble infatuation.—*David Copperfield, Chap. 26.*

There was dust, I believe. There was a good deal of dust, I believe. I have a faint impression that Mr. Spenlow remonstrated with me for riding in it; but I knew of none. I was sensible of a mist of love and beauty about Dora, but of nothing else. He stood up sometimes, and asked me what I thought of the prospect. I said it was delightful, and I dare say it was; but it was all Dora to me. The sun shone Dora, and the birds sang Dora. The south wind blew Dora, and the wild flowers in the hedges were all Doras, to a bud. My comfort is, Miss Mills understood me. Miss Mills alone could enter into my feelings thoroughly.—*David Copperfield, Chap. 33.*

LOVE—For Little Nell.

The people of the village, too, of whom there was not one but grew to have a fondness for poor Nell; even among them there was the same feeling; a tenderness towards her—a compassionate regard for her, increasing every day. The very schoolboys, light-hearted and thoughtless as they were, even they cared for her. The roughest among them was sorry if he missed her in the usual place upon his way to school, and would turn out of the path to ask for her at the latticed window. If she were sitting in the church, they perhaps might peep in softly at the open door; but they never spoke to her, unless she rose and went to speak to them. Some feeling was abroad which raised the child above them all.

So, when Sunday came. They were all poor country people in the church, for the castle in which the old family had lived was an empty ruin, and there were none but humble folks for seven miles around. There, as elsewhere, they had an interest in Nell. They would gather round her in the porch, before and after service; young children would cluster at her skirts, and aged men and women forsake their gossips, to give her kindly greeting. None of them, young or old, thought of passing the child without a friendly word. Many who came from three or four miles distant, brought her little presents; the humblest and rudest had good wishes to bestow.

She had sought out the young children whom she first saw playing in the churchyard. One of these—he who had spoken of his brother—was her little favorite and friend, and often sat by her side in the church, or climbed with her to the tower-top. It was his delight to help her, or to fancy that he did so, and they soon became close companions.

It happened, that, as she was reading in the old spot by herself one day, this child came running in with his eyes full of tears, and after holding her from him, and looking at her eagerly for a moment, clasped his little arms passionately about her neck.

"What now?" said Nell, soothing him. "What is the matter?"

"She is not one yet," cried the boy, embracing her still more closely. "No, no. Not yet."

She looked at him wonderingly, and putting his hair back from his face, and kissing him, asked what he meant.

"You must not be one, dear Nell," cried the boy. "We can't see them. They never come to play with us, or talk to us. Be what you are. You are better so."

"I do not understand you," said the child. "Tell me what you mean."

"Why, they say," replied the boy, looking up into her face, "that you will be an Angel before the birds sing again. But you won't be, will you? Don't leave us, Nell, though the sky is bright. Do not leave us!"

The child dropped her head, and put her hands before her face.

"She cannot bear the thought!" cried the boy, exulting through his tears. "You will not go. You know how sorry we should be. Dear Nell, tell me that you'll stay among us. Oh! pray, pray, tell me that you will."

The little creature folded his hands, and knelt down at her feet.

"Only look at me, Nell," said the boy, "and tell me that you'll stop, and then I shall know that they are wrong, and will cry no more. Won't you say yes, Nell?"

Still the drooping head and hidden face, and the child quite silent—save for her sobs.

"After a time," pursued the boy, trying to draw away her hand, "the kind angels will be glad to think that you are not among them, and that you stayed here to be with us. Willie went away, to join them; but if he had known how I should miss him in our little bed at night, he never would have left me, I am sure."

Yet the child could make him no answer, and sobbed as though her heart were bursting.

"Why would you go, dear Nell? I know you would not be happy when you heard that we were crying for your loss. They say that Willie is in Heaven now, and that it's always summer there, and yet I'm sure he grieves when I lie down upon his garden bed, and he cannot turn to kiss me. But if you do go, Nell," said the boy, caressing her, and pressing his face to hers, "be fond of him for my sake. Tell him how I love him still, and how much I loved you; and when I think that you two are together, and are happy, I'll try to bear it, and never give you pain by doing wrong—indeed I never will!"

The child suffered him to move her hands, and put them round his neck. There was a tearful silence, but it was not long before she looked upon him with a smile, and promised him, in a very gentle, quiet voice, that she would stay, and be his friend, as long as Heaven would let her. He clapped his hands for joy, and thanked her many times; and being charged to tell no person what had passed between them, gave her an earnest promise that he never would.

Old Curiosity Shop, Chap. 55.

LOVE—Its sorcery.

Caleb was no sorcerer, but in the only magic art that still remains to us, the magic of devoted, deathless love, Nature had been the mistress of his study; and from her teaching all the wonder came.

The Blind Girl never knew that ceilings were discolored, walls blotched and bare of plaster here and there, high crevices unstopped and widening every day, beams mouldering and tending downward. The Blind Girl never knew that iron was rusting, wood rotting, paper peeling off; the size, and shape, and true proportion of the dwelling, withering away. The Blind Girl never knew that ugly shapes of delf and earthenware were on the board; that sorrow and faint-heartedness were in the house; that Caleb's scanty hairs were turning grayer and more gray, before her sightless face. The Blind Girl never knew they had a master, cold, exacting, and uninterested—never knew that Tackleton was Tackleton, in short; but lived in the belief of an eccentric humorist who loved to have his jest with them, and who, while he was the Guardian Angel of their lives, disdained to hear one word of thankfulness.

And all was Caleb's doing; all the doing of her simple father! But he too had a Cricket on his Hearth; and listening sadly to its music when the motherless Blind Child was very young, that Spirit had inspired him with the thought that even her great deprivation might be almost

changed into a blessing, and the girl made happy by these little means. For all the Cricket tribe are potent Spirits, even though the people who hold converse with them do not know it (which is frequently the case), and there are not in the unseen world voices more gentle and more true, that may be so implicitly relied on, or that are so certain to give none but tenderest counsel, as the Voices in which the Spirits of the Fire-side and the Hearth address themselves to human kind.—*Cricket on the Hearth, Chap. 2.*

LOVE-MAKING—Pickwick's advice on.

"I should feel very much obliged to you for any advice, sir," said Mr. Magnus, taking another look at the clock; the hand of which was verging on the five minutes past.

"Well, sir," said Mr. Pickwick, with the profound solemnity with which that great man could, when he pleased, render his remarks so deeply impressive: "I should commence, sir, with a tribute to the lady's beauty and excellent qualities; from them, sir, I should diverge to my own unworthiness."

"Very good," said Mr. Magnus.

"Unworthiness for *her* only, mind, sir," resumed Mr. Pickwick; "for to show that I was not wholly unworthy, sir, I should take a brief review of my past life, and present condition. I should argue, by analogy, that to anybody else, I must be a very desirable object. I should then expatiate on the warmth of my love, and the depth of my devotion. Perhaps I might then be tempted to seize her hand."

"Yes, I see," said Mr. Magnus: "that would be a very great point."

"I should then, sir," continued Mr. Pickwick, growing warmer as the subject presented itself in more glowing colors before him: "I should then, sir, come to the plain and simple question, 'Will you have me?' I think I am justified in assuming that, upon this, she would turn away her head."

"You think that may be taken for granted?" said Mr. Magnus; "because, if she did not do that at the right place, it would be embarrassing."

"I think she would," said Mr. Pickwick. "Upon this, sir, I should squeeze her hand, and I think—I *think*, Mr. Magnus—that after I had done that, supposing there was no refusal, I should gently draw away the handkerchief, which my slight knowledge of human nature leads me to suppose the lady would be applying to her eyes at the moment, and steal a respectful kiss. I think I should kiss her, Mr. Magnus; and at this particular point, I am decidedly of opinion that if the lady were going to take me at all, she would murmur into my ears a bashful acceptance."—*Pickwick, Chap. 24.*

LOVE—John Chivery in.

She preceded the visitor into a little parlor behind the shop, with a little window in it commanding a very little dull back-yard. In this yard, a wash of sheets and table-cloths tried (in vain, for want of air) to get itself dried on a line or two; and among those flapping articles was, sitting in a chair, like the last mariner left alive on the deck of a damp ship without the power of furling the sails, a little woe begone young man.

"Our John," said Mrs. Chivery.

Not to be deficient in interest, Clennam asked what he might be doing there?

"It's the only change he takes," said Mrs. Chivery, shaking her head afresh. "He won't go out, even in the back yard, when there's no linen; but when there's linen to keep the neighbors' eyes off, he'll sit there, hours. Hours he will. Says he feels as if it was groves!" Mrs. Chivery shook her head again, put her apron in a motherly way to her eyes, and reconducted her visitor into the regions of the business.

"Please to take a seat, sir," said Mrs. Chivery. "Miss Dorrit is the matter with Our John, sir; he's a breaking his heart for her, and I would wish to take the liberty to ask how it's to be made good to his parents when bust?"

Little Dorrit, Book I., Chap. 22.

LOVE—Of Ruth and John Westlock.

Ah, but it would have been a good thing to have had a coat of invisibility, wherein to have watched little Ruth, when she was left to herself in John Westlock's chambers, and John and her brother were talking thus, over their wine! The gentle way in which she tried to get up a little conversation with the fiery-faced matron in the crunched bonnet, who was waiting to attend her; after making a desperate rally in regard of her dress, and attiring herself in a washed-out yellow gown with sprigs of the same upon it, so that it looked like a tessellated work of pats of butter. That would have been pleasant. The grim and griffin-like inflexibility with which the fiery-faced matron repelled these engaging advances, as proceeding from a hostile and dangerous power, who could have no business there, unless it were to deprive her of a customer, or suggest what became of the self-consuming tea and sugar, and other general trifles. That would have been agreeable. The bashful, winning, glorious curiosity, with which little Ruth, when fiery face was gone, peeped into the books and nick-nacks that were lying about, and had a particular interest in some delicate paper-matches on the chimney-piece, wondering who could have made them. That would have been worth seeing. The faltering hand with which she tied those flowers together; with which, almost blushing at her own fair self as imaged in the glass, she arranged them in her breast, and looking at them with her head aside, now half resolved to take them out again, now half resolved to leave them where they were. That would have been delightful!

John seemed to think it all delightful: for, coming in with Tom to tea, he took his seat beside her like a man enchanted. And when the tea-service had been removed, and Tom, sitting down at the piano, became absorbed in some of his old organ tunes, he was still beside her at the open window, looking out upon the twilight.

There is little enough to see in Furnival's Inn. It is a shady, quiet place, echoing to the footsteps of the stragglers who have business there; and rather monotonous and gloomy on summer evenings. What gave it such a charm to them, that they remained at the window as unconscious of the flight of time as Tom himself, the dreamer, while the melodies which had so often soothed his spirit, were hovering again about him? What power infused into the fading light, the gathering darkness; the stars that

here and there appeared; the evening air; the City's hum and stir; the very chiming of the old church clocks; such exquisite enthrallment, that the divinest regions of the earth spread out before their eyes could not have held them captive in a stronger chain?

Martin Chuzzlewit, Chap. 45.

Brilliantly the Temple Fountain sparkled in the sun, and laughingly its liquid music played, and merrily the idle drops of water danced and danced, and peeping out in sport among the trees, plunged lightly down to hide themselves, as little Ruth and her companion came towards it.

* * * * *

What a good old place it was! John said, with quite an earnest affection for it.

"A pleasant place, indeed," said little Ruth. "So shady!"

Oh, wicked little Ruth.

They came to a stop when John began to praise it. The day was exquisite; and stopping at all, it was quite natural—nothing could be more so—that they should glance down Garden Court; because Garden Court ends in the Garden, and the Garden ends in the River, and that glimpse is very bright and fresh and shining on a summer's day. Then, oh little Ruth, why not look boldly at it? Why fit that tiny, precious, blessed little foot into the cracked corner of an insensible old flagstone in the pavement; and be so very anxious to adjust it to a nicety?

If the Fiery-faced matron in the crunched bonnet could have seen them as they walked away, how many years' purchase might Fiery Face have been disposed to take for her situation in Furnival's Inn as laundress to Mr. Westlock?

They went away, but not through London's streets! Through some enchanted city, where the pavements were of air; where all the rough sounds of a stirring town were softened into gentle music; where everything was happy; where there was no distance, and no time. There were two good-tempered burly draymen letting down big butts of beer into a cellar, somewhere; and when John helped her—almost lifted her—the lightest, easiest, neatest thing you ever saw—across the rope, they said he owed them a good turn for giving him the chance. Celestial draymen!

Green pastures in the summer tide, deep littered straw-yards in the winter, no stint of corn and clover, ever, to that noble horse who *would* dance on the pavement with a gig behind him, and who frightened her, and made her clasp his arm with both hands (both hands: meeting one upon the other, so endearingly!), and caused her to implore him to take refuge in the pastry-cook's; and afterwards to peep out at the door so shrinkingly; and then—looking at him with those eyes—to ask him was he sure—now was he sure—they might go safely on! Oh for a string of rampant horses! For a lion, for a bear, for a mad bull, for anything to bring the little hands together on his arm, again!

Martin Chuzzlewit, Chap. 53.

LOVE—The disappointment of Dick Swiveler.

"I came here," said Dick, rather oblivious of the purpose with which he had really come.

"with my bosom expanded, my heart dilated, and my sentiments of a corresponding description. I go away with feelings that may be conceived, but cannot be described. feeling within myself the desolating truth that my best affections have experienced, this night, a stifler!"

Old Curiosity Shop, Chap. 8.

A day or two after the Quilp tea-party at the Wilderness, Mr. Swiveller walked into Sampson Brass's office at the usual hour, and being alone in that Temple of Probity, placed his hat upon the desk, and taking from his pocket a small parcel of black crape, applied himself to folding and pinning the same upon it, after the manner of a hatband. Having completed the construction of this appendage, he surveyed his work with great complacency, and put his hat on again—very much over one eye, to increase the mournfulness of the effect. These arrangements perfected to his entire satisfaction, he thrust his hands into his pockets, and walked up and down the office with measured steps.

"It has always been the same with me," said Mr. Swiveller, "always. 'Twas ever thus, from childhood's hour, I've seen my fondest hopes decay, I never loved a tree or flower but 'twas the first to fade away; I never nursed a dear Gazelle, to glad me with its soft black eye, but when it came to know me well, and love me, it was sure to marry a market-gardener."

Overpowered by these reflections, Mr. Swiveller stopped short at the clients' chair, and flung himself into its open arms.

"And this," said Mr. Swiveller, with a kind of bantering composure, "is life, I believe. Oh, certainly! Why not! I'm quite satisfied. I shall wear," added Richard, taking off his hat again, and looking hard at it, as if he were only deterred by pecuniary considerations from spurning it with his foot, "I shall wear this emblem of woman's perfidy, in remembrance of her with whom I shall never again thread the windings of the mazy; whom I shall never more pledge in the rosy; who, during the short remainder of my existence, will murder the balmy. Ha, ha, ha!"—*Old Curiosity Shop, Chap. 56.*

LOVE—The disappointment of John Chiverry.

"And good-bye, John," said Little Dorrit. "And I hope you will have a good wife one day, and be a happy man. I am sure you will deserve to be happy, and you will be, John."

As she held out her hand to him with these words, the heart that was under the waistcoat of sprigs—mere slop-work, if the truth must be known—swelled to the size of the heart of a gentleman; and the poor, common little fellow, having no room to hold it, burst into tears.

"O don't cry," said Little Dorrit, piteously. "Don't, don't! Good-bye, John. God bless you!"

"Good-bye, Miss Amy. Good-bye!"

It was an affecting illustration of the fallacy of human projects, to behold her lover, with the great hat pulled over his eyes, the velvet collar turned up as if it rained, the plum-colored coat buttoned to conceal the silken waistcoat of golden sprigs, and the little direction-post pointing inexorably home, creeping along by the worst back-streets, and composing as he went, the following new inscription for a tombstone in Saint George's Churchyard:

"Here lie the mortal remains of JOHN CHIVERRY, Never anything worth mentioning. Who died about the end of the year one thousand eight hundred and twenty-six, Of a broken heart, Requesting with his last breath that the word AMY might be inscribed over his ashes, Which was accordingly directed to be done, By his afflicted Parents."

Little Dorrit, Book I., Chap. 18.

LOVE—The elements of its growth.

Mystery and disappointment are not absolutely indispensable to the growth of love, but they are, very often, its powerful auxiliaries. "Out of sight, out of mind," is well enough as a proverb applicable to cases of friendship, though absence is not always necessary to hollowness of heart, even between friends, and truth and honesty, like precious stones, are perhaps most easily imitated at a distance, when the counterfeits often pass for real. Love, however, is very materially assisted by a warm and active imagination, which has a long memory, and will thrive for a considerable time on very slight and sparing food. Thus it is, that it often attains its most luxuriant growth in separation and under circumstances of the utmost difficulty; and thus it was, that Nicholas, thinking of nothing but the unknown young lady, from day to day and from hour to hour, began, at last, to think that he was very desperately in love with her, and that never was such an ill-used and persecuted lover as he.—*Nicholas Nickleby, Chap. 40.*

LOVE—The period of.

What an idle time! What an unsubstantial, happy, foolish time! Of all the times of mine that Time has in his grip, there is none that in one retrospect I can smile at half so much, and think of half so tenderly.

David Copperfield, Chap. 33.

LOVELINESS IN WOMAN—The influence of.

Whether there was life enough left in the slow vegetation of Fountain Court for the smoky shrubs to have any consciousness of the brightest and purest-hearted little woman in the world, is a question for gardeners, and those who are learned in the loves of plants. But, that it was a good thing for that same paved yard to have such a delicate little figure flitting through it; that it passed like a smile from the grimy old houses, and the worn flagstones, and left them duller, darker, sterner than before, there is no sort of doubt. The Temple fountain might have leaped up twenty feet to greet the spring of hopeful maidenhood, that in her person stole on, sparkling, through the dry and dusty channels of the Law; the chirping sparrows, bred in Temple chinks and crannies, might have held their peace to listen to imaginary skylarks, as so fresh a little creature passed: the dingy boughs, unused to droop, otherwise than in their puny growth, might have bent down in a kindred gracefulness, to shed their benedictions on her graceful head; old love letters, shut up in iron boxes in the neighboring offices, and made of no account among the heaps of family papers into which they had strayed, and of which, in their degeneracy, they formed a part, might have stirred and fluttered with a moment's recollection of their ancient tenderness, as she went

lightly by. Anything might have happened that did not happen, and never will, for the love of Ruth.—*Martin Chuzzlewit*, Chap. 45.

LOVERS—Their power of condensation.

Though lovers are remarkable for leaving a great deal unsaid on all occasions, and very properly desiring to come back and say it, they are remarkable also for a wonderful power of condensation; and can, in one way or other, give utterance to more language—eloquent language—in any given short space of time, than all the six hundred and fifty-eight members in the Commons House of Parliament of the United Kingdom of Great Britain and Ireland; who are strong lovers, no doubt, but of their country only, which makes all the difference; for in a passion of that kind (which is not always returned) it is the custom to use as many words as possible, and express nothing whatever.—*Martin Chuzzlewit*, Chap. 43.

LUNATIC.

"He's a deal pleasanter without his senses than with 'em. He was the cruellest, wickedest, out-and-outerest old flint that ever drewed breath."—*Nicholas Nickleby*, Chap. 41.

LUNATIC ASYLUM—An American.

One day, during my stay in New York, I paid a visit to the different public Institutions on Long Island, or Rhode Island, I forget which. One of them is a Lunatic Asylum. The building is handsome, and is remarkable for a spacious and elegant staircase. The whole structure is not yet finished, but it is already one of considerable size and extent, and is capable of accommodating a very large number of patients.

I cannot say that I derived much comfort from the inspection of this charity. The different wards might have been cleaner and better ordered; I saw nothing of that salutary system which had impressed me so favorably elsewhere; and everything had a lounging, listless, mad-house air, which was very painful. The moping idiot, cowering down, with long dishevelled hair; the gibbering maniac, with his hideous laugh and pointed finger: the vacant eye, the fierce wild face, the gloomy picking of the hands and lips, and munching of the nails; there they were all, without disguise, in naked ugliness and horror. In the dining-room, a bare, dull, dreary place, with nothing for the eye to rest on but the empty walls, a woman was locked up alone. She was bent, they told me, on committing suicide. If anything could have strengthened her in her resolution, it would certainly have been the insupportable monotony of such an existence.

The terrible crowd with which these halls and galleries were filled so shocked me, that I abridged my stay within the shortest limits, and declined to see that portion of the building in which the refractory and violent were under closer restraint. I have no doubt that the gentleman who presided over this establishment at the time I write of was competent to manage it, and had done all in his power to promote its usefulness; but will it be believed that the miserable strife of Party feeling is carried even into this sad refuge of afflicted and degraded humanity? Will it be believed that the eyes which are to watch over and control the wanderings

of minds on which the most dreadful visitation to which our nature is exposed has fallen, must wear the glasses of some wretched side in Politics? Will it be believed that the governor of such a house as this is appointed and deposed and changed perpetually, as Parties fluctuate and vary, and as their despicable weathercocks are blown this way or that? A hundred times in every week some new, most paltry, exhibition of that narrow-minded and injurious Party Spirit which is the Simoom of America, sickening and blighting everything of wholesome life within its reach, was forced upon my notice; but I never turned my back upon it with feelings of such deep disgust and measureless contempt as when I crossed the threshold of this madhouse.—*American Notes*, Chap. 6.

LUNATIC—His courtship of Mrs. Nickleby.

Kate looked very much perplexed, and was apparently about to ask for further explanation, when a shouting and scuffling noise, as of an elderly gentleman whooping, and kicking up his legs on loose gravel, with great violence, was heard to proceed from the same direction as the former sounds; and, before they had subsided, a large cucumber was seen to shoot up in the air with the velocity of a sky-rocket, whence it descended, tumbling over and over, until it fell at Mrs. Nickleby's feet.

This remarkable appearance was succeeded by another of a precisely similar description; then a fine vegetable marrow, of unusually large dimensions, was seen to whirl aloft, and come toppling down; then, several cucumbers shot up together; finally, the air was darkened by a shower of onions, turnip-radishes, and other small vegetables, which fell, rolling and scattering, and bumping about in all directions.

As Kate rose from her seat, in some alarm, and caught her mother's hand to run with her into the house, she felt herself rather retarded than assisted in her intention; and following the direction of Mrs. Nickleby's eyes, was quite terrified by the apparition of an old black velvet cap, which, by slow degrees, as if its wearer were ascending a ladder or pair of steps, rose above the wall dividing their garden from that of the next cottage (which, like their own, was a detached building), and was gradually followed by a very large head, and an old face in which were a pair of most extraordinary gray eyes: very wild, very wide open, and rolling in their sockets, with a dull, languishing, leering look, most ugly to behold.

Nicholas Nickleby, Chap. 41.

"Very good," said the old gentleman, raising his voice, "then bring in the bottled lightning, a clean tumbler, and a corkscrew."

Nobody executing this order, the old gentleman, after a short pause, raised his voice again and demanded a thunder sandwich. This article not being forthcoming either, he requested to be served with a fricassee of boot-tops and goldfish sauce, and then, laughing heartily, gratified his hearers with a very long, very loud, and most melodious bellow.

Nicholas Nickleby, Chap. 49.

"I have estates, ma'am," said the old gentleman, flourishing his right hand negligently, as if he made very light of such matters, and speak-

ing very fast; "jewels, light-houses, fish-ponds, a whalery of my own in the North Sea, and several oyster-beds of great profit in the Pacific Ocean. If you will have the kindness to step down to the Royal Exchange and to take the cocked hat off the stoutest beadle's head, you will find my card in the lining of the crown, wrapped up in a piece of blue paper. My walking-stick is also to be seen on application to the chaplain of the House of Commons, who is strictly forbidden to take any money for showing it. I have enemies about me, ma'am," he looked towards his house and spoke very low, "who attack me on all occasions, and wish to secure my property. If you bless me with your hand and heart, you can apply to the Lord Chancellor or call out the military if necessary—sending my toothpick to the commander-in-chief will be sufficient—and so clear the house of them before the ceremony is performed. After that, love, bliss, and rapture; rapture, love, and bliss. Be mine, be mine!"—*Nicholas Nickleby, Chap. 41.*

LYONS.

What a city Lyons is! Talk about people feeling, at certain unlucky times, as if they had tumbled from the clouds! Here is a whole town that has tumbled, anyhow, out of the sky; having been first caught up, like other stones that tumble down from that region, out of fens and barren places, dismal to behold! The two great streets through which the two great rivers dash, and all the little streets whose name is Legion, were scorching, blistering, and sweltering. The houses, high and vast, dirty to excess, rotten as old cheeses, and as thickly peopled. All up the hills that hem the city in, these houses swarm; and the mites inside were lolling out of the windows, and drying their ragged clothes on poles, and crawling in and out at the doors, and coming out to pant and gasp upon the pavement, and creeping in and out among huge piles and bales of fusty, musty, stifling goods: and living, or rather not dying till their time should come, in an exhausted receiver. Every manufacturing town, melted into one, would hardly convey an impression of Lyons as it presented itself to me: for all the undrained, unscavenged qualities of a foreign town, seemed grafted there, upon the native miseries of a manufacturing one; and it bears such fruit as I would go some miles out of my way to avoid encountering again.—*Pictures from Italy.*

M

MACHINERY—Oar Making.

I have no present time to think about it, for I am going to see the workshops where they make all the oars used in the British Navy. A pretty large pile of building, I opine, and a pretty long job! As to the building, I am soon disappointed, because the work is all done in one loft. And as to a long job—what is this? Two rather large mangles, with a swarm of butterflies hovering over them! What can there be in the mangles that attracts butterflies?

Drawing nearer, I discern that these are not mangles, but intricate machines, set with knives and saws and planes, which cut smooth and straight here, and slantwise there, and now cut such a depth, and now miss cutting altogether, according to the predestined requirements of the pieces of wood that are pushed on below them,—each of which pieces is to be an oar, and is roughly adapted to that purpose before it takes its final leave of far-off forests, and sails for England. Likewise I discern that the butterflies are not true butterflies, but wooden shavings, which, being spirited up from the wood by the violence of the machinery, and kept in rapid and not equal movement by the impulse of its rotation on the air, flutter and play, and rise and fall, and conduct themselves as like butterflies as heart could wish. Suddenly the noise and motion cease, and the butterflies drop dead. An oar has been made since I came in, wanting the shaped handle. As quickly as I can follow it with my eye and thought, the same oar is carried to a turning-lathe. A whirl and a nick! Handle made. Oar finished.

The exquisite beauty and efficiency of this machinery need no illustration, but happen to have a pointed illustration to-day. A pair of oars of unusual size chance to be wanted for a special purpose, and they have to be made by hand. Side by side with the subtle and facile machine, and side by side with the fast-growing pile of oars on the floor, a man shapes out these special oars with an axe. Attended by no butterflies, and chipping and dinting, by comparison, as leisurely as if he were a laboring Pagan getting them ready against his decease, at three-score and ten, to take with him as a present to Charon for his boat, the man (aged about thirty) plies his task. The machine would make a regulation oar while the man wipes his forehead. The man might be buried in a mound made of the strips of thin, broad, wooden ribbon torn from the wood whirled into oars as the minutes fall from the clock, before he had done a forenoon's work with his axe.

Uncommercial Traveller, Chap. 24.

MADMAN—The raving of a.

"Yes!—a madman's! How that word would have struck to my heart, many years ago! How it would have roused the terror that used to come upon me sometimes; sending the blood hissing and tingling through my veins; till the cold dew of fear stood in large drops upon my skin, and my knees knocked together with fright! I like it now though. It's a fine name. Show me the monarch whose angry frown was ever feared like the glare of a madman's eye—whose cord and axe were ever half so sure as a madman's gripe. Ho! ho! It's a grand thing to be mad! to be peeped at like a wild lion through the iron bars—to gnash one's teeth and howl, through the long still night, to the merry ring of a heavy chain—and to roll and twine among the straw, transported with such brave music. Hurrah for the madhouse! Oh, it's a rare place!

"I remember days when I was afraid of being mad; when I used to start from my sleep, and fall upon my knees, and pray to be spared from the curse of my race: when I rushed from the sight of merriment or happiness, to hide myself in some lonely place, and spend the

weary hours in watching the progress of the fever that was to consume my brain. I knew that madness was mixed up with my very blood and the marrow of my bones; that one generation had passed away without the pestilence appearing among them, and that I was the first in whom it would revive. I knew it *must* be so, that so it always had been, and so it ever would be; and when I cowered in some obscure corner of a crowded room, and saw men whisper, and point, and turn their eyes towards me, I knew they were telling each other of the doomed madman; and I slunk away again to mope in solitude.

"At last it came upon me, and I wondered how I could ever have feared it. I could go in to the world now, and laugh and shout with the best among them. I knew I was mad, but they did not even suspect it. How I used to hug myself with delight, when I thought of the fine trick I was playing them after their old pointing and leering, when I was not mad, but only dreading that I might one day become so! And how I used to laugh for joy, when I was alone, and thought how well I kept my secret, and how quickly my kind friends would have fallen from me, if they had known the truth. I could have screamed with ecstasy when I dined alone with some fine, roaring fellow, to think how pale he would have turned, and how fast he would have run, if he had known that the dear friend who sat close to him, sharpening a bright, glittering knife, was a madman, with all the power, and half the will, to plunge it in his heart. Oh, it was a merry life!

"Straight and swift I ran, and no one dared to stop me. I heard the noise of feet behind and redoubled my speed. It grew fainter and fainter in the distance, and at length died away altogether; but on I bounded, through marsh and rivulet, over fence and wall, with a wild shout which was taken up by the strange beings that flocked around me on every side, and swelled the sound till it pierced the air. I was borne upon the arms of demons who swept along upon the wind, and bore down bank and hedge before them, and spun me round and round with a rustle and a speed that made my head swim, until at last they threw me from them with a violent shock, and I fell heavily upon the earth. When I woke I found myself here—here in this gay cell where the sunlight seldom comes, and the moon steals in, in rays which only serve to show the dark shadows about me and that silent figure in its old corner. When I lie awake, I can sometimes hear strange shrieks and cries from distant parts of this large place. What they are, I know not; but they neither come from that pale form nor does it regard them. For from the first shades of dusk 'till the earliest light of morning, it still stands motionless in the same place, listening to the music of my iron chain, and watching my gambols on my straw bed."—*Pickwick, Chap. 11.*

MAGNET—Bounderby as a local.

It was one of the most exasperating attributes of Bounderby, that he not only sang his own praises but stimulated other men to sing them. There was a moral infection of clap-trap in him. Strangers, modest enough elsewhere, started up

at dinners in Coketown, and boasted, in quite a rampant way, of Bounderby. They made him out to be the Royal Arms, the Union-Jack, Magna Charta, John Bull, Habeas Corpus, the Bill of Rights, An Englishman's house is his castle, Church and State, and God save the Queen, all put together.

Hard Times, Book I., Chap. 7.

MAGISTRATE—An American.

On our way to Portland we passed a "Magistrate's Office," which amused me, as looking far more like a dame school than any police establishment; for this awful institution was nothing but a little lazy good-for-nothing front parlor, open to the street; wherein two or three figures (I presume the magistrate and his myrmidons) were basking in the sunshine, the very effigies of languor and repose. It was a perfect picture of Justice retired from business for want of customers; her sword and scales sold off; napping comfortably with her legs upon the table.

American Notes, Chap. 12.

MAGISTRATE—Office of a.

Although the presiding Genii in such an office as this, exercise a summary and arbitrary power over the liberties, the good name, the character, almost the lives, of Her Majesty's subjects, especially of the poorer class; and although, within such walls, enough fantastic tricks are daily played to make the angels blind with weeping, they are closed to the public, save through the medium of the daily press. Mr. Fang was consequently not a little indignant to see an unbidden guest enter in such irreverent disorder.

Oliver Twist, Chap. 11.

MAGISTRATE—The Police.

This functionary, being, of course, well used to such scenes; looking on all kinds of robbery, from petty larceny up to housebreaking or ventures on the highway, as matters in the regular course of business; and regarding the perpetrators in the light of so many customers coming to be served at the wholesale and retail shop of criminal law where he stood behind the counter; received Mr. Brass's statement of facts with about as much interest and surprise as an undertaker might evince if required to listen to a circumstantial account of the last illness of a person whom he was called in to wait upon professionally; and took Kit into custody with a decent indifference.

Old Curiosity Shop, Chap. 60.

MAN—An Emaciated.

"Think so, sir! Why, as he is now," said the manager, striking his knee emphatically; "without a pad upon his body, and hardly a touch of paint upon his face, he'd make such an actor for the starved business as was never seen in this country. Only let him be tolerably well up in the Apothecary in Romeo and Juliet, with the slightest possible dab of red on the tip of his nose, and he'd be certain of three rounds the moment he put his head out of the practicable door in the front grooves O. P."

Nicholas Nickleby, Chap. 22.

MAN—A surly.

"He is very rich, I have heard," rejoined Kate. "I don't know that he is, but I believe so."

"Ah, you may depend upon it he is, or he wouldn't be so surly," remarked Miss La Creevy, who was an odd little mixture of shrewdness and simplicity. "When a man's a bear, he is generally pretty independent."

"His manner is rough," said Kate.

"Rough!" cried Miss La Creevy, "a porcupine's a feather bed to him! I never met with such a cross-grained old savage."

Nicholas Nickleby, Chap. 10.

MAN—Mr. Pecksniff's views of.

"What are we," said Mr. Pecksniff, "but coaches? Some of us are slow coaches—"

"Goodness, Pa!" cried Charity.

"Some of us, I say," resumed her parent with increased emphasis, "are slow coaches; some of us are fast coaches. Our passions are the horses; and rampant animals too!"

"Really, Pa!" cried both the daughters at once. "How very unpleasant!"

"And rampant animals too!" repeated Mr. Pecksniff, with so much determination, that he may be said to have exhibited, at the moment, a sort of moral rampancy himself: "and Virtue is the drag. We start from The Mother's Arms, and we run to The Dust Shovel."

When he had said this, Mr. Pecksniff, being exhausted, took some further refreshment. When he had done that, he corked the bottle tight, with the air of a man who had effectually corked the subject also; and went to sleep for three stages.

The tendency of mankind when it falls asleep in coaches, is to wake up cross; to find its legs in its way; and its corns an aggravation.

Martin Chuzzlewit, Chap. 8.

MANHOOD—A vigorous (Sir Lawrence Boythorn).

Now, who was Boythorn? we all thought. And I dare say we all thought, too—I am sure I did, for one—would Boythorn at all interfere with what was going forward?

"I went to school with this fellow, Lawrence Boythorn," said Mr. Jarndyce, tapping the letter as he laid it on the table, "more than five-and-forty years ago. He was then the most impetuous boy in the world, and he is now the most impetuous man. He was then the loudest boy in the world, and he is now the loudest man. He was then the heartiest and sturdiest boy in the world, and he is now the heartiest and sturdiest man. He is a tremendous fellow."

"In stature, sir?" asked Richard.

"Pretty well, Rick, in that respect," said Mr. Jarndyce; "being some ten years older than I, and a couple of inches taller, with his head thrown back like an old soldier, his stalwart chest squared, his hands like a clean blacksmith's, and his lungs!—there's no simile for his lungs. Talking, laughing, or snoring, they make the beams of the house shake."

As Mr. Jarndyce sat enjoying the image of his friend Boythorn, we observed the favorable omen that there was not the least indication of any change in the wind.

"But it's the inside of the man, the warm heart of the man, the passion of the man, the fresh blood of the man, Rick—and Ada, and little Cobweb too, for you are all interested in a visitor!—that I speak of," he pursued. "His

language is as sounding as his voice. He is always in extremes; perpetually in the superlative degree. In his condemnation he is all ferocity. You might suppose him to be an Ogre, from what he says; and I believe he has the reputation of one with some people. There! I tell you no more of him beforehand. You must not be surprised to see him take me under his protection; for he has never forgotten that I was a low boy at school, and that our friendship began in his knocking two of my head tyrant's teeth out (he says six) before breakfast."

Bleak House, Chap. 9.

MANHOOD—A boisterous.

"By my soul!" exclaimed Mr. Boythorn, suddenly firing another volley, "that fellow is, and his father was, and his grandfather was, the most stiff-necked, arrogant, imbecile, pig-headed numskull, ever, by some inexplicable mistake of Nature, born in any station of life but a walking-stick's! The whole of that family are the most solemnly conceited and consummate blockheads!—But it's no matter; he should not shut up my path if he were fifty baronets melted into one, and living in a hundred Chesney Wolds, one within another, like the ivory balls in a Chinese carving."

"The fellow sends a most abandoned villain with one eye, to construct a gateway. I play upon that execrable scoundrel with a fire-engine, until the breath is nearly driven out of his body. The fellow erects a gate in the night. I chop it down and burn it in the morning. He sends his myrmidons to come over the fence, and pass and repass. I catch them in humane man traps. I fire split peas at their legs, play upon them with the engine—resolve to free mankind from the insupportable burden of the existence of those lurking ruffians. He brings actions for trespass; I bring actions for trespass. He brings actions for assault and battery; I defend them, and continue to assault and batter. Ha, Ha, Ha!"

To hear him say all this with unimaginable energy, one might have thought him the angriest of mankind. To see him at the very same time, looking at the bird now perched upon his thumb, and softly smoothing its feathers with his forefinger, one might have thought him the gentlest. To hear him laugh, and see the broad good nature of his face then, one might have supposed that he had not a care in the world, or a dispute, or a dislike, but that his whole existence was a summer joke.

Bleak House, Chap. 9.

"He is a great favorite with my girls," said Mr. Jarndyce, "and I have promised for them."

"Nature forgot to shade him off, I think!" observed Mr. Skimpole to Ada and me. "A little too boisterous—like the sea! A little too vehement—like a bull, who has made up his mind to consider every color scarlet! But, I grant a sledge-hammering sort of merit in him!"

Bleak House, Chap. 15.

MANHOOD—A useful and gentle.

He had not become a great man; he had not grown rich; he had not forgotten the scenes and friends of his youth; he had not fulfilled any one of the Doctor's old predictions. But, in his useful, patient, unknowing visiting of poor

men's homes; and in his watching of sick beds; and in his daily knowledge of the gentleness and goodness flowering the by-paths of this world, not to be trodden down beneath the heavy foot of poverty, but springing up, elastic, in its track, and making its way beautiful; he had better learned and proved, in each succeeding year, the truth of his old faith. The manner of his life, though quiet and remote, had shown him how often men still entertained angels, unawares, as in the olden time; and how the most unlikely forms—even some that were mean and ugly to the view, and poorly clad—became irradiated by the couch of sorrow, want, and pain, and changed to ministering spirits with a glory round their heads.—*Battle of Life, Chap. 3.*

MANTALINI—His characteristics.

The dress-maker was a buxom person, handsomely dressed and rather good-looking, but much older than the gentleman in the Turkish trousers, whom she had wedded some six months before. His name was originally Muntle; but it had been converted, by an easy transition, into Mantalini; the lady rightly considering that an English appellation would be of serious injury to the business. He had married on his whiskers; upon which property he had previously subsisted, in a genteel manner, for some years; and which he had recently improved, after patient cultivation, by the addition of a moustache, which promised to secure him an easy independence; his share in the labors of the business being at present confined to spending the money, and occasionally, when that ran short, driving to Mr. Ralph Nickleby to procure discount—at a percentage—for the customers' hills.

"My life," said Mr. Mantalini, "what a demd devil of a time you have been!"

"I didn't even know Mr. Nickleby was here, my love," said Madame Mantalini.

"Then what a doubly demd infernal rascal that footman must be, my soul," remonstrated Mr. Mantalini.

"My dear," said Madame, "that is entirely your fault."

"My fault, my heart's joy?"

"Certainly," returned the lady; "what can you expect, dearest, if you will not correct the man?"

"Correct the man, my soul's delight?"

"Yes; I am sure he wants speaking to, badly enough," said Madame, pouting.

"Then do not vex itself," said Mr. Mantalini; "he shall be horsewhipped till he cries out demnebly." With this promise Mr. Mantalini kissed Madame Mantalini, and, after that performance, Madame Mantalini pulled Mr. Mantalini playfully by the ear; which done, they descended to business.

"Now, ma'am," said Ralph, who had looked on, at all this, with such scorn as few men can express in looks, "this is my niece."

"Just so, Mr. Nickleby," replied Madame Mantalini, surveying Kate from head to foot, and back again. "Can you speak French, child?"

"Yes, ma'am," replied Kate, not daring to look up; for she felt that the eyes of the odious man in the dressing-gown were directed towards her.

"Like a demd native?" asked the husband.

Miss Nickleby offered no reply to this inquiry, but turned her back upon the questioner, as if addressing herself to make answer to what his wife might demand.

"We keep twenty young women constantly employed in the establishment," said Madame.

"Indeed, ma'am!" replied Kate, timidly.

"Yes; and some of 'em demd handsome, too," said the master.

"Mantalini!" exclaimed his wife, in an awful voice.

"My senses' idol!" said Mantalini.

"Do you wish to break my heart?"

"Not for twenty thousand hemispheres populated with—with—with little ballet-dancers," replied Mantalini, in a poetical strain.

"Then you will, if you persevere in that mode of speaking," said his wife. "What can Mr. Nickleby think when he hears you?"

"Oh! Nothing, ma'am, nothing," replied Ralph. "I know his amiable nature, and yours,—mere little remarks that give a zest to your daily intercourse—lovers' quarrels that add sweetness to those domestic joys which promise to last so long—that's all; that's all."

Nicholas Nickleby, Chap. 10.

There was not much to amuse in the room; of which the most attractive feature was, a half-length portrait in oil, of Mr. Mantalini, whom the artist had depicted scratching his head in an easy manner, and thus displaying to advantage a diamond ring, the gift of Madame Mantalini before her marriage. There was, however, the sound of voices in conversation in the next room; and as the conversation was loud and the partition thin, Kate could not help discovering that they belonged to Mr. and Mrs. Mantalini.

"If you will be odiously, demnebly outrageously jealous, my soul," said Mr. Mantalini, "you will be very miserable—horrid miserable—demnition miserable." And then there was a sound as though Mr. Mantalini were sipping his coffee.

"I am miserable," returned Madame Mantalini, evidently pouting.

"Then you are an ungrateful, unworthy, demd unthankful little fairy," said Mr. Mantalini.

"I am not," returned Madame, with a sob.

"Do not put itself out of humor," said Mr. Mantalini, breaking an egg. "It is a pretty, bewitching little demd countenance, and it should not be out of humor, for it spoils its loveliness, and makes it cross and gloomy like a frightful, naughty, demd hobgoblin."

"I am not to be brought round in that way, always," rejoined Madame, sulkily.

"It shall be brought round in any way it likes best, and not brought around at all if it likes that better," retorted Mr. Mantalini, with his egg-spoon in his mouth.

"It's very easy to talk," said Mrs. Mantalini.

"Not so easy when one is eating a demnition egg," replied Mr. Mantalini: "for the yolk runs down the waistcoat, and yolk of egg does not match any waistcoat but a yellow waistcoat, demmit."

"You were flirting with her during the whole night," said Madame Mantalini, apparently desirous to lead the conversation back to the point from which it had strayed.

"No, no, my life."

"You were," said Madame; "I had my eye upon you all the time."

"Bless the little winking, twinkling eye; was it on me all the time?" cried Mantalini, in a sort of lazy rapture. "Oh, demmit!"

"And I say once more," resumed Madame, "that you ought not to waltz with anybody but your own wife; and I will not bear it, Mantalini, if I take poison first."

"She will not take poison and have horrid pains, will she?" said Mantalini; who, by the altered sound of his voice, seemed to have moved his chair, and taken up his position nearer to his wife. "She will not take poison, because she had a demd fine husband who might have married two countesses and a dowager—"

"Two countesses," interposed Madame. "You told me one before!"

"Two!" cried Mantalini. "Two demd fine women, real countesses and splendid fortunes, demmit."

"And why didn't you?" asked Madame, playfully.

"Why didn't I!" replied her husband. "Had I not seen, at a morning concert, the demdest little fascinator in all the world; and while that little fascinator is my wife, may not all the countesses and dowagers in England be—"

Mr. Mantalini did not finish the sentence, but he gave Madame Mantalini a very loud kiss, which Madame Mantalini returned; after which, there seemed to be some more kissing mixed up with the progress of the breakfast.

Nicholas Nickleby, Chap. 17.

"What's the demd total?" was the first question he asked.

"Fifteen hundred and twenty-seven pound, four and ninepence ha'penny," replied Mr. Scaley, without moving a limb.

"The half-penny be demd," said Mr. Mantalini, impatiently.

"By all means, if you wish it," retorted Mr. Scaley; "and the ninepence."

"It don't matter to us if the fifteen hundred and twenty-seven pound went along with it, that I know on," observed Mr. Tix.

"Not a button," said Scaley.

"Well," said the same gentleman, after a pause, "Wot's to be done—anything? Is it only a small crack, or a out-and-out smash? A break-up of the constitootion is it—werry good. Then Mr. Tom Tix, esk-vire, you must inform your angel wife and lovely family as you won't sleep at home for three nights to come, along of being in possession here. Wot's the good of the lady a fretting herself?" continued Mr. Scaley, as Madame Mantalini sobbed. "A good half of wot's here isn't paid for, I des-say, and wot a consolation oughtn't that to be to her feelings!"

With these remarks, combining great pleasantry with sound moral encouragement under difficulties, Mr. Scaley proceeded to take the inventory, in which delicate task he was materially assisted by the uncommon tact and experience of Mr. Tix, the broker.

"My cup of happiness's sweetener," said Mantalini, approaching his wife with a penitent air; "will you listen to me for two minutes?"

"Oh! don't speak to me," replied his wife,

sobbing. "You have ruined me, and that's enough."

"Ruined!" cried Mr. Mantalini. "Have I brought ruin upon the best and purest creature that ever blessed a demnition vagabond! Demmit, let me go." At this crisis of his ravings Mr. Mantalini made a pluck at the breakfast knife, and being restrained by his wife's grasp, attempted to dash his head against the wall—taking very good care to be at least six feet from it.

Mr. Mantalini put the tips of his whiskers, and, by degrees, his head, through the half-opened door, and cried in a soft voice—

"Is my life and soul there?"

"No," replied his wife.

"How can it say so, when it is blooming in the front room like a little rose in a demnition flower-pot?" urged Mantalini. "May its poppet come in and talk?"

"Certainly not," replied Madame: "you know I never allow you here. Go along!"

The poppet, however, encouraged perhaps by the relenting tone of this reply, ventured to rebel, and, stealing into the room, made toward Madame Mantalini on tiptoe, blowing her a kiss as he came along.

"Why will it vex itself, and twist its little face into bewitching nutcrackers?" said Mantalini, putting his left arm round the waist of his life and soul, and drawing her toward him with his right.

"Oh! I can't bear you," replied his wife.

"Not—eh, not bear *me*!" exclaimed Mantalini. "Fibs, fibs. It couldn't be. There's not a woman alive that could tell me such a thing to my face—to my own face." Mr. Mantalini stroked his chin as he said this, and glanced complacently at an opposite mirror.

"Such destructive extravagance," reasoned his wife, in a low tone.

"All in its joy at having gained such a lovely creature, such a little Venus, such a demd enchanting, bewitching, engrossing, captivating little Venus," said Mantalini.

Nicholas Nickleby, Chap. 21.

"What a demnition long time you have kept me ringing at this confounded old cracked teakettle of a bell, every tinkle of which is enough to throw a strong man into blue convulsions, upon my life and soul, oh demmit," said Mr. Mantalini to Newman Noggs, scraping his boots, as he spoke, on Ralph Nickleby's scraper.

"I didn't hear the bell more than once," replied Newman.

"Then you are most immensely and outrageously deaf," said Mr. Mantalini, "as deaf as a demnition post."

Mr. Mantalini had got by this time into the passage, and was making his way to the door of Ralph's office with very little ceremony, when Newman interposed his body; and hinting that Mr. Nickleby was unwilling to be disturbed, inquired whether the client's business was of a pressing nature.

"It is most demnebly particular," said Mr. Mantalini. "It is to melt some scraps of dirty paper into bright, shining, chinking, tinkling, demd mint sauce."

"You have brought it upon yourself, Alfred,"

returned Madame Mantalini—still reproachfully, but in a softened tone.

"I am a demd villain!" cried Mr. Mantalini, smiting himself on the head. "I will fill my pockets with change for a sovereign in halfpence and drown myself in the Thames; but I will not be angry with her, even then, for I will put a note in the twopenny-post as I go along, to tell her where the body is. She will be a lovely widow. I shall be a body. Some handsome women will cry; she will laugh demnebly."

"Alfred, you cruel, cruel creature," said Madame Mantalini, sobbing at the dreadful picture.

"She calls me cruel—me—me—who for her sake will become a demd, damp, moist, unpleasant body!" exclaimed Mr. Mantalini.

"You know it almost breaks my heart, even to hear you talk of such a thing," replied Madame Mantalini.

"Can I live to be mistrusted?" cried her husband. "Have I cut my heart into a demd extraordinary number of little pieces, and given them all away, one after another, to the same little engrossing demnition captivator, and can I live to be suspected by her! Demmit, no, I can't."

"Ask Mr. Nickleby whether the sum I have mentioned is not a proper one," reasoned Madame Mantalini.

"I don't want any sum," replied her disconsolate husband; "I shall require no demd allowance. I will be a body."

"Oh, you *are* here," said Madame Mantalini, tossing her head.

"Yes, my life and soul, I am," replied her husband, dropping on his knees, and pouncing with kitten-like playfulness upon a stray sovereign. "I am here, my soul's delight, upon Tom Tiddler's ground, picking up the demnition gold and silver."

"I am ashamed of you," said Madame Mantalini, with much indignation.

"Ashamed! Of *me*, my joy? It knows it is talking demd charming sweetness, but naughty fibs," returned Mr. Mantalini. "It knows it is not ashamed of its own popolorum tibby."

Whatever were the circumstances which had led to such a result, it certainly appeared as though the popolorum tibby had rather miscalculated, for the nonce, the extent of his lady's affection. Madame Mantalini only looked scornful in reply, and, turning to Ralph, begged him to excuse her intrusion.

"Which is entirely attributable," said Madame, "to the gross misconduct and most improper behavior of Mr. Mantalini."

"Of me, my essential juice of pine-apple!"

"Of you," returned his wife. "But I will not allow it. I will not submit to be ruined by the extravagance and profligacy of any man. I call Mr. Nickleby to witness the course I intend to pursue with you."

"Pray don't call me to witness anything, ma'am," said Ralph. "Settle it between yourselves, settle it between yourselves."

"No, but I must beg you as a favor," said Madame Mantalini, "to hear me give him notice of what it is my fixed intention to do—my fixed intention, sir," repeated Madame Mantalini, darting an angry look at her husband.

"Will she call me, 'Sir!'" cried Mantalini. "Me, who doat upon her with the demdest ardor! She, who coils her fascinations round me

like a pure and angelic rattlesnake! It will be all up with my feelings; she will throw me into a demd state."—*Nicholas Nickleby, Chap. 34.*

"Nickleby," said Mr. Mantalini in tears, "you have been made a witness to this demnition cruelty, on the part of the demdest enslaver and captivator that never was, oh dem! I forgive that woman."

"Forgive!" repeated Madame Mantalini, angrily.

"I do forgive her, Nickleby," said Mr. Mantalini. "You will blame me, the world will blame me, the women will blame me; everybody will laugh, and scoff, and smile, and grin most demnebly. They will say, 'She had a blessing. She did not know it. He was too weak; he was too good; he was a demd fine fellow, but he loved too strong; he could not bear her to be cross, and call him wicked names. It was a demd case, there never was a demder.' But I forgive her."—*Nicholas Nickleby, Chap. 44.*

"You nasty, idle, vicious, good-for-nothing brute," cried the woman, stamping on the ground, "why don't you turn the mangle?"

"So I am, my life and soul!" replied a man's voice. "I am always turning, I am perpetually turning, like a demd old horse in a demnition mill. My life is one demd horrid grind!"

"Then why don't you go and list for a soldier?" retorted the woman, "you're welcome to."

"For a soldier!" cried the man. "For a soldier! Would his joy and gladness see him in a coarse red coat with a little tail? Would she hear of his being slapped and beat by drummers demnebly? Would she have him fire off real guns, and have his hair cut, and his whiskers shaved, and his eyes turned right and left, and his trousers pipeclayed?"

"Dear Nicholas," whispered Kate, "you don't know who that is. It's Mr. Mantalini, I am confident."

"Do make sure! Peep at him while I ask the way," said Nicholas. "Come down a step or two. Come!"

Drawing her after him, Nicholas crept down the steps, and looked into a small boarded cellar. There, amidst clothes-baskets and clothes, stripped to his shirt-sleeves, but wearing still an old patched pair of pantaloons of superlative make, a once brilliant waistcoat, and moustache and whiskers as of yore, but lacking their lustrous dye—there, endeavoring to mollify the wrath of a buxom female—not the lawful Madame Mantalini, but the proprietress of the concern—and grinding meanwhile as if for very life at the mangle, whose creaking noise, mingled with her shrill tones, appeared almost to deafen him—there was the graceful, elegant, fascinating, and once dashing Mantalini.

"Oh, you false traitor!" cried the lady, threatening personal violence on Mr. Mantalini's face.

"False. Oh dem! Now, my soul, my gentle, captivating, bewitching, and most demnebly enslaving chick-a-biddy, be calm," said Mr. Mantalini, humbly.

"I won't!" screamed the woman. "I'll tear your eyes out!"

"Oh! what a demd savage lamb!" cried Mr. Mantalini.

"You're never to be trusted," screamed the woman, "you were out all day yesterday, and

gallivanting somewhere I know. You know you were! Isn't it enough that I paid two pound fourteen for you, and took you out of prison and let you live here like a gentleman, but must you go on like this; breaking my heart besides?"

"I will never break its heart, I will be a good boy, and never do so any more; I will never be naughty again; I beg its little pardon," said Mr. Mantalini, dropping the handle of the mangle, and folding his palms together, "it is all up with its handsome friend! He has gone to the demnition bow-wows. It will have pity? It will not scratch and claw, but pet and comfort? Oh, demmit."—*Nicholas Nickleby, Chap. 64.*

MARK TAPLEY—Wants misfortune.

"I used to think, sometimes," said Mr. Tapley, "as a desolate island would suit me, but I should only have had myself to provide for there, and being naterally a easy man to manage, there wouldn't have been much credit in *that*. Now here I've got my partner to take care on, and he's something like the sort of man for the purpose. I want a man as is always a sliding off his legs when he ought to be on 'em. I want a man as is so low down in the school of life, that he's always a making figures of one in his copy-book, and can't get no further. I want a man as is his own great-coat and cloak, and is always a wrapping himself up in himself. And I have got him too," said Mr. Tapley, after a moment's silence. "What a happiness!"

He paused to look round, uncertain to which of the log-houses he should repair.

"I don't know which to take," he observed; "that's the truth. They're equally prepossessing outside, and equally commodious, no doubt, within; being fitted up with every convenience that a Alligator, in a state of natur', could possibly require. Let me see! The citizen as turned out last night, lives under water, in the right-hand dog-kennel at the corner. I don't want to trouble him if I can help it, poor man, for he is a melancholy object: a reg'lar Settler in every respect. There's a house with a winder, but I am afraid of their being proud. I don't know whether a door ain't too aristocratic; but here goes for the first one!"

Martin Chuzzlewit, Chap. 33.

MARK TAPLEY—His opinion of Pecksniff.

"Well, but we know beforehand," returned the politic Mr. Tapley, "that Pecksniff is a wagabond, a scoundrel, and a villain."

"A most pernicious villain!" said Martin.

"A most pernicious villain. We know that beforehand, sir: and, consequently, it's no shame to be defeated by Pecksniff. Blow Pecksniff!" cried Mr. Tapley, in the fervor of his eloquence, "Who's he? It's not in the natur of Pecksniff to shame us, unless he agreed with us, or done us a service; and, in case he offered any outdacity of that description, we could express our sentiments in the English language, I hope. Pecksniff!" repeated Mr. Tapley, with ineffable disdain. "What's Pecksniff, who's Pecksniff, where's Pecksniff, that he's to be so much considered? We're not a calculating for ourselves;" he laid uncommon emphasis on the last syllable of that word, and looked full in Martin's face: "we're making a effort for a young lady likewise as has undergone her share; and whatever little hope we have, this here Pecksniff is not to stand in its way,

I expect. I never heard of any act of Parliament as was made by Pecksniff. Pecksniff! Why, I wouldn't see the man myself; I wouldn't hear him; I wouldn't choose to know he was in company. I'd scrape my shoes on the scraper of the door, and call that Pecksniff, if you liked; but I wouldn't condescend no further."

Martin Chuzzlewit, Chap. 43.

MARK TAPLEY—Cannot do himself justice.

"I must look for a private service, I suppose, sir. I might be brought out strong, perhaps, in a serious family, Mr. Pinch."

"Perhaps you might come out rather too strong for a serious family's taste, Mark."

"That's possible, sir. If I could get into a wicked family, I might do myself justice: but the difficulty is to make sure of one's ground, because a young man can't very well advertise that he wants a place, and wages an't so much an object as a wicked situation; can he, sir?"

"Why no," said Mr. Pinch, "I don't think he can."

"An envious family," pursued Mark, with a thoughtful face; "or a quarrelsome family, or a malicious family, or even a good out-and-out mean family, would open a field of action as I might do something in. The man as would have suited me of all other men was that old gentleman as was took ill here, for he really was a trying customer. However, I must wait and see what turns up, sir; and hope for the worst."

Martin Chuzzlewit, Chap. 7.

MARK TAPLEY—No credit in being jolly.

Mr. Tapley nodded assent. "Well sir! But bein' at that time full of hopeful wisions, I arrives at the conclusion that no credit is to be got out of such a way of life as that, where everything agreeable would be ready to one's hand. Lookin' on the bright side of human life, in short, one of my hopeful wisions is, that there's a deal of misery a-waitin' for me; in the midst of which I may come out tolerable strong, and be jolly under circumstances as reflects some credit. I goes into the world, sir, very boyant, and I tries this. I goes aboard ship first, and very soon discovers (by the ease with which I'm jolly, mind you) as there's no credit to be got *there*. I might have took warning by this, and gave it up; but I didn't. I gets to the U-nited States; and then I *do* begin, I won't deny it, to feel some little credit in sustaining my spirits. What follows? Jest as I'm a beginning to come out, and am a treadin' on the verge, my master deceives me."

"Deceives you!" cried Tom.

"Swindles me," retorted Mr. Tapley, with a beaming face. "Turns his back on ev'rything as made his service a creditable one, and leaves me, high and dry, without a leg to stand upon. In which state I returns home. Wery good. Then all my hopeful wisions bein' crushed; and findin' that there ain't no credit for me nowhere; I abandons myself to despair, and says, 'Let me do that as has the least credit in it, of all; marry a dear, sweet creetur, as is wery fond of me: me being, at the same time, wery fond of her: lead a happy life, and struggle no more again' the blight which settles on my prospects."

Martin Chuzzlewit, Chap. 48.

MARK TAPLEY—No credit in being jolly.

Mr. Pinch was jogging along, full of pleasant thoughts and cheerful influences, when he saw, upon the path before him, going in the same direction with himself, a traveller on foot, who walked with a light, quick step, and sang as he went—for certain in a very loud voice, but not unmusically. He was a young fellow, of some five or six-and-twenty perhaps, and was dressed in such a free and fly-away fashion, that the long ends of his loose red neckcloth were streaming out behind him quite as often as before; and the bunch of bright winter berries in the buttonhole of his velvet coat, was as visible to Mr. Pinch's rearward observation, as if he had worn that garment wrong side foremost. He continued to sing with so much energy, that he did not hear the sound of wheels until it was close behind him; when he turned a whimsical face and a very merry pair of blue eyes on Mr. Pinch, and checked himself directly.

"Why, Mark!" said Tom Pinch, stopping. "Who'd have thought of seeing you here? Well! this is surprising!"

Mark touched his hat, and said, with a very sudden decrease of vivacity, that he was going to Salisbury.

"And how spruce you are, too!" said Mr. Pinch, surveying him with great pleasure. "Really, I didn't think you were half such a tight-made fellow, Mark!"

"Thankee, Mr. Pinch. Pretty well for that, I believe. It's not my fault, you know. With regard to being spruce, sir, that's where it is, you see." And here he looked particularly gloomy.

"Where what is?" Mr. Pinch demanded.

"Where the aggravation of it is. Any man may be in good spirits and good temper when he's well dressed. There ain't much credit in that. If I was very ragged and very jolly, then I should begin to feel I had gained a point, Mr. Pinch."

"So you were singing just now, to bear up, as it were, against being well dressed, eh, Mark?" said Pinch.

"Your conversation's always equal to print, sir," rejoined Mark, with a broad grin. "That was it."

"Lord bless you, sir," said Mark, "you don't half know me, though. I don't believe there ever was a man as could come out so strong under circumstances that would make other men miserable, as I could, if I could only get a chance. But I can't get a chance. It's my opinion, that nobody never will know half of what's in me, unless something very unexpected turns up. And I don't see any prospect of that. I'm a going to leave the Dragon, sir."

"Going to leave the Dragon!" cried Mr. Pinch, looking at him with great astonishment. "Why, Mark, you take my breath away!"

"Yes, sir," he rejoined, looking straight before him and a long way off, as men do sometimes when they cogitate profoundly. "What's the use of my stopping at the Dragon? It ain't at all the sort of place for me. When I left London (I'm a Kentish man by birth, though), and took that situation here, I quite made up my mind that it was the dullest little out-of-the-way corner in England, and that there would be some credit in being jolly under such circum-

stances. But, Lord, there's no dullness at the Dragon! Skittles, cricket, quoits, nine-pins, comic songs, choruses, company round the chimney corner every winter's evening. Any man could be jolly at the Dragon. There's no credit in that."

"But if common report be true for once, Mark, as I think it is, being able to confirm it by what I know myself," said Mr. Pinch, "you are the cause of half this merriment, and set it going."

"There may be something in that, too, sir," answered Mark. "But that's no consolation."

"I'm looking out this morning for something new and suitable," he said, nodding towards the city.

"What kind of thing now?" Mr. Pinch demanded.

"I was thinking," Mark replied, "of something in the grave-digging way."

"Good Gracious, Mark!" cried Mr. Pinch.

"It's a good, damp, wormy sort of business, sir," said Mark, shaking his head argumentatively, "and there might be some credit in being jolly, with one's mind in that pursuit, unless grave-diggers is usually given that way; which would be a drawback. You don't happen to know how that is, in general, do you, sir?"

"No," said Mr. Pinch, "I don't indeed. I never thought upon the subject."

"In case of that not turning out as well as one could wish, you know," said Mark, musing again, "there's other businesses. Undertaking now. That's gloomy. There might be credit to be gained there. A broker's man in a poor neighborhood wouldn't be bad perhaps. A jailor sees a deal of misery. A doctor's man is in the very midst of murder. A bailiff's an't a lively office nat'rally. Even a tax-gatherer must find his feelings rather worked upon, at times. There's lots of trades, in which I should have an opportunity, I think."

"But bless my soul, Mark," said Mr. Pinch, who in the progress of his observation just then made the discovery that the bosom of his companion's shirt was as much exposed as if it were Midsummer, and was ruffled by every breath of air, "why don't you wear a waistcoat?"

"What's the good of one, sir?" asked Mark.

"Good of one?" said Mr. Pinch. "Why, to keep your chest warm."

"Lord love you, sir!" cried Mark, "you don't know me. My chest don't want no warming. Even if it did, what would no waistcoat bring it to? Inflammation of the lungs, perhaps? Well, there'd be some credit in being jolly, with a inflammation of the lungs."

Martin Chuzzlewit, Chap. 5.

MANHOOD—Modest (Tom Pinch).

To say that Tom had no idea of playing first fiddle in any social orchestra, but was always quite satisfied to be set down for the hundred and fiftieth violin in the band, or thereabouts, is to express his modesty in very inadequate terms.—*Martin Chuzzlewit, Chap. 12.*

MARK—Up to the.

"I may not myself," said Mr. Sparkler manfully, "be up to the mark on some other subjects at a short notice, and I am aware that if you were

to poll Society the general opinion would be that I am not; but on the subject of Amy, I am up to the mark!"

Mr. Sparkler kissed her, in witness thereof.

Little Dorrit, Book II., Chap. 14.

MARKET—Fleet.

Fleet Market, at that time, was a long irregular row of wooden sheds and pent-houses, occupying the centre of what is now called Farringdon Street. They were jumbled together in a most unsightly fashion, in the middle of the road; to the great obstruction of the thoroughfare and the annoyance of passengers, who were fain to make their way, as they best could, among carts, baskets, barrows, trucks, casks, bulks, and benches, and to jostle with porters, hucksters, wagoners, and a motley crowd of buyers, sellers, pickpockets, vagrants, and idlers. The air was perfumed with the stench of rotten leaves and faded fruit, the refuse of the butchers' stalls, and offal and garbage of a hundred kinds. It was indispensable to most public conveniences in those days, that they should be public nuisances likewise: and Fleet Market maintained the principle to admiration.

Barnaby Rudge, Chap. 60.

MARKET—A French.

In the Place d'Armes of this town, a little decayed market is held, which seems to slip through the old gateway, like water, and go rippling down the hill, to mingle with the murmuring market in the lower town, and get lost in its movement and bustle. It is very agreeable on an idle summer morning to pursue this market-stream from the hill-top. It begins dozingly and dully, with a few sacks of corn; starts into a surprising collection of boots and shoes; goes brawling down the hill in a diversified channel of old cordage, old iron, old crockery, old clothes, civil and military, old rags, new cotton goods, flaming prints of saints, little looking-glasses and incalculable lengths of tape; dives into a backway, keeping out of sight for a little while, as streams will, or only sparkling for a moment in the shape of a market drinking-shop; and suddenly reappears behind the great church, shooting itself into a bright confusion of white-capped women and blue-bloused men, poultry, vegetables, fruits, flowers, pots, pans, praying-chairs, soldiers, country butter, umbrellas and other sunshades, girl-porters waiting to be hired, with baskets at their backs, and one weazen little old man in a cocked hat, wearing a cuirass of drinking-glasses, and carrying on his shoulder a crimson temple fluttering with flags, like a glorified pavior's rammer without the handle, who rings a little bell in all parts of the scene, and cries his cooling drink *Hola, Hola, H-o-o!* in a shrill cracked voice that somehow makes itself heard above all the chaffering and vending hum. Early in the afternoon, the whole course of the stream is dry. The praying-chairs are put back in the church, the umbrellas are folded up, the unsold goods are carried away, the stalls and stands disappear, the square is swept, the hackney coaches lounge there to be hired, and on all the country roads (if you walk about as much as we do) you will see the peasant women, always neatly and comfortably dressed, riding home, with the pleasantest saddle furniture of clean milk-pails, bright butter-kegs, and the

like, on the jolliest little donkeys in the world.

Our French Watering Place. Reprinted Pieces.

MARKET—A stroll in Covent Garden.

Many and many a pleasant stroll they had in Covent Garden Market: snuffing up the perfume of the fruits and flowers, wondering at the magnificence of the pine-apples and melons: catching glimpses down side avenues, of rows and rows of old women, seated on inverted baskets, shelling peas; looking unutterable things at the fat bundles of asparagus with which the dainty shops were fortified as with a breast-work; and, at the herbalists' doors, gratefully inhaling scents as of veal-stuffing yet uncooked, dreamily mixed up with capsicums, brown-paper, seeds: even with hints of lusty snails and fine young curly leeches. Many and many a pleasant stroll they had among the poultry markets where ducks and fowls, with necks unnaturally long, lay stretched out in pairs, ready for cooking; where there were speckled eggs in mossy baskets, white country sausages beyond impeachment by surviving cat or dog, or horse or donkey, new cheeses to any wild extent, live birds in coops and cages, looking much too big to be natural, in consequence of those receptacles being much too little; rabbits, alive and dead, innumerable. Many a pleasant stroll they had among the cool, refreshing, silvery fish-stalls, with a kind of moonlight effect about their stock in trade, excepting always for the ruddy lobsters. Many a pleasant stroll among the wagon-loads of fragrant hay, beneath which dogs and tired wagoners lay fast asleep, oblivious of the pie-man and the public-house. But never half so good a stroll, as down among the steam-boats on a bright morning.—*Martin Chuzzlewit, Chap. 40.*

MARKET—At Salisbury.

Oh! what a different town Salisbury was in Tom Pinch's eyes to be sure, when the substantial Pecksniff of his heart melted away into an idle dream! He possessed the same faith in the wonderful shops, the same intensified appreciation of the mystery and wickedness of the place; made the same exalted estimate of its wealth, population, and resources; and yet it was not the old city nor anything like it. He walked into the market while they were getting breakfast ready for him at the Inn: and though it was the same market as of old, crowded by the same buyers and sellers; brisk with the same business; noisy with the same confusion of tongues and clattering of fowls in coops; fair with the same display of rolls of butter, newly made, set forth in linen cloths of dazzling whiteness; green with the same fresh show of dewy vegetables; dainty with the same array in higgler's baskets of small shaving-glasses, laces, braces, trouser-straps, and hardware; savory with the same unstinted show of delicate pigs' feet, and pies made precious by the pork that once had walked upon them: still it was strangely changed to Tom. For, in the centre of the market-place, he missed a statue he had set up there, as in all other places of his personal resort; and it looked cold and bare without that ornament.

Martin Chuzzlewit, Chap. 36.

MARKET-DAY—And city scenes.

Mr. Pinch had a shrewd notion that Salisbury

was a very desperate sort of place: an exceeding wild and dissipated city; and when he had put up the horse, and given the hostler to understand that he would look in again in the course of an hour or two to see him take his corn, he set forth on a stroll about the streets with a vague and not unpleasant idea that they teemed with all kinds of mystery and bedevilment. To one of his quiet habits this little delusion was greatly assisted by the circumstance of its being market-day, and the thoroughfares about the market-place being filled with carts, horses, donkeys, baskets, wagons, garden-stuff, meat, tripe, pies, poultry, and hucksters' wares of every opposite description and possible variety of character. Then there were young farmers and old farmers, with smock-frocks, brown great-coats, drab great-coats, red worsted comforters, leather-leggings, wonderful shaped hats, hunting-whips, and rough sticks, standing about in groups, or talking noisily together on the tavern steps, or paying and receiving huge amounts of greasy wealth, with the assistance of such bulky pocket-books that when they were in their pockets it was apoplexy to get them out, and when they were out it was spasms to get them in again. Also there were farmers' wives in beaver bonnets and red cloaks, riding shaggy horses purged of all earthly passions, who went soberly into all manner of places without desiring to know why, and who, if required, would have stood stock still in a china-shop, with a complete dinner-service at each hoof. Also a great many dogs, who were strongly interested in the state of the market and the bargains of their masters; and a great confusion of tongues, both brute and human.

* * * * *

First of all, there were the jewellers' shops, with all the treasures of the earth displayed therein, and such large silver watches hanging up in every pane of glass, that if they were anything but first-rate goers it certainly was not because the works could decently complain of want of room. In good sooth, they were big enough, and perhaps, as the saying is, ugly enough, to be the most correct of all mechanical performers; in Mr. Pinch's eyes, however, they were smaller than Geneva ware; and when he saw one very bloated watch announced as a repeater, gifted with the uncommon power of striking every quarter of an hour inside the pocket of its happy owner, he almost wished that he were rich enough to buy it.

But what were even gold and silver, precious stones and clockwork, to the bookshops, whence a pleasant smell of paper freshly pressed came issuing forth, awakening instant recollections of some new grammar had at school, long time ago, with, "Master Pinch, Grove House Academy," inscribed in faultless writing on the fly-leaf! That whiff of Russia leather, too, and all those rows on rows of volumes, neatly ranged within; what happiness did they suggest! And in the window were the spick-and-span new works from London, with the title-pages, and sometimes even the first page of the first chapter, laid wide open; tempting unwary men to begin to read the book, and then, in the impossibility of turning over, to rush blindly in, and buy it! Here too were the dainty frontispiece and trim vignette, pointing like handposts on the outskirts of great cities, to the rich stock of

incident beyond; and store of books, with many a grave portrait and time-honored name, whose matter he knew well, and would have given mines to have, in any form, upon the narrow shelf beside his bed at Mr. Pecksniff's. What a heart-breaking shop it was!

There was another; not quite so bad at first, but still a trying shop; where children's books were sold, and where poor Robinson Crusoe stood alone in his might, with dog and hatchet, goat-skin cap and fowling-pieces; calmly surveying Philip Quarll and the host of imitators round him, and calling Mr. Pinch to witness that he, of all the crowd, impressed one solitary footprint on the shore of boyish memory, whereof the tread of generations should not stir the lightest grain of sand. And there too were the Persian tales, with flying chests and students of enchanted books shut up for years in caverns; and there too was Abudah, the merchant, with the terrible little old woman hobbling out of the box in his bed-room; and there the mighty talisman, the rare Arabian Nights, with Cassim Baba, divided by four, like the ghost of a dreadful sum, hanging up, all gory, in the robbers' cave. Which matchless wonders, coming fast on Mr. Pinch's mind, did so rub up and chafe that wonderful lamp within him, that when he turned his face toward the busy street, a crowd of phantoms waited on his pleasure, and he lived again, with new delight, the happy days before the Pecksniff era.

He had less interest now in the chemist's shops, with their great glowing bottles (with smaller repositories of brightness in their very stoppers); and in their agreeable compromises between medicine and perfumery, in the shape of toothsome lozenges and virgin honey. Neither had he the least regard (but he never had much) for the tailors', where the newest metropolitan waistcoat patterns were hanging up, which by some strange transformation always looked amazing there, and never appeared at all like the same thing anywhere else. But he stopped to read the playbill at the theatre, and surveyed the doorway with a kind of awe, which was not diminished when a sallow gentleman with long dark hair came out, and told a boy to run home to his lodgings and bring down his broadsword. Mr. Pinch stood rooted to the spot on hearing this, and might have stood there until dark, but that the old cathedral bell began to ring for vesper service, on which he tore himself away.

Martin Chuzzlewit, Chap. 5.

MARKET-DAYS.

On market-days alone, its Great Place suddenly leaped out of bed. On market-days, some friendly enchanter struck his staff upon the stones of the Great Place, and instantly arose the liveliest booths and stalls and sittings and standings, and a pleasant hum of chaffering and huckstering from many hundreds of tongues, and a pleasant, though peculiar blending of colors—white caps, blue blouses, and green vegetables—and at last the Knight destined for the adventure seemed to have come in earnest, and all the Vaubanois sprang up awake. And now, by long, low-lying avenues of trees, jolting in white-hooded donkey-cart, and on donkey-back, and in tumbrel and wagon, and cart and cabriolet, and afoot, with barrow and burden—and along the dikes and ditches and canals, in

little peak-prowed country hoats—came peasant men and women in flocks and crowds, bringing articles for sale. And here you had boots and shoes, and sweetmeats, and stuffs to wear, and here (in the cool shade of the Town Hall) you had milk and cream and butter and cheese, and here you had fruits and onions and carrots, and all things needful for your soup, and here you had poultry and flowers and protesting pigs, and here new shovels, axes, spades, and bill-hooks for your farming work, and here huge mounds of bread, and here your unground grain in sacks, and here your children's dolls, and here the cake-seller announcing his wares by beat and roll of drum. And hark! fanfaronade of trumpets, and here into the Great Place, resplendent in an open carriage, with four gorgeously attired servants up behind, playing horns, drums, and cymbals, rolled "the Daughter of a Physician," in massive golden chains and ear-rings, and blue-feathered hat, shaded from the admiring sun by two immense umbrellas of artificial roses, to dispense (from motives of philanthropy) that small and pleasant dose which had cured so many thousands! Toothache, earache, headache, heartache, stomach-ache, debility, nervousness, fits, fainting, fever, ague, all equally cured by the small and pleasant dose of the great Physician's great daughter!

Somebody's Luggage, Chap. 2.

MARKET-MORNING—Covent Garden.

Covent Garden Market, when it was market-morning, was wonderful company. The great wagons of cabbages, with growers' men and boys lying asleep under them, and with sharp dogs from market-garden neighborhoods looking after the whole, were as good as a party. But one of the worst night sights I know in London is to be found in the children who prowl about this place; who sleep in the baskets, fight for the offal, dart at any object they think they can lay their thieving hands on, dive under the carts and barrows, dodge the constables, and are perpetually making a blunt pattering on the pavement of the Piazza with the rain of their naked feet. A painful and unnatural result comes of the comparison one is forced to institute between the growth of corruption as displayed in the so much improved and cared for fruits of the earth, and the growth of corruption as displayed in these all uncared for (except inasmuch as ever hunted) savages.

Uncommercial Traveller, Chap. 13.

It was market-morning. The ground was covered, nearly ankle-deep, with filth and mire; and a thick steam, perpetually rising from the reeking bodies of the cattle, and mingling with the fog, which seemed to rest upon the chimney-tops, hung heavily above. All the pens in the centre of the large area—and as many temporary ones as could be crowded into the vacant space—were filled with sheep; tied up to posts by the gutter side were long lines of beasts and oxen, three or four deep. Countrymen, butchers, drovers, hawkers, boys, thieves, idlers, and vagabonds of every low grade, were mingled together in a dense mass; the whistling of drovers, the barking of dogs, the bellowing and plunging of oxen, the bleating of sheep, the grunting and squeaking of pigs, the cries of hawkers, the shouts, oaths, and quarrelling on all sides; the

ringing of bells and roar of voices, that issued from every public-house; the crowding, pushing, driving, beating, whooping, and yelling; the hideous and discordant din that resounded from every corner of the market; and the unwashed, unshaven, squalid, and dirty figures constantly running to and fro, and bursting in and out of the throng, rendered it a stunning and bewildering scene, which quite confounded the senses.

Oliver Twist, Chap. 21.

MARRIAGE.

Marriage is a civil contract; people marry to better their worldly condition and improve appearances; it is an affair of house and furniture, of liveries, servants, equipage, and so forth. The lady being poor and you poor also, there is an end of the matter. You cannot enter upon these considerations, and have no manner of business with the ceremony. I drink her health in this glass, and respect and honor her for her extreme good sense. It is a lesson to you.

Barnaby Rudge, Chap. 32.

Matrimony is proverbially a serious undertaking. Like an overweening predilection for brandy-and-water, it is a misfortune into which a man easily falls, and from which he finds it remarkably difficult to extricate himself. It is of no use telling a man who is timorous on these points, that it is but one plunge and all is over. They say the same thing at the Old Bailey, and the unfortunate victims derive as much comfort from the assurance in the one case as in the other.—*Tales, Chap. 10.*

Horses prance and caper; coachmen and footmen shine in fluttering favors, flowers, and new-made liveries. Away they dash and rattle through the streets: and as they pass along, a thousand heads are turned to look at them, and a thousand sober moralists revenge themselves for not being married too, that morning, by reflecting that these people little think such happiness can't last.—*Dombey & Son, Chap. 31.*

MARRIAGE—A ceremony of facts.

Meanwhile the marriage was appointed to be solemnized in eight weeks' time, and Mr. Bounderby went every evening to Stone Lodge as an accepted wooer. Love was made on these occasions in the form of bracelets; and, on all occasions during the period of betrothal, took a manufacturing aspect. Dresses were made, jewelry was made, cakes and gloves were made, settlements were made, and an extensive assortment of Facts did appropriate honor to the contract. The business was all Fact, from first to last. The Hours did not go through any of those rosy performances, which foolish poets have ascribed to them at such times; neither did the clocks go any faster or any slower than at other seasons. The deadly statistical recorder in the Gradgrind observatory knocked every second on the head as it was born, and buried it with his accustomed regularity.

Hard Times, Book I., Chap. 15.

MARRIAGE—After.

It was a strange condition of things, the honey-moon being over, and the bridesmaids gone home, when I found myself sitting down in my own small house with Dora; quite thrown

out of employment, as I may say, in respect of the delicious old occupation of making love.

It seemed such an extraordinary thing to have Dora always there. It was so unaccountable not to be obliged to go out to see her, not to have any occasion to be tormenting myself about her, not to have to write to her, not to be scheming and devising opportunities of being alone with her. Sometimes, of an evening, when I looked up from my writing, and saw her seated opposite, I would lean back in my chair, and think how queer it was that there we were, alone together as a matter of course—nobody's business any more—all the romance of our engagement put away upon a shelf, to rust—no one to please but one another—one another to please, for life.

When there was a debate, and I was kept out very late, it seemed so strange to me, as I was walking home, to think that Dora was at home! It was such a wonderful thing, at first, to have her coming softly down to talk to me as I ate my supper. It was such a stupendous thing to know for certain that she put her hair in papers. It was altogether such an astonishing event to see her do it!

I doubt whether two young birds could have known less about keeping house, than I and my pretty Dora did. We had a servant, of course. She kept house for us. I have still a latent belief that she must have been Mrs. Crupp's daughter in disguise, we had such an awful time of it with Mary Anne.

Her name was Paragon. Her nature was represented to us, when we engaged her, as being feebly expressed in her name. She had a written character as large as a proclamation; and, according to this document, could do everything of a domestic nature that ever I heard of, and a great many things that I never did hear of. She was a woman in the prime of life; of a severe countenance; and subject (particularly in the arms) to a sort of perpetual measles or fiery rash. She had a cousin in the Life Guards, with such long legs that he looked like the afternoon shadow of somebody else. His shell-jacket was as much too little for him as he was too big for the premises. He made the cottage smaller than it need have been, by being so very much out of proportion to it. Besides which, the walls were not thick, and whenever he passed the evening at our house, we always knew of it by hearing one continual growl in the kitchen.

Our treasure was warranted sober and honest. I am therefore willing to believe that she was in a fit when we found her under the boiler; and that the deficient teaspoons were attributable to the dustman.

But she preyed upon our minds dreadfully. We felt our inexperience, and were unable to help ourselves. We should have been at her mercy, if she had had any; but she was a remorseless woman, and had none.

David Copperfield, Chap. 44.

MARRIAGE—Housekeeping after.

The next domestic trial we went through, was the Ordeal of Servants. Mary Anne's cousin deserted into our coal-hole, and was brought out, to our great amazement, by a piquet of his companions in arms, who took him away handcuffed in a procession that covered our front-

garden with ignominy. This nerved me to get rid of Mary Anne, who went so mildly, on receipt of wages, that I was surprised, until I found out about the tea-spoons, and also about the little sums she had borrowed in my name of the trades-people without authority. After an interval of Mrs. Kidgerbury—the oldest inhabitant of Kentish Town, I believe, who went out charring, but was too feeble to execute her conceptions of that art—we found another treasure, who was one of the most amiable of women, but who generally made a point of falling either up or down the kitchen stairs with the tray, and almost plunged into the parlor, as into a bath, with the tea-things. The ravages committed by this unfortunate rendering her dismissal necessary, she was succeeded (with intervals of Mrs. Kidgerbury) by a long line of Incapables; terminating in a young person of genteel appearance, who went to Greenwich Fair in Dora's bonnet. After whom I remember nothing but an average equality of failure.

Everybody we had anything to do with seemed to cheat us. Our appearance in a shop was a signal for the damaged goods to be brought out immediately. If we bought a lobster, it was full of water. All our meat turned out to be tough, and there was hardly any crust to our loaves. In search of the principle on which joints ought to be roasted, to be roasted enough, and not too much, I myself referred to the Cookery Book, and found it there established as the allowance of a quarter of an hour to every pound, and say a quarter over. But the principle always failed us by some curious fatality, and we never could hit any medium between redness and cinders.

I had reason to believe that in accomplishing these failures we incurred a far greater expense than if we had achieved a series of triumphs. It appeared to me, on looking over the tradesmen's books, as if we might have kept the basement story paved with butter, such was the extensive scale of our consumption of that article. I don't know whether the Excise returns of the period may have exhibited any increase in the demand for pepper; but if our performances did not affect the market, I should say several families must have left off using it. And the most wonderful fact of all was, that we never had anything in the house.

As to the washerwoman pawning the clothes, and coming in a state of penitent intoxication to apologize, I suppose that might have happened several times to anybody. Also the chimney on fire, the parish engine, and perjury on the part of the Beadle. But I apprehend that we were personally unfortunate in engaging a servant with a taste for cordials, who swelled our running account for porter at the public-house by such inexplicable items as "quartern rum shrub (Mrs. C.);" "Half-quartern gin and cloves (Mrs. C.);" "Glass rum and peppermint (Mrs. C.);"—the parentheses always referring to Dora, who was supposed, it appeared on explanation, to have imbibed the whole of these refreshments.

David Copperfield, Chap. 44.

MARRIAGE—In society.

Mrs. Merdle reviewed the bosom which Society was accustomed to review; and having ascertained that show-window of Mr. Merdle's and

the London jewellers to be in good order, replied:

"As to marriage on the part of a man, my dear, Society requires that he should retrieve his fortunes by marriage. Society requires that he should gain by marriage. Society requires that he should found a handsome establishment by marriage. Society does not see, otherwise, what he has to do with marriage.

"Young men, and by young men you know what I mean, my love—I mean people's sons who have the world before them—must place themselves in a better position towards Society by marriage, or Society really will not have any patience with their making fools of themselves. Dreadfully worldly all this sounds," said Mrs. Merdle, leaning back in her nest and putting up her glass again, "does it not?"

"But it is true," said Mrs. Gowan, with a highly moral air.

"My dear, it is not to be disputed for a moment," returned Mrs. Merdle; "because Society has made up its mind on the subject, and there is nothing more to be said. If we were in a more primitive state, if we lived under roofs of leaves, and kept cows and sheep and creatures, instead of banker's accounts (which would be delicious; my dear, I am a pastoral to a degree by nature), well and good. But we don't live under leaves, and keep cows and sheep and creatures!"—*Little Dorrit, Book I., Chap. 33.*

MARRIAGE—An unequal.

"Youth has many generous impulses which do not last; and among them are some which, being gratified, become only the more fleeting. Above all, I think," said the lady, fixing her eyes on her son's face, "that if an enthusiastic, ardent, and ambitious man marry a wife on whose name there is a stain, which, though it originate in no fault of hers, may be visited by cold and sordid people upon her, and upon his children also; and, in exact proportion to his success in the world, be cast in his teeth and made the subject of sneers against him; he may, no matter how generous and good his nature, one day repent of the connection he formed in early life. And she may have the pain and torture of knowing that he does so."

Oliver Twist, Chap. 34.

The barrier between Mr. Dombey and his wife was not weakened by time. Ill-assorted couple, unhappy in themselves and in each other, bound together by no tie but the manacle that joined their fettered hands, and straining that so harshly, in their shrinking asunder, that it wore and chafed to the bone, Time, consoler of affliction and softener of anger, could do nothing to help them. Their pride, however different in kind and object, was equal in degree; and, in their flinty opposition, struck out fire between them which might smoulder or might blaze, as circumstances were, but burned up everything within their mutual reach, and made their marriage way a road of ashes.

A marble rock could not have stood more obdurately in his way than she; and no chilled spring, lying uncheered by any ray of light in the depths of a deep cave, could be more sullen or more cold than he.

Dombey & Son, Chap. 47.

MARRIAGE—Its bickerings.

In their matrimonial bickerings they were, upon the whole, a well-matched, fairly-balanced, give-and-take couple. It would have been, generally speaking, very difficult to have betted on the winner. Often when Mr. Chick seemed beaten, he would suddenly make a start, turn the tables, clatter them about the ears of Mrs. Chick, and carry all before him. Being liable himself to similar unlooked-for checks from Mrs. Chick, their little contests usually possessed a character of uncertainty that was very animating.—*Dombey & Son, Chap. 1.*

MARRIAGE—Of Dora and David Copperfield.

The church is calm enough, I am sure; but it might be a steam-power loom in full action, for any sedative effect it has on me. I am too far gone for that.

The rest is all a more or less incoherent dream.

A dream of their coming in with Dora; of the pew-opener arranging us, like a drill-sergeant, before the altar rails; of my wondering, even then, why pew-openers must always be the most disagreeable females procurable, and whether there is any religious dread of a disastrous infection of good-humor which renders it indispensable to set those vessels of vinegar upon the road to Heaven.

Of the clergyman and clerk appearing; of a few boatmen and some other people strolling in; of an ancient mariner behind me, strongly flavoring the church with rum; of the service beginning in a deep voice, and our all being very attentive.

Of Miss Lavinia, who acts as a semi-auxiliary bridesmaid, being the first to cry, and of her doing homage (as I take it) to the memory of Pidge, in sobs; of Miss Clarissa applying a smelling-bottle; of Agnes taking care of Dora; of my aunt endeavoring to represent herself as a model of sternness, with tears rolling down her face; of little Dora trembling very much, and making her responses in faint whispers.

Of our kneeling down together, side by side; of Dora's trembling less and less, but always clasping Agnes by the hand; of the service being got through, quietly and gravely; of our all looking at each other in an April state of smiles and tears, when it is over; of my young wife being hysterical in the vestry, and crying for her poor papa, her dear papa.

David Copperfield, Chap. 43.

MARRIAGE—Of young people.

"Poor little couple! And so you think you were formed for one another, and are to go through a party-supper-table kind of life, like two pretty pieces of confectionery, do you, Trot?"

David Copperfield, Chap. 35.

MARRIAGE—The Anniversary.

Mr. and Mrs. Wilfer had seen a full quarter of a hundred more anniversaries of their wedding-day than Mr. and Mrs. Lamble had seen of theirs, but they still celebrated the occasion in the bosom of their family. Not that these celebrations ever resulted in anything particularly agreeable, or that the family was ever disappointed by that circumstance on account of having looked forward to the return of the aus-

picious day with sanguine anticipations of enjoyment. It was kept morally, rather as a Fast than a Feast, enabling Mrs. Wilfer to hold a sombre, darkling state, which exhibited that impressive woman in her choicest colors.

The noble lady's condition on these delightful occasions was one compounded of heroic endurance and heroic forgiveness. Lurid indications of the better marriages she might have made, shone athwart the awful gloom of her composure, and fitfully revealed the cherub as a little monster unaccountably favored by Heaven, who had possessed himself of a blessing for which many of his superiors had sued and contended in vain. So firmly had this his position towards his treasure become established, that when the anniversary arrived, it always found him in an apologetic state. It is not impossible that his modest penitence may have even gone the length of sometimes severely reproving him for that he ever took the liberty of making so exalted a character his wife.

Our Mutual Friend, Book III., Chap. 4.

MARRIAGE—Of Bunsby.

The Captain made many attempts to accost the philosopher, if only in a monosyllable or a signal; but always failed, in consequence of the vigilance of the guard, and the difficulty at all times peculiar to Bunsby's constitution, of having his attention aroused by any outward and visible sign whatever. Thus they approached the chapel, a neat whitewashed edifice, recently engaged by the Reverend Melchisedech Howler, who had consented, on very urgent solicitation, to give the world another two years of existence, but had informed his followers that, then, it must positively go.

While the Reverend Melchisedech was offering up some extemporaneous orisons, the Captain found an opportunity of growling in the bridegroom's ear:

"What cheer, my lad, what cheer?"

To which Bunsby replied, with a forgetfulness of the Reverend Melchisedech, which nothing but his desperate circumstances could have excused:

"D—d bad."

"Jack Bunsby," whispered the Captain, "do you do this here, o' your own free will?"

Mr. Bunsby answered "No."

"Why do you do it then, my lad?" inquired the Captain, not unnaturally.

Bunsby, still looking, and always looking with an immovable countenance, at the opposite side of the world, made no reply.

"Why not sheer off?" said the Captain.

"Eh?" whispered Bunsby, with a momentary gleam of hope.

"Sheer off," said the Captain.

"Where's the good?" retorted the forlorn sage. "She'd capter me agen."

"Try!" replied the Captain. "Cheer up! Come! Now's your time. Sheer off, Jack Bunsby!"

Jack Bunsby, however, instead of profiting by the advice, said in a doleful whisper:

"It all began in that there chest o' yourn. Why did I ever conwoy her into port that night?"

"My lad," faltered the Captain, "I thought as you had come over her; not as she had come over you. A man as has got such opinions as you have!"

Mr. Bunsby merely uttered a suppressed groan. "Come!" said the Captain, nudging him with his elbow, "now's your time! Sheer off! I'll cover your retreat. The time's a flying. Bunsby! It's for liberty. Will you once?"

Bunsby was immovable.

"Bunsby!" whispered the Captain, "will you twice?"

Bunsby wouldn't twice.

"Bunsby!" urged the Captain, "its for liberty; will you three times? Now or never!"

Bunsby didn't then, and didn't ever; for Mrs. MacStinger immediately afterwards married him.

One of the most frightful circumstances of the ceremony to the Captain, was the deadly interest exhibited therein by Juliana MacStinger; and the fatal concentration of her faculties, with which that promising child, already the image of her parent, observed the whole proceedings. The Captain saw in this a succession of man-traps stretching out infinitely; a series of ages of oppression and coercion, through which the seafaring line was doomed. It was a more memorable sight than the unflinching steadiness of Mrs. Bokum and the other lady, the exaltation of the short gentleman in the tall hat, or even the fell inflexibility of Mrs. MacStinger.

Domby & Son, Chap. 60.

MARRIED COUPLES—Advice to young.

Before marriage and afterwards, let them learn to centre all their hopes of real and lasting happiness in their own fireside; let them cherish the faith that in home, and all the English virtues which the love of home engenders, lies the only true source of domestic felicity; let them believe that round the household gods Contentment and Tranquillity cluster in their gentlest and most graceful forms; and that many weary hunters of happiness through the noisy world have learnt this truth too late, and found a cheerful spirit and a quiet mind only at home at last.

How much may depend on the education of daughters, and the conduct of mothers—how much of the brightest part of our old national character may be perpetuated by their wisdom or frittered away by their folly—how much of it may have been lost already, and how much more in danger of vanishing every day—are questions too weighty for discussion here, but well deserving a little serious consideration from all young couples, nevertheless.

To that one young couple on whose bright destiny the thoughts of nations are fixed, may the youth of England look, and not in vain, for an example. From that one couple, blest and favored as they are, may they learn, that even the glare and glitter of a court, the splendor of a palace, and the pomp and glory of a throne, yield in their power of conferring happiness to domestic worth and virtue. From that one young couple may they learn that the crown of a great empire, costly and jewelled though it be, gives place in the estimation of a Queen to the plain gold ring that links her woman's nature to that of tens of thousands of her humble subjects, and guards in her woman's heart one secret store of tenderness, whose proudest boast shall be that it knows no Royalty save Nature's own, and no pride of birth but being the child of Heaven!

So shall the highest young couple in the land for once hear the truth, when men throw up their caps, and cry with loving shouts—

GOD BLESS THEM!

Sketches of Couples.

MARRIED LIFE—Betsy Trotwood on.

"These are early days, Trot," she pursued, "and Rome was not built in a day, nor in a year. You have chosen freely for yourself;" a cloud passed over her face for a moment, I thought; "and you have chosen a very pretty and a very affectionate creature. It will be your duty, and it will be your pleasure too—of course I know that; I am not delivering a lecture—to estimate her (as you chose her) by the qualities she has, and not by the qualities she may not have. The latter you must develop in her, if you can. And if you cannot, child," here my aunt rubbed her nose, "you must just accustom yourself to do without 'em. But remember, my dear, your future is between you two. No one can assist you; you are to work it out for yourselves. This is marriage, Trot; and Heaven bless you both in it, for a pair of babes in the wood as you are!"—*David Copperfield, Chap. 44.*

MARSEILLAISE—The.

"When these people howl, they howl to be heard."

"Most people do, I suppose."

"Ah! But these people are always howling. Never happy otherwise."

"Do you mean the Marseilles people?"

"I mean the French people. They're always at it. As to Marseilles, we know what Marseilles is. It sent the most insurrectionary tune into the world that was ever composed. It couldn't exist without allonging and marshonging to something or other—victory or death, or blazes, or something."

The speaker, with a whimsical good humor upon him all the time, looked over the parapet-wall with the greatest disparagement of Marseilles; and taking up a determined position by putting his hands in his pockets, and rattling his money at it, apostrophised it with a short laugh.

"Allong and marshong, indeed. It would be more creditable to you, I think, to let other people allong and marshong about their lawful business, instead of shutting 'em up in quarantine!"—*Little Dorrit, Book I., Chap. 2.*

MATRIMONIAL QUARREL—A.

In this mood they sat down to breakfast. The little Tetterbys were not habituated to regard that meal in the light of a sedentary occupation, but discussed it as a dance or trot; rather resembling a savage ceremony, in the occasional shrill whoops, and brandishings of bread and butter, with which it was accompanied, as well as in the intricate filings off into the street and back again, and the hoppings up and down the doorsteps, which were incidental to the performance. In the present instance, the contentions between these Tetterby children for the milk and water jug, common to all, which stood upon the table, presented so lamentable an instance of angry passions risen very high indeed, that it was an outrage on the memory of Dr. Watts. It was not until Mr. Tetterby had driven the whole herd out of the front door, that a mo-

ment's peace was secured; and even that was broken by the discovery that Johnny had surreptitiously come back, and was at that instant choking in the jug like a ventriloquist, in his indecent and rapacious haste.

Haunted Man, Chap. 3.

MATRIMONY—Mr. Weller on.

While the old gentleman was thus engaged, a very buxom-looking cook, dressed in mourning, who had been bustling about in the bar, glided into the room, and bestowing many smirks of recognition upon Sam, silently stationed herself at the back of his father's chair, and announced her presence by a slight cough; the which, being disregarded, was followed by a louder one.

"Hallo!" said the elder Mr. Weller, dropping the poker as he looked round, and hastily drew his chair away. "Wot's the matter now?"

"Have a cup of tea, there's a good soul," replied the buxom female, coaxingly.

"I von't," replied Mr. Weller, in a somewhat boisterous manner. "I'll see you—." Mr. Weller hastily checked himself, and added in a low tone, "further fust."

"Oh, dear, dear! How adversity does change people!" said the lady, looking upwards.

"It's the only think 'twixt this and the doctor as shall change my condition," muttered Mr. Weller.

"I really never saw a man so cross," said the buxom female.

"Never mind. It's all for my own good; vich is the reflection vith wich the penitent school-boy comforted his feelin's ven they flogged him," rejoined the old gentleman.

The buxom female shook her head with a compassionate and sympathizing air; and, appealing to Sam, inquired whether his father really ought not to make an effort to keep up, and not give way to that lowness of spirits.

"As I don't rekvire any o' your conversation just now, mum, vill you have the goodness to re-tire?" inquired Mr. Weller, in a grave and steady voice.

"Well, Mr. Weller," said the buxom female, "I'm sure I only spoke to you out of kindness."

"Very likely, mum," replied Mr. Weller. "Samivel, show the lady out, and shut the door arter her."

This hint was not lost upon the buxom female; for she at once left the room, and slammed the door behind her, upon which Mr. Weller, senior, falling back in his chair in a violent perspiration, said:

"Sammy, if I wos to stop here alone vun veek—only vun veek, my boy—that 'ere 'ooman 'ud marry me by force and violence afore it was over."

"Wot! Is she so wery fond on you?" inquired Sam.

"Fond!" replied his father, "I can't keep her avay from me. If I was locked up in a fire-proof chest, vith a patent Brahmin, she'd find means to get at me, Sammy."

"Wot a thing it is, to be so sought arter!" observed Sam, smiling.

"I don't take no pride out on it, Sammy," replied Mr. Weller, poking the fire vehemently, "it's a horrid sitiuation. I'm actiwallly drove out o' house and home by it. The breath was

scarcely out o' your poor mother-in-law's body ven vun old 'ooman sends me a pot o' jam, and another a pot o' jelly, and another brews a blessed large jug o' camomile-tea, vich she brings in vith her own hands." Mr. Weller paused with an aspect of intense disgust, and, looking round, added in a whisper: "They wos all widders, Sammy, all on 'em, 'cept the camomile-tea one, as wos a single young lady o' fifty-three."

Sam gave a comical look in reply, and the old gentleman having broken an obstinate lump of coal, with a countenance expressive of as much earnestness and malice as if it had been the head of one of the widows last mentioned, said:

"In short, Sammy, I feel that I ain't safe anyveres but on the box."

"How are you safer there than anyveres else?" interrupted Sam.

"'Cos a coachman's a privileged indiidual," replied Mr. Weller, looking fixedly at his son. "'Cos a coachman may do without suspicion wot other men may not; 'cos a coachman may be on the wery amicablest terms with eighty mile o' females, and yet nobody think that he ever means to marry any vun among 'em. And wot other man can say the same, Sammy?"

"Vell, there's somethin' in that," said Sam.

"If your gov'ner had been a coachman," reasoned Mr. Weller, "do you s'pose as that 'ere jury 'ud ever ha' convicted him, s'posin' it possible as the matter could ha' gone to that extremity? They dustn't ha' done it."

"Wy not?" said Sam, rather disparagingly.

"Wy not?" rejoined Mr. Weller; "'cos it 'ud ha' gone agin their consciences. A reg'lar coachman's a sort o' con-nectin' link betwixt singleness and matrimony, and every practicable man knows it."

"Wot! You mean they're gen'ral fav'rites, and nobody takes advantage on 'em, p'raps?" said Sam.

His father nodded.

"How it ever come to that 'ere pass," resumed the parent Weller, "I can't say. Wy it is that long-stage coachmen possess such insinuations, and is always looked up to—a-dored I may say—by ev'ry young 'ooman in ev'ry town he vurks through, I don't know. I only know that so it is. It's a reg'lotion of natur—a dispensary, as your poor mother-in-law used to say."

"A dispensation," said Sam, correcting the old gentleman.

"Very good, Samivel, a dispensation if you like it better," returned Mr. Weller; "I call it a dispensary, and it's always writ up so, at the places vere they gives you physic for nothin' in your own bottles; that's all."

With these words, Mr. Weller re-filled and re-lighted his pipe, and once more summoning up a meditative expression of countenance, continued as follows:

"Therefore, my boy, as I do not see the advisability o' stoppin' here to be marri'd vether I vant to or not, and as at the same time I do not wish to separate myself from them interestin' members o' society altogether, I have come to the determination o' drivin' the Safety, and puttin' up vunce more at the Bell Savage, vich is my natural born element, Sammy."

Pickwick, Chap. 52.

MATRIMONY—Mr. Weller on the marriage of Sam.

"You are not an advocate for matrimony, I think, Mr. Weller?"

Mr. Weller shook his head. He was wholly unable to speak: vague thoughts of some wicked widow having been successful in her designs on Mr. Pickwick, choked his utterance.

"Did you happen to see a young girl down stairs, when you came in just now with your son?" inquired Mr. Pickwick.

"Yes. I see a young gal," replied Mr. Weller, shortly.

"What did you think of her, now? Candidly, Mr. Weller, what did you think of her?"

"I thought she wos wery plump, and vell made," said Mr. Weller, with a critical air.

"So she is," said Mr. Pickwick, "so she is. What did you think of her manner, from what you saw of her?"

"Verry pleasant," rejoined Mr. Weller. "Verry pleasant and comfortable."

The precise meaning which Mr. Weller attached to this last-mentioned adjective, did not appear; but, as it was evident from the tone in which he used it that it was a favorable expression, Mr. Pickwick was as well satisfied as if he had been thoroughly enlightened on the subject.

"I take a great interest in her, Mr. Weller," said Mr. Pickwick.

Mr. Weller coughed.

"I mean an interest in her doing well," resumed Mr. Pickwick; "a desire that she may be comfortable and prosperous. You understand?"

"Verry clearly," replied Mr. Weller, who understood nothing yet.

"That young person," said Mr. Pickwick, "is attached to your son."

"To Samivel Veller?" exclaimed the parent.

"Yes," said Mr. Pickwick.

"It's nat'ral," said Mr. Weller, after some consideration, "nat'ral, but rayther alarmin. Sammy must be careful."

"How do you mean?" inquired Mr. Pickwick.

"Verry careful that he don't say nothin' to her," responded Mr. Weller. "Verry careful that he ain't led away, in a innocent moment, to say anythink as may lead to a conviction for breach. You're never safe with 'em, Mr. Pickwick, ven they vunce has designs on you; there's no knowin' vere to have 'em; and vile you're a-considering of it, they have you. I wos married fust that vay myself, sir, and Sammy wos the con-sekens o' the manoever."

Pickwick, Chap. 56.

MARRIAGE—Mr. Weller's advice.

"I'm a goin' to leave you, Samivel my boy, and there's no telling ven I shall see you again. Your mother-in-law may ha' been too much for me, or a thousand things may have happened by the time you next hears any news o' the celebrated Mr. Veller o' the Bell Savage. The family name depends wery much upon you, Samivel, and I hope you'll do wot's right by it. Upon all little p'int's o' breedin', I know I may trust you as vell as if it was my own self. So I've only this here one little bit of advice to give you. If ever you gets to up'ards o' fifty, and feels disposed to go a marryin' anybody—no matter who—jist you shut yourself up in your own room, if

you've got one, and pison yourself off hand. Hangin's vulgar, so don't you have nothin' to say to that. Pison yourself, Samivel, my boy, pison yourself, and you're be glad on it arterwards."—*Pickwick*, Chap. 23.

"MEANDERING—Let us have no."

It is a fact which will be long remembered as remarkable down there, that she was never drowned, but died triumphantly in bed, at ninety-two. I have understood that it was, to the last, her proudest boast, that she never had been on the water in her life, except upon a bridge; and that over her tea (to which she was extremely partial) she, to the last, expressed her indignation at the impiety of mariners and others, who had the presumption to go "meandering" about the world. It was in vain to represent to her that some conveniences, tea perhaps included, resulted from this objectionable practice. She always returned, with greater emphasis and with an instinctive knowledge of the strength of her objection, "Let us have no meandering."—*David Copperfield*, Chap. 1.

MEANNESS—The difference on two and four legs.

Fledgeby deserved Mr. Alfred Lamble's eulogium. He was the meanest cur existing, with a single pair of legs. And instinct (a word we all clearly understand) going largely on four legs, and reason always on two, meanness on four legs never attains the perfection of meanness on two. *Our Mutual Friend*, Book II., Chap. 5.

MEANNESS.

"All awry, as if his mean soul griped his body."—*David Copperfield*, Chap. 25.

MEANS AND THE END.

In the Eastern story, the heavy slab that was to fall on the bed of state in the flush of conquest was slowly wrought out of the quarry, the tunnel for the rope to hold it in its place was slowly carried through the leagues of rock, the slab was slowly raised and fitted in the roof, the rope was rove to it and slowly taken through the miles of hollow to the great iron ring. All being made ready with much labor, and the hour come, the sultan was aroused in the dead of the night, and the sharpened axe that was to sever the rope from the great iron ring was put into his hand, and he struck with it, and the rope parted and rushed away, and the ceiling fell. So, in my case; all the work, near and afar, that tended to the end, had been accomplished; and in an instant the blow was struck, and the roof of my stronghold dropped upon me.

Great Expectations, Chap. 38.

MEDICAL STUDENTS—Conversation of.

"Nothing like dissecting, to give one an appetite," said Mr. Bob Sawyer, looking round the table.

Mr. Pickwick slightly shuddered.

"By the bye, Bob," said Mr. Allen, "have you finished that leg yet?"

"Nearly," replied Sawyer, helping himself to half a fowl as he spoke. "It's a very muscular one for a child's."

"Is it?" inquired Mr. Allen, carelessly.

"Very," said Bob Sawyer, with his mouth full.

"I've put my name down for an arm, at our place," said Mr. Allen. "We're clubbing for a subject, and the list is nearly full, only we can't get hold of any fellow that want's a head. I wish you'd take it."

"No," replied Bob Sawyer; "can't afford expensive luxuries."

"Nonsense!" said Allen.

"Can't indeed," rejoined Bob Sawyer. "I wouldn't mind a brain, but I couldn't stand a whole head."—*Pickwick*, Chap. 30.

MEDICINE—Mrs. Joe's administration of.

My sister made a dive at me, and fished me up by the hair: saying nothing more than the awful words, "You come along and be dosed."

Some medical beast had revived Tar-water in those days as a fine medicine, and Mrs. Joe always kept a supply of it in the cupboard; having a belief in its virtues correspondent to its nastiness. At the best of times, so much of this elixir was administered to me as a choice restorative, that I was conscious of going about, smelling like a new fence. On this particular evening the urgency of my case demanded a pint of this mixture, which was poured down my throat, for my greater comfort, while Mrs. Joe held my head under her arm, as a boot would be held in a boot-jack. Joe got off with half a pint; but he was made to swallow that (much to his disturbance, as he sat slowly munching and meditating before the fire), "because he had had a turn." Judging from myself, I should say he certainly had a turn afterward, if he had had none before.

Great Expectations, Chap. 2.

MEEKNESS—Of Dr. Chillip.

He was the meekest of his sex, the mildest of little men. He sidled in and out of a room, to take up the less space. He walked as softly as the Ghost in Hamlet, and more slowly. He carried his head on one side, partly in modest depreciation of himself, partly in modest propitiation of everybody else. It is nothing to say that he hadn't a word to throw at a dog. He couldn't have *thrown* a word at a mad dog. He might have offered him one gently, or half a one, or a fragment of one—for he spoke as slowly as he walked—but he wouldn't have been rude to him, and he couldn't have been quick with him, for any earthly consideration.

David Copperfield, Chap. 1.

MELANCHOLY.

"In such a lonely, melancholy state, that he was more like a pump than a man, and might have drawn tears."

Martin Chuzzlewit, Chap. 32.

MELANCHOLY—In contrast with affection.

You have no idea what it is to have anybody wonderful fond of you, unless you have been got down and rolled upon by the lonely feelings that I have mentioned as having once got the better of me.—*Dr. Marigold*.

MEMORY.

"Is his memory impaired with age?"

"Not a morsel of it, sir," replied Mr. William. "He don't know what forgetting means."

Haunted Man, Chap. 1.

MEMORY—A retentive.

"Take care she don't forget what I've been saying to her."

"She never forgets," returned Caleb. "It's one of the few things she an't clever in."

"Every man thinks his own geese swans," observed the Toy merchant, with a shrug. "Poor devil!"—*Cricket on the Hearth*, Chap. 2.

MEMORY—Its faces recalled.

After musing for some minutes, the old gentleman walked, with the same meditative face, into a back ante-room opening from the yard; and there, retiring into a corner, called up before his mind's eye a vast amphitheatre of faces over which a dusky curtain had hung for many years. "No," said the old gentleman, shaking his head; "it must be imagination."

He wandered over them again. He had called them into view; and it was not easy to replace the shroud that had so long concealed them. There were the faces of friends, and foes, and of many that had been almost strangers, peering intrusively from the crowd; there were the faces of young and blooming girls that were now old women; there were faces that the grave had changed and closed upon, but which the mind, superior to its power, still dressed in their old freshness and beauty, calling back the lustre of the eyes, the brightness of the smile, the beaming of the soul through its mask of clay, and whispering of beauty beyond the tomb, changed but to be heightened, and taken from earth only to be set up as a light, to shed a soft and gentle glow upon the path to Heaven.

But the old gentleman could recall no one countenance of which Oliver's features bore a trace. So, he heaved a sigh over the recollections he had awakened; and being, happily for himself, an absent old gentleman, buried them again in the pages of the musty book.

Oliver Twist, Chap. 11.

MEMORY—Windows in the house of.

But the windows of the house of Memory, and the windows of the house of Mercy, are not so easily closed as windows of glass and wood. They fly open unexpectedly; they rattle in the night; they must be nailed up. Mr. The Englishman had tried nailing them, but had not driven the nails quite home.

Somebody's Luggage, Chap. 2.

MEN OF THE WORLD—The thoughts of.

The thoughts of worldly men are forever regulated by a moral law of gravitation, which, like the physical one, holds them down to earth. The bright glory of day, and the silent wonders of a starlit night, appeal to their minds in vain. There are no signs in the sun, or in the moon, or in the stars, for their reading. They are like some wise men, who, learning to know each planet by its Latin name, have quite forgotten such small heavenly constellations as Charity, Forbearance, Universal Love, and Mercy, although they shine by night and day so brightly that the blind may see them; and who, looking upward at the spangled sky, see nothing there but the reflection of their own great wisdom and book-learning.

It is curious to imagine these people of the world, busy in thought, turning their eyes toward the countless spheres that shine above us, and

making them reflect the only images their minds contain. The man who lives but in the breath of princes, has nothing in his sight but stars for courtiers' breasts. The envious man beholds his neighbors' honors even in the sky; to the money-hoarder, and the mass of worldly folk, the whole great universe above glitters with sterling coin—fresh from the mint—stamped with the sovereign's head coming always between them and heaven, turn where they may. So do the shadows of our own desires stand between us and our better angels, and thus their brightness is eclipsed.—*Barnaby Rudge*, Chap. 29.

MEN OF THE WORLD.

"Men of the world, my dear sir," Jobling whispered to Jonas; "thorough men of the world! To a professional person like myself, it's quite refreshing to come into this kind of society. It's not only agreeable—and nothing *can* be more agreeable—but it's philosophically improving. It's character, my dear sir; character!"

It is so pleasant to find real merit appreciated, whatever its particular walk in life may be, that the general harmony of the company was doubtless much promoted by their knowing that the two men of the world were held in great esteem by the upper classes of society, and by the gallant defenders of their country in the army and navy, but particularly the former. The least of their stories had a colonel in it; lords were as plentiful as oaths; and even the Blood Royal ran in the muddy channel of their personal recollections.—*Martin Chuzzlewit*, Chap. 28.

MENAGERIE—The wonders of.

I brought away five wonderments from this exhibition. I have wondered ever since, whether the beasts ever do get used to those small places of confinement; whether the monkeys have that very horrible flavor in their free state; whether wild animals have a natural ear for time and tune, and therefore every four-footed creature began to howl in despair when the band began to play; what the giraffe does with his neck when his cart is shut up; and, whether the elephant feels ashamed of himself when he is brought out of his den to stand on his head in the presence of the whole collection.

Out of Town. Reprinted Pieces.

MERRY PEOPLE—Dick Swiveller's opinion of.

"There are some people who can be merry and can't be wise, and some who can be wise (or think they can) and can't be merry. I'm one of the first sort. If the proverb's a good 'un, I suppose it's better to keep to half of it than none; at all events I'd rather be merry and not wise, than be like you—neither one nor t'other."

Old Curiosity Shop, Chap. 7.

MICAWBEE—Wilkins—His characteristics.

"Gentlemen!" said Mr. Micawber, after the first salutations, "you are friends in need, and friends indeed. Allow me to offer my inquiries with reference to the physical welfare of Mrs. Copperfield *in esse*, and Mrs. Traddles *in posse*,—presuming, that is to say, that my friend Mr. Traddles is not yet united to the object of his affections, for weal and for woe."

We acknowledged his politeness, and made suitable replies. He then directed our attention to the wall, and was beginning, "I assure you, gentlemen," when I ventured to object to that ceremonious form of address, and to beg that he would speak to us in the old way.

"My dear Copperfield," he returned, pressing my hand, "your cordiality overpowers me. This reception of a shattered fragment of the Temple once called Man—if I may be permitted so to express myself—bespeaks a heart that is an honor to our common nature. I was about to observe that I again behold the serene spot where some of the happiest hours of my existence flitted by."

"Made so, I am sure, by Mrs. Micawber," said I. "I hope she is well?"

"I hope Mrs. Micawber and your family are well, sir," said my aunt.

Mr. Micawber inclined his head. "They are as well, ma'am," he desperately observed, after a pause, "as Aliens and Outcasts can ever hope to be."

"Lord bless you, sir," exclaimed my aunt in her abrupt way. "What are you talking about?"

"The subsistence of my family, ma'am," returned Mr. Micawber, "trembles in the balance. My employer—"

Here Mr. Micawber provokingly left off; and began to peel the lemons that had been under my directions set before him, together with all the other appliances he used in making punch.

"Your employer, you know," said Mr. Dick, jogging his arm as a gentle reminder.

"My good sir," returned Mr. Micawber, "you recall me. I am obliged to you." They shook hands again. "My employer, ma'am—Mr. Heep—once did me the favor to observe to me, that if I were not in the receipt of the stipendiary emoluments appertaining to my engagement with him, I should probably be a mountebank about the country, swallowing a sword-blade, and eating the devouring element. For anything that I can perceive to the contrary, it is still probable that my children may be reduced to seek a livelihood by personal contortion, while Mrs. Micawber abets their unnatural feats, by playing the barrel organ."

Mr. Micawber, with a random but expressive flourish of his knife, signified that these performances might be expected to take place after he was no more; then resumed his peeling with a desperate air.

My aunt leaned her elbow on the little round table that she usually kept beside her, and eyed him attentively. Notwithstanding the aversion with which I regarded the idea of entrapping him into any disclosure he was not prepared to make voluntarily, I should have taken him up at this point, but for the strange proceedings in which I saw him engaged: whereof his putting the lemon-peel into the kettle, the sugar into the snuffer-tray, the spirit into the empty jug, and confidently attempting to pour boiling water out of the candle-stick, were among the most remarkable. I saw that a crisis was at hand, and it came.

"Mr. Micawber," said I, "what is the matter? Pray speak out. You are among friends."

"Among friends, sir!" repeated Mr. Micaw-

ber; and all he had reserved came breaking out of him. "Good heavens, it is principally because I *am* among friends that my state of mind is what it is. What is the matter, gentlemen? What is *not* the matter? Villany is the matter; baseuess is the matter; deception, fraud, conspiracy, are the matter; and the name of the whole atrocious mass is—HEEP!"

My aunt clapped her hands, and we all started up as if we were possessed.

"The struggle is over!" said Mr. Micawber, violently gesticulating with his pocket-handkerchief, and fairly striking out from time to time with both arms, as if he were swimming under superhuman difficulties. "I will lead this life no longer. I am a wretched being, cut off from everything that makes life tolerable. I have been under a Taboo in that infernal scoundrel's service. Give me back my wife, give me back my family, substitute Micawber for the petty wretch who walks about in the boots at present on my feet, and call upon me to swallow a sword tomorrow, and I'll do it. With an appetite!"

I never saw a man so hot in my life. I tried to calm him, that we might come to something rational; but he got hotter and hotter, and wouldn't hear a word.

"I'll put my hand in no man's hand," said Mr. Micawber, gasping, puffing, and sobbing to that degree that he was like a man fighting with cold water, "until I have—blown to fragments—the—a—detestable—serpent—HEEP! I'll partake of no one's hospitality, until I have—a—moved—Mount Vesuvius—to eruption—on—a—the abandoned rascal—HEEP! Refreshment—a—underneath this roof—particularly punch—would—a—choke me—unless—I had—previously—choked the eyes—out of the head—a—of—in—terminable cheat, and liar—HEEP! I—a—I'll know nobody—and—a—say nothing—and—a—live nowhere—until I have crushed—to—a—undiscoverable atoms—the—transcendent and immortal hypocrite and perjurer—HEEP!"

I really had some fear of Mr. Micawber's dying on the spot. The manner in which he struggled through these inarticulate sentences, and, whenever he found himself getting near the name of Heep, fought his way on to it, dashed at it in a fainting state, and brought it out with a vehemence little less than marvellous, was frightful; but now, when he sank into a chair, steaming, and looked at us, with every possible color in his face that had no business there, and an endless procession of lumps following one another in hot haste up his throat, whence they seemed to shoot into his forehead, he had the appearance of being in the last extremity. I would have gone to his assistance, but he waved me off, and wouldn't hear a word.

David Copperfield, Chap. 49.

MICAWBER—An Australian dinner speech from.

"Dr. Mell, in a speech replete with feeling, then proposed 'Our distinguished Guest, the ornament of our town. May he never leave us but to better himself, and may his success among us be such as to render his bettering himself impossible!' The cheering with which the toast was received defies description. Again and again it rose and fell, like the waves of ocean. At length all was hushed, and WILKINS MICAWBER, ESQUIRE, presented himself to re-

turn thanks. Far be it from us, in the present comparatively imperfect state of the resources of our establishment, to endeavor to follow our distinguished townsman through the smoothly-flowing periods of his polished and highly ornate address! Suffice it to observe, that it was a masterpiece of eloquence; and that those passages in which he more particularly traced his own successful career to its source, and warned the younger portion of his auditory from the shoals of ever incurring pecuniary liabilities which they were unable to liquidate, brought a tear into the manliest eye present.

David Copperfield, Chap. 63.

MICAWBER—"Fallen back for a spring."

"You find us, Copperfield," said Mr. Micawber, with one eye on Traddles, "at present established, on what may be designated as a small and unassuming scale; but you are aware that I have, in the course of my career, surmounted difficulties, and conquered obstacles. You are no stranger to the fact, that there have been periods of my life when it has been requisite that I should pause, until certain expected events should turn up; when it has been necessary that I should fall back, before making what I trust I shall not be accused of presumption in terming—a spring. The present is one of those momentous stages in the life of man. You find me, fallen back, *for* a spring; and I have every reason to believe that a vigorous leap will shortly be the result."

* * * * *

"I am at present, my dear Copperfield, engaged in the sale of corn upon commission. It is not an avocation of a remunerative description—in other words, it does *not* pay—and some temporary embarrassments of a pecuniary nature have been the consequence. I am, however, delighted to add that I have now an immediate prospect of something turning up (I am not at liberty to say in what direction), which I trust will enable me to provide, permanently, both for myself and for your friend Traddles, in whom I have an unaffected interest. You may, perhaps, be prepared to hear that Mrs. Micawber is in a state of health which renders it not wholly improbable that an addition may be ultimately made to those pledges of affection which—in short, to the infantine group. Mrs. Micawber's family have been so good as to express their dissatisfaction at this state of things. I have merely to observe, that I am not aware it is any business of theirs, and that I repel that exhibition of feeling with scorn and with defiance!"—*David Copperfield, Chap. 27.*

MICAWBER—His cool reception.

"I thought you were at Plymouth, ma'am," I said to Mrs. Micawber, as he went out.

"My dear Master Copperfield," she replied, "we went to Plymouth."

"To be on the spot," I hinted.

"Just so," said Mrs. Micawber. "To be on the spot. But, the truth is, talent is not wanted in the Custom House. The local influence of my family was quite unavailing to obtain any employment, in that department, for a man of Mr. Micawber's abilities. They would rather *not* have a man of Mr. Micawber's abilities. He would only show the deficiency of the others. Apart from which," said Mrs. Micawber, "I

will not disguise from you, my dear Master Copperfield, that when that branch of my family which is settled in Plymouth became aware that Mr. Micawber was accompanied by myself, and by little Wilkins and his sister, and by the twins, they did not receive him with that ardor which he might have expected, being so newly released from captivity. In fact," said Mrs. Micawber, lowering her voice,—"this is between ourselves—our reception was cool."

"Dear me!" I said.

"Yes," said Mrs. Micawber. "It is truly painful to contemplate mankind in such an aspect Master Copperfield, but our reception was decidedly cool."—*David Copperfield, Chap. 17.*

MICAWBER—Observations by.

Mr. Dick was at home. He was by nature so exceedingly compassionate of any one who seemed to be ill at ease, and was so quick to find any such person out, that he shook hands with Mr. Micawber, at least half-a-dozen times in five minutes. To Mr. Micawber, in his trouble, this warmth, on the part of a stranger, was so extremely touching, that he could only say, on the occasion of each successive shake, "My dear sir, you overpower me!" Which gratified Mr. Dick so much, that he went at it again with greater vigor than before.

"The friendliness of this gentleman," said Mr. Micawber to my aunt, "if you will allow me, ma'am, to cull a figure of speech from the vocabulary of our coarser national sports—floors me. To a man who is struggling with a complicated burden of perplexity and disquiet, such a reception is trying, I assure you."

"My friend Mr. Dick," replied my aunt, proudly, "is not a common man."

"That I am convinced of," said Mr. Micawber. "My dear sir!" for Mr. Dick was shaking hands with him again; "I am deeply sensible of your cordiality."

"How do you find yourself?" said Mr. Dick, with an anxious look.

"Indifferent, my dear sir," returned Mr. Micawber, sighing.

"You must keep up your spirits," said Mr. Dick, "and make yourself as comfortable as possible."

Mr. Micawber was quite overcome by these friendly words, and by finding Mr. Dick's hand again within his own. "It has been my lot," he observed, "to meet, in the diversified panorama of human existence, with an occasional oasis, but never with one so green, so gushing, as the present!"

* * * * *

"How is our friend Heep, Mr. Micawber?" said I, after a silence.

"My dear Copperfield," returned Mr. Micawber, bursting into a state of much excitement, and turning pale, "if you ask after my employer as *your* friend, I am sorry for it; if you ask after him as *my* friend, I sardonically smile at it. In whatever capacity you ask after my employer, I beg, without offence to you, to limit my reply to this—that whatever his state of health may be, his appearance is foxy—not to say diabolical. You will allow me, as a private individual, to decline pursuing a subject which has lashed me to the utmost verge of desperation in my professional capacity."

* * * * *

"It is my fate," said Mr. Micawber, unfeignedly sobbing, but doing even that, with the shadow of the old expression of doing something genteel; "it is my fate, gentlemen, that the finer feelings of our nature have become reproaches to me. My homage to Miss Wickfield is a flight of arrows in my bosom. You had better leave me, if you please, to walk the earth as a vagabond. The worm will settle my business in double-quick time."

* * * * *

"Gentlemen," returned Mr. Micawber, "do with me as you will! I am a straw upon the surface of the deep, and am tossed in all directions by the elephants—I beg your pardon; I should have said the elements."

David Copperfield, Chap. 49.

MICAWBER—On difficulties.

"Shall we go and see Mrs. Micawber, sir?" I said, to get Mr. Micawber away.

"If you will do her that favor, Copperfield," replied Mr. Micawber, rising. "I have no scruple in saying, in the presence of our friends here, that I am a man who has, for some years, contended against the pressure of pecuniary difficulties." I knew he was certain to say something of this kind; he always would be so boastful about his difficulties. "Sometimes I have risen superior to my difficulties. Sometimes my difficulties have—in short, have floored me. There have been times when I have administered a succession of facers to them; there have been times when they have been too many for me, and I have given in, and said to Mrs. Micawber, in the words of Cato, 'Plato, thou reasonest well. It's all up now. I can show fight no more.' But at no time of my life," said Mr. Micawber, "have I enjoyed a higher degree of satisfaction than in pouring my griefs (if I may describe difficulties, chiefly arising out of warrants of attorney and promissory notes at two and four months, by that word) into the bosom of my friend Copperfield."

Mr. Micawber closed this handsome tribute by saying, "Mr. Heep! Good evening. Mrs. Heep! Your servant," and then walking out with me in his most fashionable manner, making a good deal of noise on the pavement with his shoes, and humming a tune as he went.

David Copperfield, Chap. 17.

MICAWBER—On corn and coals.

"As we are quite confidential here, Mr. Copperfield," said Mrs. Micawber, sipping her punch, "Mr. Traddles being a part of our domesticity, I should much like to have your opinion on Mr. Micawber's prospects. For corn," said Mrs. Micawber argumentatively, "as I have repeatedly said to Mr. Micawber, may be gentlemanly, but it is not remunerative. Commission to the extent of two and ninepence in a fortnight cannot, however limited our ideas, be considered remunerative."

We were all agreed upon that.

"Then," said Mrs. Micawber, who prided herself on taking a clear view of things, and keeping Mr. Micawber straight by her woman's wisdom, when he might otherwise go a little crooked, "then I ask myself this question. If corn is not to be relied upon, what is? Are coals to be relied upon? Not at all. We have turned our attention to that experiment, on the

suggestion of my family, and we find it fallacious."

Mr. Micawber, leaning back in his chair with his hands in his pockets, eyed us aside, and nodded his head, as much as to say that the case was very clearly put.

"The articles of corn and coals," said Mrs. Micawber, still more argumentatively, "being equally out of the question, Mr. Copperfield, I naturally look round the world, and say, 'What is there in which a person of Mr. Micawber's talent is likely to succeed?'"

* * * * *

I found myself afterwards sagely adding, alone, that a person must either live or die.

"Just so," returned Mrs. Micawber. "It is precisely that. And the fact is, my dear Mr. Copperfield, that we can *not* live without something widely different from existing circumstances shortly turning up. Now I am convinced, myself, and this I have pointed out to Mr. Micawber several times of late, that things cannot be expected to turn up of themselves. We must, in a measure, assist to turn them up. I may be wrong, but I have formed that opinion."

Both Traddles and I applauded it highly.

"Very well," said Mrs. Micawber. "Then what do I recommend? Here is Mr. Micawber with a variety of qualifications—with great talent—"

"Really, my love," said Mr. Micawber.

"Pray, my dear, allow me to conclude. Here is Mr. Micawber, with a variety of qualifications with great talent—I should say, with genius, but that may be the partiality of a wife—"

Traddles and I both murmured "No."

"And here is Mr. Micawber without any suitable position or employment. Where does that responsibility rest? Clearly on society. Then I would make a fact so disgraceful known, and boldly challenge society to set it right. It appears to me, my dear Mr. Copperfield," said Mrs. Micawber, forcibly, "that what Mr. Micawber has to do, is to throw down the gauntlet to society, and say, in effect, 'Show me who will take that up. Let the party immediately step forward.'"—*David Copperfield, Chap. 28.*

MICAWBER—"Ready in case of anything turning up."

"On such an occasion I will give you, Master Copperfield," said Mrs. Micawber, "in a little more flip," for we had been having some already, "the memory of my papa and mamma."

"Are they dead, ma'am?" I inquired, after drinking the toast in a wine-glass.

"My mamma departed this life," said Mrs. Micawber, "before Mr. Micawber's difficulties commenced, or at least before they became pressing. My papa lived to bail Mr. Micawber several times, and then expired, regretted by a numerous circle."

Mrs. Micawber shook her head, and dropped a pious tear upon the twin who happened to be in hand.

As I could hardly hope for a more favorable opportunity of putting a question in which I had a near interest, I said to Mrs. Micawber:

"May I ask, ma'am, what you and Mr. Micawber intend to do, now that Mr. Micawber is out of his difficulties, and at liberty? Have you settled yet?"

"My family," said Mrs. Micawber, who al-

ways said those two words with an air, though I never could discover who came under the denomination, "my family are of opinion that Mr. Micawber should quit London, and exert his talents in the country. Mr. Micawber is a man of great talent, Master Copperfield."

I said I was sure of that.

"Of great talent," repeated Mrs. Micawber. "My family are of opinion, that, with a little interest, something might be done for a man of his ability in the Custom House. The influence of my family being local, it is their wish that Mr. Micawber should go down to Plymouth. They think it indispensable that he should be upon the spot."

"That he may be ready?" I suggested.

"Exactly," returned Mrs. Micawber. "That he may be ready—in case of anything turning up."—*David Copperfield, Chap. 12.*

MICAWBER—The family relations.

"I cannot help thinking," said Mrs. Micawber, with an air of deep sagacity, "that there are members of my family who have been apprehensive that Mr. Micawber would solicit them for their names.—I do not mean to be conferred in Baptism upon our children, but to be inscribed on Bills of Exchange, and negotiated in the Money Market."

"My dear," said Mr. Micawber, with some heat, "it may be better for me to state distinctly, at once, that your family are, in the aggregate, impertinent Snobs; and, in detail, unmitigated Ruffians."

"All I would say is, that I can go abroad without your family coming forward to favor me—in short, with a parting Shove of their cold shoulders; and that, upon the whole, I would rather leave England with such impetus as I possess, than derive any acceleration of it from that quarter."

David Copperfield, Chap. 54.

MICAWBER—Turns up.

I had begun to be a little uncomfortable, and to wish myself well out of the visit, when a figure coming down the street passed the door—it stood open to air the room, which was warm, the weather being close for the time of year—came back again, looked in, and walked in, exclaiming loudly, "Copperfield! Is it possible?"

It was Mr. Micawber! It was Mr. Micawber, with his eye-glass, and his walking-stick, and his shirt-collar, and his genteel air, and the condescending roll in his voice, all complete!

"My dear Copperfield," said Mr. Micawber, putting out his hand, "this is indeed a meeting which is calculated to impress the mind with a sense of the instability and uncertainty of all human—in short, it is a most extraordinary meeting. Walking along the street, reflecting upon the probability of something turning up (of which I am at present rather sanguine), I find a young but valued friend turn up, who is connected with the most eventful period of my life; I may say, with the turning-point of my existence. Copperfield, my dear fellow, how do you do?"

I cannot say—I really cannot say—that I was glad to see Mr. Micawber there; but I was glad to

see him too, and shook hands with him heartily, inquiring how Mrs. Micawber was.

"Thank you," said Mr. Micawber, waving his hand as of old, and settling his chin in his shirt-collar. "She is tolerably convalescent. The twins no longer derive their sustenance from Nature's founts—in short," said Mr. Micawber, in one of his bursts of confidence, "they are weaned—and Mrs. Micawber is, at present, my travelling companion. She will be rejoiced, Copperfield, to renew her acquaintance with one who has proved himself in all respects a worthy minister at the sacred altar of friendship."

I was excessively anxious to get Mr. Micawber away; and replied, with my hat in my hand, and a very red face, I have no doubt, that I was a pupil at Doctor Strong's.

"A pupil?" said Mr. Micawber, raising his eyebrows, "I am extremely happy to hear it. Although a mind like my friend Copperfield's;" to Uriah and Mrs. Heep; "does not require that cultivation which, without his knowledge of men and things, it would require, still it is a rich soil, teeming with latent vegetation—in short," said Mr. Micawber, smiling in another burst of confidence, "it is an intellect capable of getting up the classics to any extent."

David Copperfield, Chap. 17.

MICAWBER—As an emigrant.

Mr. Micawber, I must observe, in his adaptation of himself to a new state of society, had acquired a bold, buccaneering air not absolutely lawless, but defensive and prompt. One might have supposed him a child of the wilderness, long accustomed to live out of the confines of civilization, and about to return to his native wilds.

He had provided himself, among other things, with a complete suit of oil-skin, and a straw hat with a very low crown, pitched or caulked on the outside. In this rough clothing, with a common mariner's telescope under his arm, and a shrewd trick of casting up his eye at the sky as looking out for dirty weather, he was far more nautical, after his manner, than Mr. Peggotty. His whole family, if I may so express it, were cleared for action. I found Mrs. Micawber in the closest and most uncompromising of bonnets, made fast under the chin; and in a shawl which tied her up (as I had been tied up, when my aunt first received me) like a bundle, and was secured behind at the waist, in a strong knot. Miss Micawber I found made snug for stormy weather, in the same manner; with nothing superfluous about her. Master Micawber was hardly visible in a Guernsey shirt, and the shaggiest suit of slops I ever saw; and the children were done up, like preserved meats, in impervious cases.—*David Copperfield, Chap. 56.*

MICAWBER—As a law clerk.

"How do you like the law, Mr. Micawber?"

"My dear Copperfield," he replied. "To a man possessed of the higher imaginative powers, the objection to legal studies is the amount of detail which they involve. Even in our professional correspondence," said Mr. Micawber, glancing at some letters he was writing, "the mind is not at liberty to soar to any exalted form of expression. Still, it is a great pursuit. A great pursuit!"

He then told me that he had become the tenant of Uriah Heep's old house; and that Mrs. Micawber would be delighted to receive me once more under her own roof.

"It is humble," said Mr. Micawber, "to quote a favorite expression of my friend Heep; but it may prove the stepping-stone to more ambitious domiciliary accommodation."

I asked him whether he had reason, so far, to be satisfied with his friend Heep's treatment of him? He got up to ascertain if the door were close shut, before he replied, in a lower voice:

"My dear Copperfield, a man who labors under the pressure of pecuniary embarrassments, is, with the generality of people, at a disadvantage. That disadvantage is not diminished, when that pressure necessitates the drawing of stipendiary emoluments, before those emoluments are strictly due and payable. All I can say is, that my friend Heep has responded to appeals to which I need not more particularly refer, in a manner calculated to redound equally to the honor of his head and of his heart."

David Copperfield, Chap. 39.

MICAWBER—A crisis in his affairs.

"Master Copperfield," said Mrs. Micawber, "I make no stranger of you, and therefore do not hesitate to say that Mr. Micawber's difficulties are coming to a crisis."

It made me very miserable to hear it, and I looked at Mrs. Micawber's red eyes with the utmost sympathy.

"With the exception of the heel of a Dutch cheese—which is not adapted to the wants of a young family"—said Mrs. Micawber, "there is really not a scrap of anything in the larder. I was accustomed to speak of the larder when I lived with papa and mamma, and I used the word almost unconsciously. What I mean to express is, that there is nothing to eat in the house."

"Dear me!" I said, in great concern.

At last Mr. Micawber's difficulties came to a crisis, and he was arrested early one morning, and carried over to the King's Bench Prison in the Borough. He told me, as he went out of the house, that the God of day had now gone down upon him—and I really thought his heart was broken and mine too. But I heard, afterwards, that he was seen to play a lively game at skittles, before noon.

Mr. Micawber was waiting for me within the gate, and we went up to his room (top story but one), and cried very much. He solemnly conjured me, I remember, to take warning by his fate; and to observe that if a man had twenty pounds a year for his income, and spent nineteen pounds nineteen shillings and sixpence, he would be happy, but that if he spent twenty pounds one he would be miserable. After which he borrowed a shilling of me for porter, gave me a written order on Mrs. Micawber for the amount, and put away his pocket-handkerchief, and cheered up.

David Copperfield, Chap. 11.

MICAWBER—His mode of paying debts.

"To leave this metropolis," said Mr. Micawber, "and my friend Mr. Thomas Traddles, without acquitting myself of the pecuniary part

of this obligation, would weigh upon my mind to an insupportable extent. I have, therefore, prepared for my friend Mr. Thomas Traddles, and I now hold in my hand a document, which accomplishes the desired object. I beg to hand to my friend Mr. Thomas Traddles my I. O. U. for forty-one, ten, eleven and a half, and I am happy to recover my moral dignity, and to know that I can once more walk erect before my fellow-man!"

With this introduction (which greatly affected him), Mr. Micawber placed his I. O. U. in the hands of Traddles, and said he wished him well in every relation of life. I am persuaded, not only that this was quite the same to Mr. Micawber as paying the money, but that Traddles himself hardly knew the difference until he had had time to think about it.

Mr. Micawber walked so erect before his fellow-man, on the strength of this virtuous action, that his chest looked half as broad again when he lighted us down stairs.

David Copperfield, Chap. 36.

MICAWBER—His preparations as an emigrant.

"Madam, what I wish is, to be perfectly business-like, and perfectly punctual. Turning over as we are about to turn over, an entirely new leaf; and falling back, as we are now in the act of falling back, for a Spring of no common magnitude; it is important to my sense of self-respect, besides being an example to my son, that these arrangements should be concluded as between man and man.

"In reference to our domestic preparations, madam," said Mr. Micawber, with some pride, "for meeting the destiny to which we are now understood to be self-devoted, I beg to report them. My eldest daughter attends at five every morning in a neighboring establishment, to acquire the process—if process it may be called—of milking cows. My younger children are instructed to observe, as closely as circumstances will permit, the habits of the pigs and poultry maintained in the poorer parts of this city; a pursuit from which they have, on two occasions, been brought home, within an inch of being run over. I have myself directed some attention, during the past week, to the art of baking; and my son Wilkins has issued forth with a walking-stick and driven cattle, when permitted, by the rugged hirelings who had them in charge, to render any voluntary service in that direction—which I regret to say, for the credit of our nature, was not often; he being generally warned, with imprecations, to desist."

David Copperfield, Chap. 54.

MICAWBER—In statu quo.

I begged Traddles to ask his landlord to walk up. Traddles accordingly did so, over the banister; and Mr. Micawber, not a bit changed—his tights, his stick, his shirt-collar, and his eyeglass, all the same as ever—came into the room with a genteel and youthful air.

"I beg your pardon, Mr. Traddles," said Mr. Micawber, with the old roll in his voice, as he checked himself in humming a soft tune. "I was not aware that there was any individual, alien to this tenement, in your sanctum."

Mr. Micawber slightly bowed to me, and pulled up his shirt-collar.

"How do you do, Mr. Micawber?" said I.
 "Sir," said Mr. Micawber, "you are exceedingly obliging. I am *in statu quo*."

"And Mrs. Micawber?" I pursued.

"Sir," said Mr. Micawber, "she is also, thank God, *in statu quo*."

"And the children, Mr. Micawber?"

"Sir," said Mr. Micawber, "I rejoice to reply that they are, likewise, in the enjoyment of salubrity."

All this time, Mr. Micawber had not known me in the least, though he had stood face to face with me. But now, seeing me smile, he examined my features with more attention, fell back, cried, "Is it possible! Have I the pleasure of again beholding Copperfield!" and shook me by both hands with the utmost fervor.

David Copperfield, Chap. 27.

MICAWBER—Mrs.

"My dear Mr. Copperfield," said Mrs. Micawber, "of your friendly interest in all our affairs, I am well assured. My family may consider it banishment, if they please; but I am a wife and mother, and I never will desert Mr. Micawber."

Traddles, appealed to, by Mrs. Micawber's eye, feelingly acquiesced.

"That," said Mrs. Micawber, "that, at least, is my view, my dear Mr. Copperfield and Mr. Traddles, of the obligation which I took upon myself when I repeated the irrevocable words, 'I, Emma, take thee, Wilkins.' I read the service over with a flat-candle on the previous night, and the conclusion I derived from it was, that I never could desert Mr. Micawber. And," said Mrs. Micawber, "though it is possible I may be mistaken in my view of the ceremony, I never will!"—*David Copperfield, Chap. 36.*

MICAWBER—His family.

"Is this all your family, ma'am?" said my aunt.

"There are no more at present," returned Mrs. Micawber.

"Good gracious, I didn't mean that, ma'am," said my aunt. "I mean are all these yours?"

"Madam," replied Mr. Micawber, "it is a true bill."—*David Copperfield, Chap. 52.*

MICAWBER—Mr. and Mrs. at home.

Poor Mrs. Micawber! She said she had tried to exert herself, and so, I have no doubt, she had. The centre of the street-door was perfectly covered with a great brass-plate, on which was engraved "Mrs. Micawber's Boarding Establishment for Young Ladies;" but I never found that any young lady had ever been to school there; or that any young lady ever came, or proposed to come; or that the least preparation was ever made to receive any young lady. The only visitors I ever saw or heard of, were creditors. They used to come at all hours, and some of them were quite ferocious. One dirty-faced man, I think he was a boot-maker, used to edge himself into the passage as early as seven o'clock in the morning, and call up the stairs to Mr. Micawber—"Come! You ain't out yet, you know. Pay us, will you? Don't hide, you know; that's mean. I wouldn't be mean if I was you. Pay us, will you? You just pay us, d'ye hear? Come!" Receiving no answer to these taunts, he would mount in his wrath to the words "swindlers" and "robbers;" and these

being ineffectual too, would sometimes go to the extremity of crossing the street, and roaring up at the windows of the second floor, where he knew Mr. Micawber was. At these times, Mr. Micawber would be transported with grief and mortification, even to the length (as I was once made aware by a scream from his wife) of making motions at himself with a razor; but within half an hour afterwards, he would polish up his shoes with extraordinary pains, and go out, humming a tune with a greater air of gentility than ever. Mrs. Micawber was quite as elastic. I have known her to be thrown into fainting fits by the king's taxes at three o'clock, and to eat lamb-chops breaded, and drink warm ale (paid for with two teaspoons that had gone to the pawnbroker's) at four. On one occasion, when an execution had just been put in, coming home through some chance as early as six o'clock, I saw her lying (of course with a twin) under the grate in a swoon, with her hair all torn about her face; but I never knew her more cheerful than she was, that very same night, over a veal-cutlet before the kitchen fire, telling me stories about her papa, and mamma, and the company they used to keep.

David Copperfield, Chap. 11.

MICAWBER—Mrs.—Her "grasp of a subject."

"I must not forget that, when I lived at home with my papa and mamma, my papa was in the habit of saying, 'Emma's form is fragile, but her grasp of a subject is inferior to none.' That my papa was too partial, I well know; but that he was an observer of character in some degree, my duty and my reason equally forbid me to doubt."

With these words, and resisting our entreaties that she would grace the remaining circulation of the punch with her presence, Mrs. Micawber retired to my bedroom. And really I felt that she was a noble woman—the sort of woman who might have been a Roman matron and done all manner of heroic things, in times of public trouble.—*David Copperfield, Chap. 28.*

MICAWBER—Mrs.—Her opinion of the coal trade.

"The opinion of those other branches of my family," pursued Mrs. Micawber, "is, that Mr. Micawber should immediately turn his attention to coals."

"To what, ma'am?"

"To coals," said Mrs. Micawber. "To the coal trade. Mr. Micawber was induced to think, on inquiry, that there might be an opening for a man of his talent in the Medway Coal Trade. Then, as Mr. Micawber very properly said, the first step to be taken clearly was, to come and see the Medway. Which we came and saw. I say 'we,' Master Copperfield; for I never will," said Mrs. Micawber, with emotion, "I never will desert Mr. Micawber."

I murmured my admiration and approbation.

"We came," repeated Mrs. Micawber, "and saw the Medway. My opinion of the coal trade on that river, is, that it may require talent, but that it certainly requires capital. Talent, Mr. Micawber has; capital, Mr. Micawber has not. We saw, I think, the greater part of the Medway; and that is my individual conclusion. Being so near here, Mr. Micawber was of opinion

that it would be rash not to come on, and see the Cathedral. Firstly, on account of its being so well worth seeing, and our never having seen it; secondly, on account of the great probability of something turning up in a cathedral town. We have been here," said Mrs. Micawber, "three days. Nothing has, as yet, turned up; and it may not surprise you, my dear Master Copperfield, so much as it would a stranger, to know that we are at present waiting for a remittance from London, to discharge our pecuniary obligations at this hotel. Until the arrival of that remittance," said Mrs. Micawber with much feeling, "I am cut off from my home (I allude to lodgings in Pentonville), from my boy and girl, and from my twins."

I felt the utmost sympathy for Mr. and Mrs. Micawber in this anxious extremity, and said as much to Mr. Micawber, who now returned; adding that I only wished I had money enough, to lend them the amount they needed. Mr. Micawber's answer expressed the disturbance of his mind. He said, shaking hands with me, "Copperfield, you are a true friend; but when the worst comes to the worst, no man is without a friend who is possessed of shaving materials." At this dreadful hint Mrs. Micawber threw her arms round Mr. Micawber's neck and entreated him to be calm. He wept; but so far recovered, almost immediately, as to ring the bell for the waiter, and bespeak a hot kidney pudding and a plate of shrimps for breakfast in the morning.

David Copperfield, Chap. 17.

MICAWBEE—Mrs.—On the law.

"Only a barrister is eligible for such preferences; and Mr. Micawber could not be a barrister, without being entered at an inn of court as a student for five years."

"Do I follow you?" said Mrs. Micawber, with her most affable air of business. "Do I understand, my dear Mr. Traddles, that at the expiration of that period, Mr. Micawber would be eligible as a Judge or Chancellor?"

"He would be *eligible*," returned Traddles, with a strong emphasis on that word.

"Thank you," said Mrs. Micawber. "That is quite sufficient. If such is the case, and Mr. Micawber forfeits no privilege by entering on these duties, my anxiety is set at rest. I speak," said Mrs. Micawber, "as a female, necessarily; but I have always been of opinion that Mr. Micawber possesses what I have heard my papa call, when I lived at home, the judicial mind; and I hope Mr. Micawber is now entering on a field where that mind will develop itself, and take a commanding station."

I quite believe that Mr. Micawber saw himself, in his judicial mind's eye, on the woollack. He passed his hand complacently over his bald head, and said with ostentatious resignation:

"My dear, we will not anticipate the decrees of fortune. If I am reserved to wear a wig, I am at least prepared, externally," in allusion to his baldness, "for that distinction. I do not," said Mr. Micawber, "regret my hair, and I may have been deprived of it for a specific purpose. I cannot say. It is my intention, my dear Copperfield, to educate my son for the Church; I will not deny that I should be happy, on his account, to attain to eminence."

David Copperfield, Chap. 36.

MICAWBEE—Mrs.—"Will never desert Mr. Micawber."

"And do you go too, ma'am?"

The events of the day, in combination with the twins, if not with the flip, had made Mrs. Micawber hysterical, and she shed tears as she replied:

"I never will desert Mr. Micawber. Mr. Micawber may have concealed his difficulties from me in the first instance, but his sanguine temper may have led him to expect that he would overcome them. The pearl necklace and bracelets which I inherited from mamma, have been disposed of for less than half their value; and the set of coral, which was the wedding-gift of my papa, has been actually thrown away for nothing. But I never will desert Mr. Micawber. No!" cried Mrs. Micawber, more affected than before, "I never will do it! It's of no use asking me!"

I felt quite uncomfortable—as if Mrs. Micawber supposed I had asked her to do anything of the sort!—and sat looking at her in alarm.

"Mr. Micawber has his faults. I do not deny that he is improvident. I do not deny that he has kept me in the dark as to his resources and his liabilities, both," she went on, looking at the wall! "but I never will desert Mr. Micawber!"

Mrs. Micawber having now raised her voice into a perfect scream, I was so frightened that I ran off to the club-room, and disturbed Mr. Micawber in the act of presiding at a long table, and leading the chorus of

Gee up, Dobblin,
Gee ho, Dobblin,
Gee up, Dobblin,
Gee up, and gee ho—o—o!

—with the tidings that Mrs. Micawber was in an alarming state, upon which he immediately burst into tears, and came away with me with his waistcoat full of the heads and tails of shrimps of which he had been partaking.

"Emma, my angel!" cried Mr. Micawber, running into the room; "what is the matter?"

"I never will desert you, Micawber?" she exclaimed.

"My life!" said Mr. Micawber, taking her in his arms. "I am perfectly aware of it!"

"He is the parent of my children! He is the father of my twins! He is the husband of my affections," cried Mrs. Micawber, struggling; "and I ne—ver—will—desert Mr. Micawber!"

David Copperfield, Chap. 12.

MIGGS—As a basilisk.

"Miggs, my good girl, go to bed—do go to bed. You're really worse than the dripping of a hundred water butts outside the window, or the scratching of as many mice behind the wainscot. I can't bear it. Do go to bed, Miggs. To oblige me—do."

"You haven't got nothing to untie, sir," returned Miss Miggs, "and therefore your requests does not surprise me. But Missis has—and while you set up, mim"—she added turning to the locksmith's wife, "I couldn't, no not if twenty times the quantity of cold water was aperiently running down my back this moment, go to bed with a quiet spirit."

Having spoken these words, Miss Miggs made divers efforts to rub her shoulders in an impossible place, and shivered from head to foot; there-

by giving the beholders to understand that the imaginary cascade was still in full flow, but that a sense of duty upheld her under that, and all other sufferings, and nerved her to endurance.

Mrs. Varden being too sleepy to speak, and Miss Miggs having, as the phrase is, said her say, the locksmith had nothing for it but to sigh and be as quiet as he could.

But to be quiet with such a basilisk before him, was impossible. If he looked another way, it was worse to feel that she was rubbing her cheek, or twitching her ear, or winking her eye, or making all kinds of extraordinary shapes with her nose, than to see her do it. If she was for a moment free from any of these complaints, it was only because of her foot being asleep, or of her arm having got the fidgets, or of her leg being doubled up with the cramp, or of some other horrible disorder which racked her whole frame. If she did enjoy a moment's ease, then with her eyes shut and her mouth wide open, she would be seen to sit very stiff and upright in her chair; then to nod a little way forward, and stop with a jerk; then to nod a little farther forward, and stop with another jerk; then to recover herself; then to come forward again—lower—lower—lower—by very slow degrees, until, just as it seemed impossible that she could preserve her balance for another instant, and the locksmith was about to call out in an agony, to save her from dashing down upon her forehead and fracturing her skull, then all of a sudden and without the smallest notice, she would come upright and rigid again with her eyes open, and in her countenance an expression of defiance, sleepy but yet most obstinate, which plainly said, "I've never once closed 'em since I looked at you last, and I'll take my oath of it!"

Barnaby Rudge, Chap. 51.

MIGGS—Her misfortunes.

"I thank my goodness-gracious-blessed-stars I can, miss," returned Miggs, with increased energy. "Ally Looyer, good gentlemen!"

Even Dolly, cast down and disappointed as she was, revived at this, and bade Miggs hold her tongue directly.

"Which, was you pleased to observe, Miss Varden?" said Miggs, with a strong emphasis on the irrelative pronoun.

Dolly repeated her request.

"Ho, gracious me!" cried Miggs, with hysterical derision. "Ho, gracious me! Yes, to be sure I will. Ho yes! I am a abject slave, and a toiling, moiling, constant-working, always-being-found-fault-with, never-giving-satisfactions, nor-having-no-time-to-clean onesself, potter's wessel—an't I, miss! Ho yes! My situations is lowly, and my capacities is limited, and my duties is to humble myself afore the base degenerating daughters of their blessed mothers as is fit to keep companies with holy saints, but is born to persecutions from wicked relations—and to demean myself before them as is no better than infidels—an't it, miss! Ho yes! My only becoming occupations is to help young flaunting pagins to brush and comb and titivate theirselves into whitening and suppulchres, and leave the young men to think that there an't a bit of padding in it nor no pinching ins nor fillings out nor pomatums nor deceits nor earthly vanities—an't it, miss! Yes, to be sure it is—ho yes!"—*Barnaby Rudge, Chap. 71.*

MILE-STONES—And roving stones.

"Roving stones gather no moss, Joe," said Gabriel.

"Nor mile-stones much," replied Joe. "I'm little better than one here, and see as much of the world."

"Then, what would you do, Joe," pursued the locksmith, stroking his chin reflectively. "What could you be? where could you go, you see?"

"I must trust to chance, Mr. Varden."

"A bad thing to trust to, Joe."

Barnaby Rudge, Chap. 3.

MILITARY REVIEW—A.

Astounding evolutions they were, one rank firing over the heads of another rank, and then running away; and then the other rank firing over the heads of another rank, and running away in their turn; and then forming squares, with officers in the centre; and then descending the trench on one side with scaling ladders, and ascending it on the other again by the same means; and knocking down barricades of baskets, and behaving in the most gallant manner possible. Then there was such a raiming down of the contents of enormous guns on the battery, with instruments like magnified mops; such a preparation before they were let off, and such an awful noise when they did go, that the air resounded with the screams of ladies.

Pickwick, Chap. 4.

MIND—"A blunt, broadsword kind."

That's the plain state of the matter, as it points itself out to a mere trooper, with a blunt, broadsword kind of a mind.

Bleak House, Chap. 52.

MIND—A knock-kneed.

The sufferings of this young gentleman were distressing to witness. If his mind for the moment reeled under them, it may be urged, in extenuation of its weakness, that it was constitutionally a knock-kneed mind, and never very strong upon its legs.

Our Mutual Friend, Book III., Chap. 4.

MIND—An unimproved.

Mr. Smallweed's grandfather is likewise of the party. He is in a helpless condition as to his lower, and nearly so as to his upper limbs; but his mind is unimpaired. It holds, as well as it ever held, the first four rules of arithmetic, and a certain small collection of the hardest facts. In respect of ideality, reverence, wonder, and other such phrenological attributes, it is no worse off than it used to be. Everything that Mr. Smallweed's grandfather ever put away in his mind was a grub at first, and is a grub at last. In all his life he has never bred a single butterfly.—*Bleak House, Chap. 21.*

MIND—Feverish of the.

Mrs. Gamp shook her head mysteriously, and pursed up her lips. "There's fevers of the mind," she said, "as well as body. You may take your alime drafts till you flies into the air with efferwescence; but you won't cure that."

Martin Chuzzlewit, Chap. 29.

MIND—Influenced by external objects.

Oliver rose next morning, in better heart, and went about his usual early occupations, with

more hope and pleasure than he had known for many days. The birds were once more hung out, to sing, in their old places; and the sweetest wild flowers that could be found, were once more gathered to gladden Rose with their beauty. The melancholy which had seemed to the sad eyes of the anxious boy to hang, for days past, over every object, beautiful as all were, was dispelled by magic. The dew seemed to sparkle more brightly on the green leaves; the air to rustle among them with a sweeter music; and the sky itself to look more blue and bright. Such is the influence which the condition of our own thoughts exercises, even over the appearance of external objects. Men who look on nature, and their fellow-men, and cry that all is dark and gloomy, are in the right; but the sombre colors are reflections from their own jaundiced eyes and hearts. The real hues are delicate, and need a clearer vision.

Oliver Twist, Chap. 34.

MIND—A wreck.

"I fear," returned Mr. Dombey, with much philosophy, "that Mrs. Skewton is shaken."
"Shaken, Dombey!" said the Major. "Smashed!"—*Dombey & Son, Chap. 40.*

MIND—Its haunting demon.

The world. What the world thinks of him, how it looks at him, what it sees in him, and what it says—this is the haunting demon of his mind. It is everywhere where he is, and, worse than that, it is everywhere where he is not. It comes out with him among his servants, and yet he leaves it whispering behind; he sees it pointing after him in the street; it is waiting for him in his counting-house; it leers over the shoulders of rich men among the merchants; it goes beckoning and babbling among the crowd; it always anticipates him, in every place; and is always busiest, he knows, when he has gone away. When he is shut up in his room at night, it is in his house, outside it, audible in footsteps on the pavement, visible in print upon the table, steaming to and fro on railroads and in ships; restless and busy everywhere, with nothing else but him.

Dombey & Son, Chap. 51.

He drank a quantity of wine after dinner, in vain. No such artificial means would bring sleep to his eyes. His thoughts, more incoherent, dragged him more unmercifully after them—as if a wretch, condemned to such expiation, were drawn at the heels of wild horses. No oblivion, and no rest.

* * * * *

Strong mental agitation and disturbance was no novelty to him, even before his late sufferings. It never is, to obstinate and sullen natures, for they struggle hard to be such. Ground, long undermined, will often fall down in a moment; what was undermined here in so many ways, weakened, and crumbled, little by little, more and more, as the hand moved on the dial.

Dombey & Son, Chap. 55.

MIND—A perturbed—Flight of Carker.

Shame, disappointment, and discomfiture gnawed at his heart; a constant apprehension of being overtaken or met—for he was groundlessly afraid even of travellers who came towards him by the way he was going—oppressed him

heavily. The same intolerable awe and dread that had come upon him in the night, returned unweakened in the day. The monotonous ringing of the bells and trampling of the horses; the monotony of his anxiety, and useless rage; the monotonous wheel of fear, regret, and passion, he kept turning round and round; made the journey like a vision, in which nothing was quite real but his own torment.

It was a vision of long roads, that stretched away to an horizon, always receding, and never gained; of ill-paved towns, up hill and down, where faces came to dark doors and ill-glazed windows, and where rows of mud-bespattered cows and oxen were tied up for sale in the long narrow streets, butting and lowing, and receiving blows on their blunt heads from bludgeons that might have beaten them in; of bridges, crosses, churches, post-yards, new horses being put in against their will, and the horses of the last stage reeking, panting, and laying their drooping heads together dolefully at stable doors; of little cemeteries, with black crosses settled sideways in the graves, and withered wreaths upon them drooping away; again of long, long roads, dragging themselves out, up hill and down, to the treacherous horizon.

Of morning, noon, and sunset; night, and the rising of an early moon. Of long roads, temporarily left behind, and a rough pavement reached; of battering and clattering over it, and looking up, among house-roofs, at a great church-tower; of getting out and eating hastily, and drinking draughts of wine that had no cheering influence; of coming forth afoot, among a host of beggars—blind men with quivering eyelids, led by old women holding candles to their faces; idiot girls; the lame, the epileptic, and the palsied—of passing through the clamor, and looking from his seat at the upturned countenances and outstretched hands, with a hurried dread of recognizing some pursuer pressing forward—of galloping away again, upon the long, long road, gathered up, dull and stunned, in his corner, or rising to see where the moon shone faintly on a patch of the same endless road miles away, or looking back to see who followed.

Of never sleeping, but sometimes dozing with unclosed eyes, and springing up with a start, and a reply aloud to an imaginary voice. Of cursing himself for being there, for having fled, for having let her go, for not having confronted and defied him. Of having a deadly quarrel with the whole world, but chiefly with himself. Of blighting everything with his black mood as he was carried on and away.

It was a fevered vision of things past and present all confounded together: his life and journey blended into one. Of being madly hurried somewhere, whither he must go. Of old scenes starting up among the novelties through which he travelled. Of musing and brooding over what was past and distant, and seeming to take no notice of the actual objects he encountered, but with a wearisome, exhausting consciousness of being bewildered by them, and having their images all crowded in his hot brain after they were gone.

A vision of change upon change, and still the same monotony of bells, and wheels, and horses' feet, and no rest. Of town and country, post-yards, horses, drivers, hill and valley, light and darkness, road and pavement, height and

hollow, wet weather and dry, and still the same monotony of bells, and wheels, and horses' feet, and no rest. A vision of tending on at last, towards the distant capital, by busier roads, and sweeping round by old cathedrals, and dashing through small towns and villages, less thinly scattered on the road than formerly, and sitting shrouded in his corner, with his cloak up to his face, as people passing by looked at him.

Of rolling on and on, always postponing thought, and always racked with thinking; of being unable to reckon up the hours he had been upon the road, or to comprehend the points of time and place in his journey. Of being parched and giddy, and half mad. Of pressing on, in spite of all, as if he could not stop, and coming into Paris, where the turbid river held its swift course undisturbed, between two brawling streams of life and motion.

A troubled vision, then, of bridges, quays, interminable streets; of wine-shops, water-carriers, great crowds of people, soldiers, coaches, military drums, arcades. Of the monotony of bells, and wheels, and horses' feet being at length lost in the universal din and uproar. Of the gradual subsidence of that noise as he passed out in another carriage by a different barrier from that by which he had entered. Of the restoration, as he travelled on towards the sea-coast, of the monotony of bells, and wheels, and horses' feet, and no rest.

Of sunset once again, and nightfall. Of long roads again, and dead of night, and feeble lights in windows by the road-side: and still the old monotony of bells and wheels, and horses' feet and no rest. Of dawn, and daybreak, and the rising of the sun. Of toiling slowly up a hill, and feeling on its top the fresh sea-breeze, and seeing the morning light upon the edges of the distant waves. Of coming down into a harbor when the tide was at its full, and seeing fishing-boats float in, and glad women and children waiting for them. Of nets and seamen's clothes spread out to dry upon the shores; of busy sailors, and their voices high among ships' masts and rigging; of the buoyancy and brightness of the water, and the universal sparkling.

Of receding from the coast, and looking back upon it from the deck when it was a haze upon the water, with here and there a little opening of bright land where the Sun struck. Of the swell, and flash, and murmur of the calm sea. Of another grey line on the ocean, on the vessel's track, fast growing clearer and higher. Of cliffs and buildings, and a windmill, and a church, becoming more and more visible upon it. Of steaming on at last into smooth water, and mooring to a pier whence groups of people looked down, greeting friends on board. Of disembarking, passing among them quickly, shunning every one; and of being, at last, again in England.

He had thought, in his dream, of going down into a remote Country-place he knew, and lying quiet there, while he secretly informed himself of what transpired, and determined how to act. Still in the same stunned condition, he remembered a certain station on the railway, where he would have to branch off to his place of destination and where there was a quiet Inn.

* * * * *

His object was to rest, and recover the com-

mand of himself, and the balance of his mind. Imbecile discomfiture and rage—so that, as he walked about his room, he ground his teeth—had complete possession of him. His thoughts, not to be stopped or directed, still wandered where they would, and dragged him after them. He was stupefied, and he was wearied to death.

But, as if there were a curse upon him that he should never rest again, his drowsy senses would not lose their consciousness. He had no more influence with them in this regard, than if they had been another man's. It was not that they forced him to take note of present sounds and objects, but that they would not be diverted from the whole hurried vision of his journey. It was constantly before him all at once. She stood there, with her dark disdainful eyes again upon him; and he was riding on, nevertheless, through town and country, light and darkness, wet weather and dry, over road and pavement, hill and valley, height and hollow, jaded and scared by the monotony of bells, and wheels, and horses' feet, and no rest.

Dombey & Son, Chap. 55.

MIND—The resurrection of.

Black are the brooding clouds and troubled the deep waters, when the Sea of Thought, first heaving from a calm, gives up its Dead. Monsters uncouth and wild, arise in premature, imperfect resurrection; the several parts and shapes of different things are joined and mixed by chance; and when, and how, and by what wonderful degrees, each separates from each, and every sense and object of the mind resumes its usual form and lives again, no man—though every man is every day the casket of this type of the Great Mystery—can tell.

Chimes, 3d Quarter.

MIRRORS—The reflection of.

The trees were bare of leaves, and the river was bare of water-lilies; but the sky was not bare of its beautiful blue, and the water reflected it, and a delicious wind ran with the stream, touching the surface crisply. Perhaps the old mirror was never yet made by human hands, which, if all the images it has in its time reflected could pass across its surface again, would fail to reveal some scene of horror or distress. But the great serene mirror of the river seemed as if it might have reproduced all it had ever reflected between those placid banks, and brought nothing to the light save what was peaceful, pastoral, and blooming.

Our Mutual Friend, Book III., Chap. 9.

MISANTHROPE AND HYPOCRITE.

The despisers of mankind—apart from the mere fools and mimics, of that creed—are of two sorts. They who believe their merit neglected and unappreciated, make up one class; they who receive adulation and flattery, knowing their own worthlessness, compose the other. Be sure that the coldest-hearted misanthropes are ever of this last order.

Barnaby Rudge, Chap. 24.

MISANTHROPE AND PIKE-KEEPERS

—(Mr. Waller).

"Wery queer life is a pike-keeper's, sir."
"A what?" said Mr. Pickwick.

"A pike-keeper."
 "What do you mean by a pike-keeper?" inquired Mr. Peter Magnus.
 "The old 'un means a turnpike-keeper, gen'l'm'n," observed Mr. Samuel Weller, in explanation.
 "Oh," said Mr. Pickwick, "I see. Yes; very curious life. Very uncomfortable."
 "They're all on 'em men as has met with some disappointment in life," said Mr. Weller senior.
 "Ay, ay?" said Mr. Pickwick.
 "Yes. Consequence of vich, they retires from the world, and shuts themselves up in pikes; partly with the view of being solitary, and partly to revenge themselves on mankind, by takin' tolls."
 "Dear me," said Mr. Pickwick, "I never knew that before."
 "Fact, sir," said Mr. Weller; "if they was gen'l'm'n you'd call 'em misanthropes, but as it is, they only takes to pike-keepin'."
Pickwick, Chap. 22.

MISFORTUNES.

Misfortunes, saith the adage, never come singly. There is little doubt that troubles are exceedingly gregarious in their nature, and flying in flocks, are apt to perch capriciously; crowding on the heads of some poor wights until there is not an inch of room left on their unlucky crowns, and taking no more notice of others who offer as good resting-places for the soles of their feet, than if they had no existence. It may have happened that a flight of troubles brooding over London, and looking out for Joseph Willet, whom they couldn't find, darted down hap-hazard on the first young man that caught their fancy, and settled on him instead. However this may be, certain it is that on the very day of Joe's departure they swarmed about the ears of Edward Chester, and did so buzz and flap their wings, and persecute him, that he was most profoundly wretched.

Barnaby Rudge, Chap. 32.

MISFORTUNE—Pancks, a portrait of.

His steam-like breathings, usually droll in their effect, were more tragic than so many groans; while, from head to foot, he was in that begrimed, besmeared, neglected state, that he might have been an authentic portrait of Misfortune, which could scarcely be discerned through its want of cleaning.

Little Dorrit, Book II., Chap. 26.

MISFORTUNE—Hope and despair in.

"Many eyes, that have long since been closed in the grave, have looked round upon that scene lightly enough, when entering the gate of the old Marshalsea Prison for the first time: for despair seldom comes with the first severe shock of misfortune. A man has confidence in untried friends, he remembers the many offers of service so freely made by his boon companions when he wanted them not; he has hope—the hope of happy inexperience—and however he may bend beneath the first shock, it springs up in his bosom, and flourishes there for a brief space, until it droops beneath the blight of disappointment and neglect. How soon have those same eyes, deeply sunken in the head, glared from faces wasted with famine, and sallow from confinement, in days when

it was no figure of speech to say that debtors rotted in prison, with no hope of release, and no prospect of liberty! The atrocity in its full extent no longer exists, but there is enough of it left to give rise to occurrences that make the heart bleed."—*Pickwick, Chap. 21.*

MISFORTUNE—Its crushing character.

When an avalanche bears down a mountain-forest, twigs and bushes suffer with the trees, and all perish together.

Dombey & Son, Chap. 17.

MISSIONARY ENTERPRISES—Sam Weller on.

"So you wouldn't subscribe to the flannel veskits?" said Sam, after another interval of smoking.

"Cert'nly not," replied Mr. Weller: "what's the good o' flannel veskits to the young niggers abroad? But I'll tell you what it is, Sammy," said Mr. Weller, lowering his voice, and bending across the fire-place: "I'd come down wery handsome towards straight veskits for some people at home."

As Mr. Weller said this, he slowly recovered his former position, and winked at his first-born, in a profound manner.

"It cert'nly seems a queer start to send out pocket ankerchers to people as don't know the use on 'em," observed Sam.

"They're always a doin' some gammon of that sort, Sammy," replied his father.

Pickwick, Chap. 27.

MISSIONS—Of life—Moddle's ideas of the.

As for him, he more than corroborated the account of Mrs. Todgers; possessing greater sensibility than even she had given him credit for. He entertained some terrible notions of Destiny, among other matters, and talked much about people's "Missions:" upon which he seemed to have some private information not generally attainable, as he knew it had been poor Merry's mission to crush him in the bud. He was very frail and tearful; for being aware that a shepherd's mission was to pipe to his flocks, and that a boatswain's mission was to pipe all hands, and that one man's mission was to be a paid piper, and another man's mission was to pay the piper, so he had got it into his head that his own peculiar mission was to pipe his eye. Which he did perpetually.

He often informed Mrs. Todgers that the sun had set upon him; that the billows had rolled over him; that the Car of Juggernaut had crushed him; and also that the deadly Upas tree of Java had blighted him. His name was Moddle.—*Martin Chuzzlewit, Chap. 32.*

MISSION—Dick Swiveller on a charitable.

"You'll mention that I called, perhaps," said Dick.

Mr. Quilp nodded, and said he certainly would, the very first time he saw them.

"And say," added Mr. Swiveller, "say, sir, that I was wafted here upon the pinions of concord; that I came to remove, with the rake of friendship, the seeds of mutual violence and heart-burning, and to sow in their place the germs of social harmony. Will you have the goodness to charge yourself with that commission, sir?"—*Old Curiosity Shop, Chap. 13.*

MISSIONS.—Mr. Jellyby on.

I mentioned, in my account of our first visit in 'Thavies' Inn, that Richard described Mr. Jellyby as frequently opening his mouth after dinner without saying anything. It was a habit of his. He opened his mouth now, a great many times, and shook his head in a melancholy manner.

"What do you wish me not to have? Don't have what, dear pa?" asked Caddy, coaxing him, with her arms round his neck.

"Never have a Mission, my dear child."

Mr. Jellyby groaned and laid his head against the wall again; and this was the only time I ever heard him make any approach to expressing his sentiments on the Borrioboolan question. I suppose he had been more talkative and lively, once; but he seemed to have been completely exhausted long before I knew him.

Black House, Chap. 30.

MISSION.—Mrs. Pardiggle's.

"You can't tire me, good people," said Mrs. Pardiggle to these latter. "I enjoy hard work; and the harder you make mine, the better I like it."

"Then make it easy for her!" growled the man upon the floor. "I wants it done, and over. I wants a end of these liberties took with my place. I wants a end of being drawed like a badger. Now you're a-going to poll-pry and question according to custom—I know what you're a-going to be up to. Well! You haven't got no occasion to be up to it. I'll save you the trouble. Is my daughter a-washin? Yes, she is a-washin. Look at the water. Smell it! That's wot we drinks. How do you like it, and what do you think of gin, instead? An't my place dirty? Yes, it is dirty—it's nat'rally dirty, and it's nat'rally onwholesome; and we've had five dirty and unwholesome children, as is all dead infants, and so much the better for them, and for us hesides. Have I read the little book wot you left? No, I an't read the little book wot you left. There an't nobody here as knows how to read it; and if there wos, it wouldn't be suitable to me. It's a book fit for a babby, and I'm not a babby. If you was to leave me a doll, I shouldn't nuss it. How have I been conducting of myself? Why, I've been drunk for three days; and I'd a been drunk four, if I'd a had the money. Don't I never mean for to go to church? No, I don't never mean for to go to church. I shouldn't be expected there, if I did; the beadle's too genteel for me. And how did my wife get that black eye? Why, I giv' it her; and if she says I didn't, she's a Lie!"

He had pulled his pipe out of his mouth to say all this, and he now turned over on his other side, and smoked again. Mrs. Pardiggle, who had been regarding him through her spectacles with a forcible composure, calculated, I could not help thinking, to increase his antagonism, pulled out a good book, as if it were a constable's staff, and took the whole family into custody. I mean into religious custody, of course; but she really did it as if she were an inexorable moral Policeman, carrying them all off to a stationhouse.

Black House, Chap. 8.

MOB.

They had torches among them, and the chief faces were distinctly visible. That they had been

engaged in the destruction of some building was sufficiently apparent, and that it was a Catholic place of worship was evident from the spoils they bore as trophies, which were easily recognisable for the vestments of priests, and rich fragments of altar furniture. Covered with soot, and dirt, and dust, and lime; their garments torn to rags; their hair hanging wildly about them; their hands and faces jagged and bleeding with the wounds of rusty nails; Barnaby, Hugh, and Dennis hurried on before them all, like hideous madmen. After them, the dense throng came fighting on; some singing; some shouting in triumph; some quarrelling among themselves; some menacing the spectators as they passed; some with great wooden fragments, on which they spent their rage as if they had been alive, rending them limb from limb, and hurling the scattered morsels high into the air; some in a drunken state, unconscious of the hurts they had received from falling bricks, and stones, and beams; one borne upon a shutter, in the very midst, covered with a dingy cloth, a senseless, ghastly heap. Thus—a vision of coarse faces, with here and there a blot of flaring smoky light; a dream of demon heads and savage eyes, and sticks and iron bars uplifted in the air, and whirled about; a bewildering horror, in which so much was seen, and yet so little, which seemed so long and yet so short, in which there were so many phantoms, not to be forgotten all through life, and yet so many things that could not be observed in one distracting glimpse—it flitted onward and was gone.

Barnaby Rudge, Chap. 50.

A mob is usually a creature of very mysterious existence, particularly in a large city. Where it comes from or whither it goes, few men can tell. Assembling and dispersing with equal suddenness, it is as difficult to follow to its various sources as the sea itself; nor does the parallel stop here, for the ocean is not more fickle and uncertain, more terrible when roused, more unreasonable, or more cruel.

Barnaby Rudge, Chap. 52.

MOB—Shout with the largest.

"Slumkey for ever!" echoed Mr. Pickwick, taking off his hat.

"No Fizkin!" roared the crowd.

"Certainly not!" shouted Mr. Pickwick.

"Hurrah!" And then there was another roaring like that of a whole menagerie when the elephant has rung the bell for the cold meat.

"Who is Slumkey?" whispered Mr. Tupman.

"I don't know," replied Mr. Pickwick, in the same tone. "Hush. Don't ask any questions. It's always best on these occasions to do what the mob do."

"But suppose there are two mobs?" suggested Mr. Snodgrass.

"Shout with the largest," replied Mr. Pickwick.

Volumes could not have said more.

Pickwick, Chap. 13.

MOB—A revolutionary.

Presently she heard a troubled movement, and a shouting coming along which filled her with fear. A moment afterwards, and a throng

of people came pouring round the corner by the prison wall, in the midst of whom was the wood-sawyer, hand in hand with The Vengeance. There could not be fewer than five hundred people, and they were dancing like five thousand demons. There was no other music than their own singing. They danced to the popular Revolution song, keeping a ferocious time, that was like a gnashing of teeth in unison. Men and women danced together, women danced together, men danced together, as hazard had brought them together. At first, they were a mere storm of coarse red caps and coarse woollen rags; but, as they filled the place, and stopped to dance about Lucie, some ghastly apparition of a dance-figure gone raving mad arose among them. They advanced, retreated, struck at one another's hands, clutched at one another's heads, spun round alone, caught one another and spun round in pairs, until many of them dropped. While those were down, the rest linked hand in hand, and all spun round together; then the ring broke, and in separate rings of two and four they turned and turned until they all stopped at once, began again, struck, clutched, and tore, and then reversed the spin, and all spun round another way. Suddenly they stopped again, paused, struck out the time afresh, formed into lines the width of the public way, and, with their heads low down, and their hands high up, swooped screaming off. No fight could have been half so terrible as this dance. It was so emphatically a fallen sport—a something, once innocent, delivered over to all devilry—a healthy pastime changed into a means of angering the blood, bewildering the senses, and steeling the heart. Such grace as was visible in it, made it the uglier, showing how warped and perverted all things good by nature were become. The maidenly bosom bared to this, the pretty almost-child's head thus distracted, the delicate foot mincing in this slough of blood and dirt, were types of the disjointed time.

Tale of Two Cities, Book III., Chap. 5.

MODELS—Hair as an auxiliary of art.

"What is this?" I exclaimed involuntarily, "and what have you become?"

"I am the Ghost of Art!" said he.

The effect of these words, slowly uttered in the thunder-storm at midnight, was appalling to the last degree. More dead than alive, I surveyed him in silence.

"The German taste came up," said he, "and threw me out of bread. I am ready for the taste now."

He made his beard a little jagged with his hands, folded his arms, and said,

"Severity!"

I shuddered. It was so severe.

He made his beard flowing on his breast, and leaning both hands on the staff of a carpet-broom which Mrs. Parkins had left among my books, said:

"Benevolence."

I stood transfixed. The change of sentiment was entirely in the beard. The man might have left his face alone, or had no face. The beard did everything.

He lay down, on his back, on my table, and with that action of his head threw up his beard at the chin.

"That's Death!" said he.

He got off my table, and, looking up at the ceiling, cocked his beard a little awry; at the same time making it stick out before him.

"Adoration, or a vow of vengeance," he observed.

He turned his profile to me, making his upper lip very bulgy with the upper part of his beard.

"Romantic character," said he.

He looked sideways out of his beard, as if it were an ivy-bush. "Jealousy," said he. He gave it an ingenious twist in the air, and informed me that he was carousing. He made it shaggy with his fingers—and it was Despair; lank—and it was Avarice; tossed it all kinds of ways—and it was Rage. The beard did everything.

"I am the Ghost of Art," said he. "Two bob a-day now, and more when it's longer! Hair's the true expression. There is no other. I said I'D GROW IT, AND I'VE GROWN IT, AND IT SHALL HAUNT YOU!"

He may have tumbled down stairs in the dark, but he never walked down or ran down. I looked over the banisters, and I was alone with the thunder.

Need I add more of my terrific fate? It HAS haunted me ever since. It glares upon me from the walls of the Royal Academy (except when MACLISE subdues it to his genius), it fills my soul with terror at the British Institution, it lures young artists on to their destruction. Go where I will, the Ghost of Art, eternally working the passions in hair, and expressing everything by beard, pursues me. The prediction is accomplished, and the victim has no rest.

The Ghost of Art. Reprinted Pieces.

MODELS—Artists'—(Rome).

Among what may be called the Cubs or minor Lions of Rome, there was one that amused me mightily. It is always to be found there; and its den is on the great flight of steps that lead from the Piazza di Spagna, to the church of Trinita del Monte. In plainer words, these steps are the great place of resort for the artists' "Models," and there they are constantly waiting to be hired. The first time I went up there I could not conceive why the faces seemed familiar to me; why they appeared to have beset me, for years, in every possible variety of action and costume; and how it came to pass that they started up before me, in Rome, in the broad day, like so many saddled and bridled nightmares. I soon found that we had made acquaintance, and improved it, for several years, on the walls of various Exhibition Galleries. There is one old gentleman, with long white hair and an immense beard, who, to my knowledge, has gone half through the catalogue of the Royal Academy. This is the venerable, or patriarchal model. He carries a long staff; and every knot and twist in that staff I have seen, faithfully delineated, innumerable times. There is another man in a blue cloak, who always pretends to be asleep in the sun (when there is any), and who, I need not say, is always very wide awake, and very attentive to the disposition of his legs. This is the *dolce far niente* model. There is another man in a brown cloak, who leans against the wall, with his arms folded in his mantle, and looks out of the corners of his eyes; which are just visible beneath his broad slouched hat.

This is the assassin model. There is another man, who constantly looks over his own shoulder, and is always going away, but never goes. This is the haughty, or scornful model. As to Domestic Happiness, and Holy Families, they should come very cheap, for there are lumps of them, all up the steps; and then the cream of the thing is, that they are all the falsest vagabonds in the world, especially made up for the purpose, and having no counterparts in Rome or any other part of the habitable globe.

Pictures from Italy.

MODEST GREATNESS.

So modest was Mr. Merdle withal, in the midst of these splendid achievements, that he looked more like a man in possession of his house under a restraint, than a commercial Colossus striding his own hearth-rug while the little ships were sailing in to dinner.

Little Dorrit, Book II., Chap. 12.

MODESTY—Of Miggs.

"I wouldn't," cried Miggs, folding her hands and looking upwards with a kind of devout blankness, "I wouldn't lay myself out as she does; I wouldn't be as bold as her; I wouldn't seem to say to all male creatures 'come and kiss me'—and here a shudder quite convulsed her frame—"for any earthly crowns as might be offered. Worlds," Miggs added solemnly, "should not reduce me. No. Not if I was Wenis."

"Well, but you *are* Wenus, you know," said Mr. Dennis, confidentially.

"No, I am not, good gentlemen," answered Miggs, shaking her head with an air of self-denial which seemed to imply that she might be if she chose, but she hoped she knew better. "No, I am not, good gentlemen. Don't charge me with it."—*Barnaby Rudge, Chap. 70.*

MONEY—And its uses.

"For the same reason that I am not a hoarder of money," said the old man, "I am not lavish of it. Some people find their gratification in storing it up: and others theirs in parting with it; but I have no gratification connected with the thing. Pain and bitterness are the only goods it ever could procure for me. I hate it. It is a spectre walking before me through the world, and making every social pleasure hideous."

A thought arose in Mr. Pecksniff's mind, which must have instantly mounted to his face, or Martin Chuzzlewit would not have resumed as quickly and sternly as he did:

"You would advise me for my peace of mind, to get rid of this source of misery, and transfer it to some one who could bear it better. Even you, perhaps, would rid me of a burden under which I suffer so grievously. But, kind stranger," said the old man, whose every feature darkened as he spoke, "good Christian stranger, that is a main part of my trouble. In other hands, I have known money do good; in other hands I have known it triumphed in, and boasted of, with reason, as the master-key to all the brazen gates that close upon the paths to worldly honor, fortune, and enjoyment. To what man or woman, to what worthy, honest, incorruptible creature, shall I confide such a talisman, either now, or when I die? Do you know of any such person? *Your* virtues are of course inestimable,

but can you tell me of any other living creature who will bear the test of contact with myself?"

"Of contact with yourself, sir?" echoed Mr. Pecksniff.

"Ay," returned the old man, "the test of contact with me—with me. You have heard of him whose misery (the gratification of his own foolish wish) was, that he turned everything he touched into gold. The curse of my existence, and the realization of my own mad desire, is, that by the golden standard which I bear about me I am doomed to try the metal of all other men, and find it false and hollow."

"I tell you, that I have gone, a rich man, among people of all grades and kinds; relatives, friends, and strangers; among people in whom, when I was poor, I had confidence, and justly, for they never once deceived me then, or, to me, wronged each other. But I have never found one nature, no, not one, in which, being wealthy and alone, I was not forced to detect the latent corruption that lay hid within it, waiting for such as I to bring it forth. Treachery, deceit, and low design; hatred of competitors, real or fancied, for my favor; meanness, falsehood, baseness, and servility; or," and here he looked closely in his cousin's eyes, "or an assumption of honest independence, almost worse than all; these are the beauties which my wealth has brought to light. Brother against brother, child against parent, friends treading on the faces of friends, this is the social company by whom my way has been attended. There are stories told—they may be true or false—of rich men, who, in the garb of poverty, have found out virtue and rewarded it. They were dolts and idiots for their pains. They should have made the search in their own characters. They should have shown themselves fit objects to be robbed and preyed upon and plotted against and adulated by any knaves, who, but for joy, would have spat upon their coffins when they died their dupes; and then their search would have ended as mine has done, and they would be what I am."—*Martin Chuzzlewit, Chap. 3.*

MONEY—Barnaby's dream of.

"By stay-at-homes!" cried Barnaby, plucking at his sleeve. "But I am not one. Now, there you mistake. I am often out before the sun, and travel home when he has gone to rest. I am away in the woods before the day has reached the shady places, and am often there when the bright moon is peeping through the boughs, and looking down upon the other moon that lives in water. As I walk along, I try to find, among the grass and moss, some of that small money for which she works so hard and used to shed so many tears. As I lie asleep in the shade, I dream of it—dream of digging it up in heaps; and spying it out, hidden under bushes; and seeing it sparkle, as the dew-drops do, among the leaves. But I never find it; tell me where it is. I'd go there, if the journey were a whole year long, because I know she would be happier when I came home and brought some with me. Speak again. I'll listen to you if you talk all night."—*Barnaby Rudge, Chap. 46.*

MONEY—A child's idea of.

"Papa! what's money?"

The abrupt question had such immediate ref-

erence to the subject of Mr. Dombey's thoughts, that Mr. Dombey was quite disconcerted.

"What is money, Paul?" he answered. "Money?"

"Yes," said the child, laying his hands upon the elbows of his little chair, and turning the old face up towards Mr. Dombey's; "what is money?"

Mr. Dombey was in a difficulty. He would have liked to give him some explanation involving the terms circulating-medium, currency, depreciation of currency, paper, bullion, rates of exchange, value of precious metals in the market, and so forth; but looking down at the little chair, and seeing what a long way down it was, he answered: "Gold, and silver, and copper. Guineas, shillings, half-pence. You know what they are?"

"Oh yes, I know what they are," said Paul. "I don't mean that, Papa. I mean what's money after all."

Heaven and Earth, how old his face was as he turned it up again towards his father's!

"What is money after all?" said Mr. Dombey, backing his chair a little, that he might the better gaze in sheer amazement at the presumptuous atom that propounded such an inquiry.

"I mean, Papa, what can it do?" returned Paul, folding his arms (they were hardly long enough to fold), and looking at the fire, and up at him, and at the fire, and up at him again.

Mr. Dombey drew his chair back to its former place, and patted him on the head. "You'll know better by-and-bye, my man," he said. "Money, Paul, can do anything." He took hold of the little hand, and beat it softly against one of his own, as he said so.

But Paul got his hand free as soon as he could, and rubbing it gently to and fro on the elbow of his chair, as if his wit were in the palm, and he were sharpening it—and looking at the fire again, as though the fire had been his adviser and prompter—repeated, after a short pause:

"Anything, Papa?"

"Yes. Anything—almost," said Mr. Dombey. "Anything means everything, don't it, Papa?" asked his son: not observing, or possibly not understanding, the qualification.

"It includes it: yes," said Mr. Dombey.

"Why didn't money save me my Mamma?" returned the child. "It isn't cruel, is it?"

"Cruel!" said Mr. Dombey, settling his neck-cloth, and seeming to resent the idea. "No. A good thing can't be cruel."

"If it's a good thing, and can do anything," said the little fellow, thoughtfully, as he looked back at the fire, "I wonder why it didn't save me my Mamma?"

He didn't ask the question of his father this time. Perhaps he had seen, with a child's quickness, that it had already made his father uncomfortable. But he repeated the thought aloud, as if it were quite an old one to him, and had troubled him very much; and sat with his chin resting on his hand, still cogitating and looking for an explanation in the fire.

Mr. Dombey having recovered from his surprise, not to say his alarm (for it was the very first occasion on which the child had ever broached the subject of his mother to him, though he had had him sitting by his side, in this same manner, evening after evening), ex-

pounded to him how that money, though a very potent spirit, never to be disparaged on any account whatever, could not keep people alive whose time was come to die; and how that we must all die, unfortunately, even in the City, though we were never so rich. But how that money caused us to be honored, feared, respected, courted, and admired, and made us powerful and glorious in the eyes of all men; and how that it could, very often, even keep off death, for a long time together. How, for example, it had secured to his Mamma the services of Mr. Pilkins, by which he, Paul, had often profited himself; likewise of the great Doctor Parker Peps, whom he had never known. And how it could do all that could be done. This, with more to the same purpose, Mr. Dombey instilled into the mind of his son, who listened attentively, and seemed to understand the greater part of what was said to him.

"It can't make me strong and quite well, either, Papa; can it?" asked Paul, after a short silence, rubbing his tiny hands.

"Why, you *are* strong and quite well," returned Mr. Dombey. "Are you not?"

Oh! the age of the face that was turned up again, with an expression, half of melancholy, half of slyness, on it!

"You are as strong and well as such little people usually are? Eh?" said Mr. Dombey.

"Florence is older than I am, but I'm not as strong and well as Florence, I know," returned the child; "but I believe that when Florence was as little as me, she could play a great deal longer at a time without tiring herself. I am so tired sometimes," said Little Paul, warming his hands, and looking in between the bars of the grate, as if some ghostly puppet-show were performing there, "and my bones ache so (Wickam says it's my bones), that I don't know what to do."

"Aye! But that's at night," said Mr. Dombey, drawing his own chair closer to his son's, and laying his hand gently on his back; "little people should be tired at night, for then they sleep well."

"Oh, it's not at night, Papa," returned the child, "it's in the day; and I lie down in Florence's lap, and she sings to me. At night I dream about such cu-ri-ous things!"

And he went on, warming his hands again, and thinking about them, like an old man or a young goblin.—*Dombey & Son, Chap. 8.*

MONEY-LENDER.

"'Yours, JOSHUA SMALLWEED.'—What do you make of that, Phil?"

"Mischief, guv'ner."

"Why?"

"Guv'ner," says Phil, with exceeding gravity, "he's a leech in his dispositions, he's a screw and a vice in his action, a snake in his twistings, and a lobster in his claws."

Black House, Chap. 34.

MORNING.

Morning drew on apace. The air became more sharp and piercing, as its first dull hue—the death of night, rather than the birth of day—glimmered faintly in the sky.

Oliver Twist, Chap. 28.

The day came creeping on, halting and whim-

pering and shivering, and wrapped in patches of cloud and rags of mist, like a beggar.

Oliver Twist, Chap. 43.

The great black velvet pall, shot with grey.

Great Expectations, Chap. 2.

MORNING—A damp.

The next was a very unpropitious morning for a journey—muggy, damp, and drizzly. The horses in the stages that were going out, and had come through the city, were smoking so, that the outside passengers were invisible. The newspaper sellers looked moist, and smelt mouldy; the wet ran off the hats of the orange-venders as they thrust their heads into the coach windows, and diluted the insides in a refreshing manner. The Jews with the fifty-bladed penknives shut them up in despair; the men with the pocket-books made pocket-books of them. Watch-guards and toasting-forks were alike at a discount, and pencil-cases and sponge were a drug in the market.—*Pickwick, Chap. 35.*

MORNING—A dismal.

He was up before day-break, and came upon the Park with the morning, which was clad in the least engaging of the three hundred and sixty-five dresses in the wardrobe of the year. It was raw, damp, dark, and dismal; the clouds were as muddy as the ground; and the short perspective of every street and avenue, was closed up by the mist as by a filthy curtain

Martin Chuzzlewit, Chap. 14.

The day comes like a phantom. Cold, colorless, and vague, it sends a warning streak before it of a deathlike hue, as if it cried out, "Look what I am bringing, you who watch there!"

Black House, Chap. 58.

MORNING—A fickle Spring.

It was on one of those mornings, common in early spring, when the year, fickle and changeable in its youth, like all other created things, is undecided whether to step backward into winter or forward into summer, and in its uncertainty inclines now to the one and now to the other, and now to both at once—winoing summer, in the sunshine, and lingering still with winter in the shade—it was, in short, on one of those mornings, when it is hot and cold, wet and dry, bright and lowering, sad and cheerful, withering and genial, in the compass of one short hour.

Barnaby Rudge, Chap. 10.

MORNING—A foggy Winter.

It was a cold, dry, foggy morning in early spring. A few meagre shadows flitted to and fro in the misty streets, and occasionally there loomed through the dull vapor, the heavy outline of some hackney-coach wending homewards, which, drawing slowly nearer, rolled jangling by, scattering the thin crust of frost from its whitened roof, and soon was lost again in the cloud. At intervals were heard the tread of slipshod feet, and the chilly cry of the poor sweep as he crept, shivering, to his early toil; the heavy footfall of the official watcher of the night, pacing slowly up and down, and cursing the tardy hours that still intervened between him and sleep; the rumbling of ponderous carts and wagons; the roll of the lighter vehi-

cles which carried buyers and sellers to the different markets; the sound of ineffectual knocking at the doors of heavy sleepers—all these noises fell upon the ear from time to time, but all seemed muffled by the fog, and to be rendered almost as indistinct to the ear as was every object to the sight. The sluggish darkness thickened as the day came on; and those who had the courage to rise and peep at the gloomy street from their curtained windows, crept back to bed again, and coiled themselves up to sleep.—*Nicholas Nickleby, Chap. 22.*

MORNING—A gloomy.

The morning which broke upon Mr. Pickwick's sight, at eight o'clock, was not at all calculated to elevate his spirits, or to lessen the depression which the unlooked-for result of his embassy inspired. The sky was dark and gloomy, the air was damp and raw, the streets were wet and sloppy. The smoke hung sluggishly above the chimney-tops as if it lacked the courage to rise, and the rain came slowly and doggedly down, as if it had not even the spirit to pour. A game-cock in the stable-yard, deprived of every spark of his accustomed animation, balanced himself dismally on one leg in a corner; a donkey, moping with drooping head under the narrow roof of an outhouse, appeared from his meditative and miserable countenance to be contemplating suicide. In the street, umbrellas were the only things to be seen, and the clicking of pattens and splashing of rain-drops were the only sounds to be heard.

Pickwick, Chap. 51.

MORNING—A Summer.

"It was a bright and sunny morning in the pleasant time of summer, when one of those black monks emerged from the abbey portal, and bent his steps towards the house of the fair sisters. Heaven above was blue, and earth beneath was green; the river glistened like a path of diamonds in the sun; the birds poured forth their songs from the shady trees; the lark soared high above the waving corn; and the deep buzz of insects filled the air."

Nicholas Nickleby, Chap. 6.

MORNING—A Winter.

How well I recollect the kind of day it was! I smell the fog that hung about the place; I see the hoar frost, ghostly, through it; I feel my rimy hair fall clammy on my cheek; I look along the dim perspective of the school-room, with a sputtering candle here and there to light up the foggy morning, and the breath of the boys wreathing and smoking in the raw cold as they blow upon their fingers, and tap their feet upon the floor.—*David Copperfield, Chap. 9.*

MORNING—An early Autumn.

It was a fine morning—so fine that you would scarcely have believed that the few months of an English summer had yet flown by. Hedges, fields, and trees, hill and moorland, presented to the eye their ever-varying shades of deep rich green; scarce a leaf had fallen, scarce a sprinkle of yellow mingled with the hues of summer, warned you that autumn had begun. The sky was cloudless; the sun shone out bright and warm; the songs of birds, and hum of myriads of summer insects, filled the air;

and the cottage gardens, crowded with flowers of every rich and beautiful tint, sparkled, in the heavy dew, like beds of glittering jewels. Everything bore the stamp of summer, and none of its beautiful colors had yet faded from the die.—*Pickwick, Chap. 19.*

MORNING—In London.

The appearance presented by the streets of London an hour before sunrise, on a summer's morning, is most striking, even to the few whose unfortunate pursuits of pleasure, or scarcely less unfortunate pursuits of business, cause them to be well acquainted with the scene. There is an air of cold, solitary desolation about the noiseless streets which we are accustomed to see thronged at other times by a busy, eager crowd, and over the quiet, closely-shut buildings, which throughout the day are swarming with life and bustle, that is very impressive.

The last drunken man who shall find his way home before sun-light, has just staggered heavily along, roaring out the burden of the drinking-song of the previous night: the last houseless vagrant whom penury and police have left in the streets, has coiled up his chilly limbs in some paved corner, to dream of food and warmth. The drunken, the dissipated, and the wretched have disappeared; the more sober and orderly part of the population have not yet awakened to the labors of the day, and the stillness of death is over the streets; its very hue seems to be imparted to them, cold and lifeless as they look in the grey, sombre light of daybreak. The coach-stands in the larger thoroughfares are deserted; the night-houses are closed; and the chosen promenades of profligate misery are empty.

An occasional policeman may alone be seen at the street-corners, listlessly gazing on the deserted prospect before him; and now and then a rakish-looking cat runs stealthily across the road and descends his own area with as much caution and slyness—bounding first on the water-butt, then on the dust-hole, and then alighting on the flag-stones—as if he were conscious that his character depended on his gallantry of the preceding night escaping public observation. A partially-opened bedroom-window, here and there, bespeaks the heat of the weather, and the uneasy slumbers of its occupant: and the dim, scanty flicker of the rush-light, through the window-blind, denotes the chamber of watching or sickness. With these few exceptions, the streets present no signs of life, nor the houses of habitation.

An hour wears away; the spires of the churches and roofs of the principal buildings are faintly tinged with the light of the rising sun; and the streets, by almost imperceptible degrees, begin to resume their bustle and animation. Market-carts roll slowly along: the sleepy wagoner impatiently urging on his tired horses, or vainly endeavoring to awaken the boy, who, luxuriously stretched on the top of the fruit-baskets, forgets, in happy oblivion, his long-cherished curiosity to behold the wonders of London.

Rough, sleepy-looking animals of strange appearance, something between ostlers and hackney-coachmen, begin to take down the shutters of early houses; and little deal-tables, with the ordinary preparations for a street breakfast, make their appearance at the customary stations.

Numbers of men and women (principally the latter), carrying upon their heads heavy baskets of fruit, toil down the park side of Piccadilly, on their way to Covent Garden, and, following each other in rapid succession, form a long, straggling line from thence to the turn of the road at Knightsbridge.

Here and there, a bricklayer's laborer, with the day's dinner tied up in a handkerchief, walks briskly to his work, and occasionally a little knot of three or four schoolboys on a stolen bathing expedition rattle merrily over the pavement, their boisterous mirth contrasting forcibly with the demeanor of the little sweep, who, having knocked and rung till his arm aches, and being interdicted by a merciful legislature from endangering his lungs by calling out, sits patiently down on the door-step until the housemaid may happen to awake.

Covent Garden Market, and the avenues leading to it, are thronged with carts of all sorts, sizes, and descriptions, from the heavy lumbering wagon, with its four stout horses, to the jingling costermonger's cart, with its consumptive donkey. The pavement is already strewed with decayed cabbage-leaves, broken haybands, and all the indescribable litter of a vegetable market; men are shouting, carts backing, horses neighing, boys fighting, basket-women talking, piemen expatiating on the excellence of their pastry, and donkeys braying. These and a hundred other sounds form a compound discordant enough to a Londoner's ears, and remarkably disagreeable to those of country gentlemen who are sleeping at the Hummums for the first time.

Sketches (Scenes), Chap. 1.

MORNING—In the country.

The sun shone from out the clear blue sky, the water sparkled beneath his rays, and the trees looked greener, and the flowers more gay, beneath his cheering influence. The water rippled on, with a pleasant sound; the trees rustled in the light wind that murmured among their leaves; the birds sang upon the boughs; and the lark carolled on high her welcome to the morning. Yes, it was morning: the bright, balmy morning of summer; the minutest leaf, the smallest blade of grass, was instinct with life. The ant crept forth to her daily toil, the butterfly fluttered and basked in the warm rays of the sun; myriads of insects spread their transparent wings, and revelled in their brief but happy existence. Man walked forth, elated with the scene; and all was brightness and splendor.

Pickwick, Chap. 29.

MORNING—Early.

No day yet in the sky, but there was day in the resounding stones of the streets; in the wagons, carts and coaches; in the workers going to various occupations; in the opening of early shops; in the traffic at markets; in the stir of the river-side. There was coming day in the flaring lights, with a feeble color in them than they would have had at another time; coming day in the increased sharpness of the air, and the ghastly dying of the night.

Little Dorrit, Book I., Chap. 14.

MORNING—Sunshine.

The white face of the winter day came sluggishly on, veiled in a frosty mist; and the shad-

owy ships in the river slowly changed to black substances; and the sun, blood-red on the eastern marshes, behind dark masts and yards, seemed filled with the ruins of a forest it had set on fire.—*Our Mutual Friend, Book I., Chap. 6.*

MORNING SUNSHINE—The.

A brilliant morning shines on the old city. Its antiquities and ruins are surpassingly beautiful, with the lusty ivy gleaming in the sun, and the rich trees waving in the balmy air. Changes of glorious light from moving boughs, songs of birds, scents from gardens, woods, and fields,—or, rather, from one great garden of the whole cultivated island in its yielding-time,—penetrate into the Cathedral, subdue its earthy odor, and preach the Resurrection and the Life. The cold stone tombs of centuries ago grow warm: and flecks of brightness dart into the sternest marble corners of the building, fluttering there like wings.—*Edwin Drood, Chap. 23.*

[The last beautiful thought written by *DICKENS* two hours before his death.]

MORNING—The break of day.

The night wore out, and, as he stood upon the bridge listening to the water as it splashed the river-walls of the Island of Paris, where the picturesque confusion of houses and cathedral shone bright in the light of the moon, the day came coldly, looking like a dead face, out of the sky. Then, the night, with the moon and the stars, turned pale and died, and for a little while it seemed as if Creation were delivered over to Death's dominion.

Tale of Two Cities, Book III., Chap. 9.

MORNING—The time for exertion.

Although, to restless and ardent minds, morning may be the fitting season for exertion and activity, it is not always at that time that hope is strongest or the spirit most sanguine and buoyant. In trying and doubtful positions, youth, custom, a steady contemplation of the difficulties which surround us, and a familiarity with them, imperceptibly diminish our apprehensions and beget comparative indifference, if not a vague and reckless confidence in some relief the means or nature of which we care not to foresee. But when we come, fresh, upon such things in the morning, with that dark and silent gap between us and yesterday: with every link in the brittle chain of hope, to rivet afresh; our hot enthusiasm subdued, and cool, calm reason substituted in its stead; doubt and misgiving revive. As the traveller sees farthest by day, and becomes aware of rugged mountains and trackless plains which the friendly darkness had shrouded from his sight and mind together, so, the wayfarer in the toilsome path of human life, sees, with each returning sun, some new obstacle to surmount, some new height to be attained. Distances stretch out before him which, last night, were scarcely taken into account, and the light which gilds all nature with its cheerful beams, seems but to shine upon the weary obstacles that yet lie strewn between him and the grave.

Nicholas Nickleby, Chap. 53.

MORNING—The mist of the.

Day was breaking at Plashwater Weir-Mill Lock. Stars were yet visible, but there was dull light in the east that was not the light of night.

The moon had gone down, and a mist crept along the banks of the river, seen through which the trees were the ghosts of trees, and the water was the ghost of water. This earth looked spectral, and so did the pale stars; while the cold eastern glare, expressionless as to heat or color, with the eye of the firmament quenched, might have been likened to the stare of the dead.

Our Mutual Friend, Book IV., Chap. 7.

MORNING—Winter.

Soon, now, the distant line on the horizon brightened, the darkness faded, the sun rose red and glorious, and the chimney-stacks and gables of the ancient building gleamed in the clear air, which turned the smoke and vapor of the city into a cloud of gold. The very sundial in his shady corner, where the wind was used to spin with such un-windy constancy, shook off the finer particles of snow that had accumulated on his dull old face in the night, and looked out at the little white wreaths eddying round and round him. Doubtless some blind groping of the morning made its way down into the forgotten crypt so cold and earthy, where the Norman arches were half buried in the ground, and stirred the dull sap in the lazy vegetation hanging to the walls, and quickened the slow principle of life within the little world of wonderful and delicate creation which existed there, with some faint knowledge that the sun was up.

Haunted Man, Chap. 3.

MOTHER—Duty to a.

"See there, my boy," says George, very gently smoothing the mother's hair with his hand, "there's a good loving forehead for you! All bright with love of you, my boy. A little touched by the sun and weather, through following your father about and taking care of you, but as fresh and wholesome as a ripe apple on a tree."

Mr. Bagnet's face expresses, so far as in its wooden material lies, the highest approbation and acquiescence.

"The time will come, my boy," pursues the trooper, "when this hair of your mother's will be grey, and this forehead all crossed and re-crossed with wrinkles—and a fine old lady she'll be then. Take care, while you are young, that you can think in those days, 'I never whitened a hair of her dear head—I never marked a sorrowful line in her face!' For of all the many things that you can think of when you are a man, you had better have *that* by you, Woolwich!"—*Bleak House, Chap. 34.*

MOTHER—Her pride in her children.

Pride is one of the seven deadly sins; but it cannot be the pride of a mother in her children, for that is a compound of two cardinal virtues—faith and hope.—*Nicholas Nickleby, Chap. 43.*

MOTHERS—After marriage.

"It's very much to be wished that some mothers would leave their daughters alone after marriage, and not be so violently affectionate. They seem to think the only return that can be made them for bringing an unfortunate young woman into the world—God bless my soul, as if she asked to be brought, or wanted to come!—is full liberty to worry her out of it again."—*David Copperfield, Chap. 45.*

MOTHER—Love of a.

"There's such a difference between a father and a mother, sir," said Rob, after faltering for a moment. "He couldn't hardly believe yet that I was going to do better—though I know he'd try to; but a mother—*she* always believes what's good, sir; or at least I know my mother does, God bless her!"

Dombey & Son, Chap. 22.

MOTHER—Mrs. Toots a.

But here is Mr. Toots descending on the Midshipman, with violent rapidity, and Mr. Toots's face is very red as he bursts into the little parlor.

"Captain Gills," says Mr. Toots, "and Mr. Sols, I am happy to inform you that Mrs. Toots has had an increase to her family."

"And it does her credit!" cries the captain.

"I give you joy, Mr. Toots!" says old Sol.

"Thank'ee," chuckles Mr. Toots, "I'm very much obliged to you. I knew that you'd be glad to hear, and so I came down myself. We're positively getting on, you know. There's Florence, and Susan, and now here's another little stranger."

"A female stranger?" inquires the captain.

"Yes, Captain Gills," says Mr. Toots, "and I'm glad of it. The oftener we can repeat that most extraordinary woman, my opinion is, the better!"

"Stand by!" says the Captain, turning to the old case-bottle with no throat—for it is evening, and the Midshipman's usual moderate provision of pipes and glasses is on the board. "Here's to her, and may she have ever so many more!"

Dombey and Son, Chap. 62.

MOTHER—A noun of multitude.

It then appeared that she had used the word, not in its legal or business acceptation, when it merely expresses an individual, but as a noun of multitude, or signifying many; for Miss Tox escorted a plump, rosy-cheeked, wholesome, apple-faced young woman, with an infant in her arms; a younger woman not so plump, but apple-faced also, who led a plump and apple-faced child in each hand; another plump and also apple-faced boy who walked by himself; and finally, a plump and apple-faced man, who carried in his arms another plump and apple-faced boy, whom he stood down on the floor, and admonished, in a husky whisper, to "kitch hold of his brother Johnny."

Dombey & Son, Chap. 2.

MOTHERS—The virtues of.

I think it must be somewhere written that the virtues of the mothers shall, occasionally, be visited on the children, as well as the sins of the fathers.—*Black House, Chap. 17.*

MOUNTAINS—Water among the.

Commend me to the beautiful waters among these mountains! Though I was not of their mind, they being inveterately bent on getting down into the level country, and I ardently desiring to linger where I was. What desperate leaps they took! what dark abysses they plunged into! what rocks they wore away! what echoes they invoked! In one part where I went they were pressed into the service of carrying wood down, to be burnt next winter, as costly fuel, in

Italy. But their fierce, savage nature was not to be easily constrained, and they fought with every limb of the wood; whirling it round and round, stripping its bark away, dashing it against pointed corners, driving it out of the course, and roaring and flying at the peasants who steered it back again from the bank with long, stout poles. Alas! concurrent streams of time and water carried me down fast, and I came, on an exquisitely clear day, to the Lausanne shore of the Lake of Geneva, where I stood looking at the bright blue water, the flushed white mountains opposite, and the boats at my feet with their furled Mediterranean sails, showing like enormous magnifications of this goose-quill pen that is now in my hand.

Uncommercial Traveller, Chap. 7.

MOURNING GARB—The chilling influence of.

Kate might have said that mourning is sometimes the coldest wear which mortals can assume; that it not only chills the breasts of those it clothes, but extending its influence to summer friends, freezes up their sources of good-will and kindness; and withering all the buds of promise they once so liberally put forth, leaves nothing but bared and rotten hearts exposed. There are few who have lost a friend or relative constituting in life their sole dependence, who have not keenly felt this chilling influence of their sable garb. She had felt it acutely, and feeling it at the moment, could not quite restrain her tears.—*Nicholas Nickleby, Chap. 17.*

MRS. MACSTINGER AND CAPTAIN CUTTLE.

In the meantime, Mrs. MacStinger, who never entered upon any action of importance without previously inverting Alexander MacStinger, to bring him within the range of a brisk battery of slaps, and then sitting him down to cool as the reader first beheld him, performed that solemn rite, as if on this occasion it were a sacrifice to the Furies.

"Oh, Cap'en Cuttle, Cap'en Cuttle!" said Mrs. MacStinger, making her chin rigid, and shaking it in unison with what, but for the weakness of her sex, might be described as her fist. "Oh, Cap'en Cuttle, Cap'en Cuttle, do you dare to look me in the face, and not be struck down in the herth!"

The Captain, who looked anything but daring, feebly muttered "Stand by!"

"And he runs awa-a-a-y!" cried Mrs. MacStinger, with a lengthening out of the last syllable that made the unfortunate Captain regard himself as the meanest of men; "and keeps away a twelvemonth! From a woman! Sitch is his conscience! He hasn't the courage to meet her hi-i-i-igh;" long syllable again; "but steals away like a felon. Why, if that baby of mine," said Mrs. MacStinger, with sudden rapidity, "was to offer to go and steal away, I'd do my duty as a mother by him, till he was covered with wales."—*Dombey & Son, Chap. 39.*

MURDERER—Death of Sikes.

"Damn you!" cried the desperate ruffian, throwing up the sash and menacing the crowd. "Do your worst! I'll cheat you yet!"

Of all the terrific yells that ever fell on mortal ears, none could exceed the cry of the infuriated throng. Some shouted to those who were nearest to set the house on fire; others roared to the officers to shoot him dead. Among them all, none showed such fury as the man on horseback, who, throwing himself out of the saddle, and bursting through the crowd as if he were parting water, cried, beneath the window, in a voice that rose above all others, "Twenty guineas to the man who brings a ladder!"

The nearest voices took up the cry, and hundreds echoed it. Some called for ladders, some for sledge-hammers; some ran with torches to and fro as if to seek them, and still came back and roared again; some spent their breath in impotent curses and execrations; some pressed forward with the ecstasy of madmen, and thus impeded the progress of those below; some among the boldest attempted to climb up by the waterspout and crevices in the wall; and all waved to and fro, in the darkness beneath, like a field of corn moved by an angry wind: and joined from time to time in one loud furious roar.

"The tide," cried the murderer, as he staggered back into the room, and shut the faces out, "the tide was in as I came up. Give me a rope, a long rope. They're all in front. I may drop into the Folly Ditch, and clear off that way. Give me a rope, or I shall do three more murders and kill myself."

The panic-stricken men pointed to where such articles were kept; the murderer, hastily selecting the longest and strongest cord, hurried up to the housetop.

All the windows in the rear of the house had been long ago bricked up, except one small trap in the room where the boy was locked, and that was too small even for the passage of his body. But, from this aperture, he had never ceased to call on those without to guard the back; and thus when the murderer emerged at last on the housetop by the door in the roof, a loud shout proclaimed the fact to those in front, who immediately began to pour round, pressing upon each other in one unbroken stream.

He planted a board which he had carried up with him for the purpose, so firmly against the door that it must be matter of great difficulty to open it from the inside; and creeping over the tiles, looked over the low parapet.

The water was out, and the ditch a bed of mud.

The crowd had been hushed during these few moments, watching his motions and doubtful of his purpose, but the instant they perceived it and knew it was defeated, they raised a cry of triumphant execration to which all their previous shouting had been whispers. Again and again it rose. Those who were at too great a distance to know its meaning, took up the sound: it echoed and re-echoed: it seemed as though the whole city had poured its population out to curse him.

On pressed the people from the front—on, on, on, in a strong struggling current of angry faces, with here and there a glaring torch to light them up, and show them out in all their wrath and passion. The houses on the opposite side of the ditch had been entered by the mob; sashes were thrown up, or torn bodily out; there were tiers and tiers of faces in every window; and cluster upon cluster of people clinging to

every house-top. Each little bridge (and there were three in sight) bent beneath the weight of the crowd upon it. Still the current poured on to find some nook or hole from which to vent their shouts, and only for an instant see the wretch.

"They have him now," cried a man on the nearest bridge. "Hurrah!"

The crowd grew light with uncovered heads; and again the shouts uprose.

"I will give fifty pounds," cried an old gentleman from the same quarter, "to the man who takes him alive. I will remain here till he comes to ask me for it."

There was another roar. At this moment the word was passed among the crowd that the door was forced at last, and that he who had first called for the ladder had mounted into the room. The stream abruptly turned, as this intelligence ran from mouth to mouth; and the people at the windows, seeing those upon the bridges pouring back, quitted their stations, and running into the street, joined the concourse that now thronged pell-mell to the spot they had left: each man crushing and striving with his neighbor, and all panting with impatience to get near the door, and look upon the criminal as the officers brought him out. The cries and shrieks of those who were pressed almost to suffocation, or trampled down and trodden under foot in the confusion, were dreadful; the narrow ways were completely blocked up; and at this time, between the rush of some to regain the space in front of the house, and the unavailing struggles of others to extricate themselves from the mass, the immediate attention was distracted from the murderer, although the universal eagerness for his capture was, if possible, increased.

The man had shrunk down, thoroughly quelled by the ferocity of the crowd, and the impossibility of escape; but seeing this sudden change with no less rapidity than it had occurred, he sprang upon his feet, determined to make one last effort for his life by dropping into the ditch, and, at the risk of being stifled, endeavoring to creep away in the darkness and confusion.

Roused into new strength and energy, and stimulated by the noise within the house, which announced that an entrance had really been effected, he set his foot against the stack of chimneys, fastened one end of the rope tightly and firmly round it, and with the other made a strong running noose by the aid of his hands and teeth almost in a second. He could let himself down by the cord to within a less distance of the ground than his own height, and had his knife ready in his hand to cut it then and drop.

At the very instant when he brought the loop over his head previous to slipping it beneath his arm-pits, and when the old gentleman before mentioned (who had clung so tight to the railing of the bridge as to resist the force of the crowd, and retain his position) earnestly warned those about him that the man was about to lower himself down—at that very instant the murderer, looking behind him on the roof, threw his arms above his head, and uttered a yell of terror.

"The eyes again!" he cried, in an unearthly screech.

Staggering as if struck by lightning, he lost

his balance and tumbled over the parapet. The noose was at his neck. It ran up with his weight, tight as a bow-string, and swift as the arrow it speeds. He fell for five-and-thirty feet. There was a sudden jerk, a terrific convulsion of the limbs; and there he hung, with the open knife clinched in his stiffening hand.

The old chimney quivered with the shock, but stood it bravely. The murderer swung lifeless against the wall; and the boy, thrusting aside the dangling body which obscured his view, called to the people to come and take him out, for God's sake.

A dog which had lain concealed till now, ran backward and forward on the parapet with a dismal howl, and, collecting himself for a spring, jumped for the dead man's shoulders. Missing his aim, he fell into the ditch, turning completely over as he went; and striking his head against a stone, dashed out his brains.

Oliver Twist, Chap. 50.

MURDERER—Discovered.

An irrepressible exclamation burst from the lips of Jonas, as Lewsome entered at the door. It was not a groan, or a shriek, or a word, but was wholly unlike any sound that had ever fallen on the ears of those who heard it, while at the same time it was the most sharp and terrible expression of what was working in his guilty breast, that nature could have invented.

He had done murder for this! He had girdled himself about with perils, agonies of mind, innumerable fears, for this! He had hidden his secret in the wood; pressed and stamped it down into the bloody ground; and here it started up when least expected, miles upon miles away; known to many; proclaiming itself from the lips of an old man, who had renewed his strength and vigor as by a miracle, to give it voice against him!

Jonas knew that they were on his heels, and felt that they were resolute to run him to destruction. Inch by inch the ground beneath him was sliding from his feet; faster and faster the encircling ruin contracted and contracted towards himself, its wicked centre, until it should close in and crush him.

And now he heard the voice of his accomplice stating to his face, with every circumstance of time and place and incident; and openly proclaiming, with no reserve, suppression, passion, or concealment, all the truth. The truth, which nothing would keep down; which blood would not smother, and earth would not hide; the truth, whose terrible inspiration seemed to change dotards into strong men; and on whose avenging wings, one whom he had supposed to be at the extremest corner of the earth came swooping down upon him.

Nadgett foremost.

Hark! It came on, roaring like a sea! Hawks burst into the street, crying it up and down; windows were thrown open that the inhabitants might hear it; people stopped to listen in the road and on the pavement; the bells, the same bells, began to ring; tumbling over one another in a dance of boisterous joy at the discovery (that was the sound they had in his distempered

thoughts), and making their airy playground rock.

"That is the man," said Nadgett. "By the window!"

Three others came in, laid hands upon him, and secured him. It was so quickly done, that he had not lost sight of the informer's face for an instant when his wrists were manacled together.

"Murder," said Nadgett, looking round on the astonished group. "Let no one interfere."

The sounding street repeated Murder; barbarous and dreadful Murder; Murder, Murder, Murder. Rolling on from house to house, and echoing from stone to stone, until the voices died away into the distant hum, which seemed to mutter the same word!

They all stood silent; listening, and gazing in each other's faces, as the noise passed on.

* * * * *

"How do you know much?"

"I have not been watching him so long for nothing," returned Nadgett. "I never watched a man so close as I have watched him."

Another of the phantom forms of this terrific Truth! Another of the many shapes in which it started up about him, out of vacancy. This man, of all men in the world, a spy upon him; this man, changing his identity: casting off his shrinking, purblind, unobservant character, and springing up into a watchful enemy! The dead man might have come out of his grave, and not confounded and appalled him more.

The game was up. The race was at an end; the rope was woven for his neck. If by a miracle, he could escape from this strait, he had but to turn his face another way, no matter where, and there would rise some new avenger, front to front with him; some infant in an hour grown old, or old man in an hour grown young, or blind man with his sight restored, or deaf man with his hearing given him. There was no chance. He sank down in a heap against the wall, and never hoped again from that moment.

* * * * *

He whined, and cried, and cursed, and entreated them, and struggled, and submitted, in the same breath, and had no power to stand. They got him away and into the coach, where they put him on a seat; but he soon fell moaning down among the straw at the bottom, and lay there.

The two men were with him, Slyme being on the box with the driver; and they let him lie. Happening to pass a fruiterer's on their way; the door of which was open, though the shop was by this time shut; one of them remarked how faint the peaches smelt.

The other assented at the moment, but presently stooped down in quick alarm, and looked at the prisoner.

"Stop the coach! He has poisoned himself! The smell comes from this bottle in his hand!"

The hand had shut upon it tight. With that rigidity of grasp with which no living man, in the full strength and energy of life, can clutch a prize he has won.

They dragged him out, into the dark street; but jury, judge, and hangman, could have done no more, and could do nothing now. Dead, dead, dead!—*Martin Chuzzlewit, Chap. 51.*

MURDERER—His fascination.

He was aware of their presence, and of the rage, discomfiture, and despair they brought along with them; but he thought—of his own controlling power and direction he thought—of the one dread question only. When they would find the body in the wood.

He tried—he never left off trying—not to forget it was there, for that was impossible, but to forget to weary himself by drawing vivid pictures of it in his fancy: by going softly about it and about it among the leaves, approaching it nearer and nearer through a gap in the boughs, and startling the very flies that were thickly sprinkled all over it, like heaps of dried currants. His mind was fixed and fastened on the discovery, for intelligence of which he listened intently to every cry and shout; listened when any one came in, or went out; watched from the window the people who passed up and down the street; mistrusted his own looks and words. And the more his thoughts were set upon the discovery, the stronger was the fascination which attracted them to the thing itself, lying alone in the wood. He was for ever showing and presenting it, as it were, to every creature whom he saw. "Look here! Do you know of this? Is it found? Do you suspect *me*?" If he had been condemned to bear the body in his arms, and lay it down for recognition at the feet of every one he met, it could not have been more constantly with him, or a cause of more monotonous and dismal occupation than it was in this state of his mind.

Martin Chuzzlewit, Chap. 51.

MURDERER—His fears.

The passage way was empty when his murderer's face looked into it. He stole on, to the door, on tiptoe, as if he dreaded to disturb his own imaginary rest.

He listened. Not a sound. As he turned the key with a trembling hand, and pushed the door softly open with his knee, a monstrous fear beset his mind.

What if the murdered man were there before him!

He cast a fearful glance all round. But there was nothing there.

He went in, locked the door, drew the key through and through the dust and damp in the fire-place to sully it again, and hung it up as of old. He took off his disguise, tied it up in a bundle ready for carrying away and sinking in the river before night, and locked it up in a cupboard. These precautions taken, he undressed, and went to bed.

The raging thirst; the fire that burnt within him as he lay beneath the clothes; the augmented horror of the room, when they shut it out from his view; the agony of listening, in which he paid enforced regard to every sound, and thought the most unlikely one the prelude to that knocking which should bring the news; the starts with which he left his couch, and, looking in the glass, imagined that his deed was broadly written in his face; and lying down and burying himself once more beneath the blankets, heard his own heart beating Murder, Murder, Murder, in the bed; what words can paint tremendous truths like these!

The sun was welcome to him. There were

life and motion, and a world astir, to divide the attention of Day. It was the eye of Night: of wakeful, watchful, silent, and attentive Night, with so much leisure for the observation of his wicked thoughts, that he dreaded most. There is no glare in the night. Even Glory shows to small advantage in the night, upon a crowded battle-field. How then shows Glory's blood relation, bastard Murder!

Martin Chuzzlewit, Chap. 47.

MURDERER—His purpose.

Did no men passing through the dim streets shrink without knowing why, when he came stealing up behind them? As he glided on, had no child in its sleep an indistinct perception of a guilty shadow falling on its bed, that troubled its innocent rest? Did no dog howl, and strive to break its rattling chain, that it might tear him; no burrowing rat, scenting the work he had in hand, essay to gnaw a passage after him, that it might hold a greedy revel at the feast of his providing? When he looked back, across his shoulder, was it to see if his quick footsteps still fell dry upon the dusty pavement, or were already moist and clogged with the red mire that stained the naked feet of Cain?

It is a common fancy that nature seems to sleep by night. It is a false fancy, as who should know better than he?

The fishes slumbered in the cold, bright glistering streams and rivers, perhaps; and the birds roosted on the branches of the trees; and in their stalls and pastures beasts were quiet; and human creatures slept. But what of that, when the solemn night was watching, when it never winked, when its darkness watched no less than its light! The stately trees, the moon and spinning stars, the softly-stirring wind, the over-shadowed lane, the broad, bright country-side, they all kept watch. There was not a blade of growing grass or corn, but watched; and the quieter it was, the more intent and fixed its watch upon him seemed to be.

And yet he slept. Riding on among those sentinels of God, he slept, and did not change the purpose of his journey. If he forgot it in his troubled dreams, it came up steadily, and woke him. But it never woke him to remorse, or to abandonment of his design.

If there be fluids, as we know there are, which, conscious of a coming wind, or rain, or frost, will shrink and strive to hide themselves in their glass arteries; may not that subtle liquor of the blood perceive by properties within itself, that hands are raised to waste and spill it; and in the veins of men run cold and dull as his did, in that hour?

So cold, although the air was warm; so dull, although the sky was bright: that he rose up, shivering, from his seat, and hastily resumed his walk. He checked himself as hastily: undecided whether to pursue the footpath which was lonely and retired, or to go back by the road.

He took the footpath.

The glory of the departing sun was on his face. The music of the birds was in his ears. Sweet wild-flowers bloomed about him. Thatched roofs of poor men's homes were in the distance; and an old gray spire, surmounted by a Cross, rose up between him and the coming night.

He had never read the lesson which these things conveyed; he had ever mocked and turned away from it; but, before going down into a hollow place, he looked round, once, upon the evening prospect, sorrowfully. Then he went down, down, down, into the dell.

The last rays of the sun were shining in, aslant, making a path of golden light along the stems and branches in its range, which, even as he looked, began to die away, yielding gently to the twilight that came creeping on. It was so very quiet that the soft and stealthy moss about the trunks of some old trees, seemed to have grown out of the silence, and to be its proper offspring. Those other trees which were subdued by blasts of wind in winter-time, had not quite tumbled down, but being caught by others, lay all bare and scathed across their leafy arms, as if unwilling to disturb the general repose by the crash of their fall. Vistas of silence opened everywhere, into the heart and innermost recesses of the wood; beginning with the likeness of an aisle, a cloister, or a ruin open to the sky; then tangling off into a deep, green, rustling mystery, through which gnarled trunks, and twisted boughs, and ivy-covered stems, and trembling leaves, and bark-stripped bodies of old trees stretched out at length, were faintly seen in beautiful confusion.

What had he left within the wood, that he sprang out of it, as if it were a hell!

The body of a murdered man. In one thick solitary spot, it lay among the last year's leaves of oak and beech, just as it had fallen headlong down. Sopping and soaking in among the leaves that formed its pillow; oozing down into the boggy ground, as if to cover itself from human sight; forcing its way between and through the curling leaves, as if those senseless things rejected and forswore it, and were coiled up in abhorrence, went a dark, dark stain that dyed the whole summer night from earth to heaven.

Martin Chuzzlewit, Chap. 47.

MURDERER—The phantom of the.

He went on doggedly; but as he left the town behind him, and plunged into the solitude and darkness of the road, he felt a dread and awe creeping upon him which shook him to the core. Every object before him, substance or shadow, still or moving, took the semblance of some fearful thing; but these fears were nothing compared to the sense that haunted him of that morning's ghastly figure following at his heels. He could trace its shadow in the gloom, supply the smallest item of the outline, and note how stiff and solemn it seemed to stalk along. He could hear its garments rustling in the leaves; and every breath of wind came laden with that last low cry. If he stopped it did the same. If he ran, it followed—not running too; that would have been a relief; but like a corpse endowed with the mere machinery of life, and borne on one slow melancholy wind that never rose or fell.

At times he turned, with desperate determination, resolved to beat this phantom off, though it should look him dead; but the hair rose on his head, and his blood stood still: for it had turned with him and was behind him then. He had kept it before him that morning, but it was behind

him now—always. He leaned his back against a bank, and felt that it stood above him, visibly out against the cold night-sky. He threw himself upon the road—on his back upon the road. At his head it stood, silent, erect, and still—a living gravestone, with its epitaph in blood.

Let no man talk of murderers escaping justice, and hint that Providence must sleep. There were twenty-score of violent deaths in one long minute of that agony of fear.

There was a shed in a field he passed, that offered a shelter for the night. Before the door were three tall poplar-trees, which made it very dark within; and the wind moaned through them with a dismal wail. He *could not* walk on till daylight came again; and here he stretched himself close to the wall—to undergo new torture.

For now, a vision came before him, as constant and more terrible than that from which he had escaped. Those widely staring eyes, so lustreless and so glassy, that he had better borne to see them than think upon them, appeared in the midst of the darkness; light in themselves, but giving light to nothing. There were but two, but they were everywhere. If he shut out the sight, there came the room with every well-known object—some, indeed, that he would have forgotten, if he had gone over its contents from memory—each in its accustomed place. The body was in *its* place, and its eyes were as he saw them when he stole away. He got up, and rushed into the field without. The figure was behind him. He re-entered the shed, and shrank down once more. The eyes were there, before he had lain himself along.

And here he remained in such terror as none but he can know, trembling in every limb, and the cold sweat starting from every pore, when suddenly there arose upon the night-wind the noise of distant shouting, and the roar of voices mingled in alarm and wonder. Any sound of men in that lonely place, even though it conveyed a real cause of alarm, was something to him. He regained his strength and energy at the prospect of personal danger; and, springing to his feet, rushed into the open air.

Oliver Twist, Chap. 48.

MURDERER—The philosophy of the.

The miserable man whom he had released for the time, but not for long, went on towards London. Bradley was suspicious of every sound he heard, and of every face he saw, but was under a spell which very commonly falls upon the shedder of blood, and had no suspicion of the real danger that lurked in his life, and would have it yet. Riderhood was much in his thoughts—had never been out of his thoughts since the night-adventure of their first meeting; but Riderhood occupied a very different place there, from the place of pursuer; and Bradley had been at the pains of devising so many means of fitting that place to him, and of wedging him into it, that his mind could not compass the possibility of his occupying any other. And this is another spell against which the shedder of blood forever strives in vain. There are fifty doors by which discovery may enter. With infinite pains and cunning, he double locks and bars forty-nine of them, and cannot see the fiftieth standing wide open.

Now, too, was he cursed with a state of mind

more wearing and more wearisome than remorse. He had no remorse, but the evil-doer who can hold that avenger at bay, cannot escape the slower torture of incessantly doing the evil deed again and doing it more efficiently. In the defensive declarations and pretended confessions of murderers, the pursuing shadow of this torture may be traced through every lie they tell. If I had done it as alleged, is it conceivable that I would have made this and this mistake? If I had done it as alleged, should I have left that unguarded place which that false and wicked witness against me so infamously deposed to? The state of that wretch who continually finds the weak spots in his own crime, and strives to strengthen them when it is unchangeable, is a state that aggravates the offence by doing the deed a thousand times instead of once; but it is a state, too, that tauntingly visits the offence upon a sullen, unrepentant nature with its heaviest punishment every time.

Bradley toiled on, chained heavily to the idea of his hatred and his vengeance, and thinking how he might have satiated both in many better ways than the way he had taken. The instrument might have been better, the spot and the hour might have been better chosen. To batter a man down from behind in the dark, on the brink of a river, was well enough, but he ought to have been instantly disabled, whereas he had turned and seized his assailant; and so, to end it before chance-help came, and to be rid of him, he had been hurriedly thrown backward into the river before the life was fully beaten out of him. Now, if it could be done again, it must not be so done. Supposing his head had been held down under water for a while. Supposing the first blow had been truer. Supposing he had been shot. Supposing he had been strangled. Suppose this way, that way, the other way. Suppose anything but getting unchained from the one idea, for that was inexorably impossible.

Our Mutual Friend, Book IV., Chap. 7.

MUSIC—A melodious snore.

He had not what may be called a fine ear for music, but he knew when it had a tranquillizing influence on his soul; and that was the case now, for it sounded to him like a melodious snore.—*Martin Chuzzlewit, Chap. 31.*

MUSIC—A serenade at Todgers'.

The young ladies were at first so much excited by the news, that they vowed they couldn't think of going to bed until the serenade was over. But half an hour of cool waiting so altered their opinion that they not only went to bed, but fell asleep; and were, moreover, not ecstatically charmed to be awakened some time afterward by certain dulcet strains breaking in upon the silent watches of the night.

It was very affecting, very. Nothing more dismal could have been desired by the most fastidious taste. The gentleman of a vocal turn was head mute, or chief mourner; Jinkins took the bass; and the rest took anything they could get. The youngest gentleman blew his melancholy into a flute. He didn't blow much out of it, but that was all the better. If the two Miss Pecksniffs and Mrs. Todgers had perished by spontaneous combustion, and the serenade

had been in honor of their ashes, it would have been impossible to surpass the unutterable despair expressed in that one chorus, "Go where glory waits thee!" It was a requiem, a dirge, a moan, a howl, a wail, a lament, an abstract of everything that is sorrowful and hideous in sound. The flute of the youngest gentleman was wild and fitful. It came and went in gusts like the wind. For a long time together he seemed to have left off, and when it was quite settled by Mrs. Todgers, and the young ladies, that, overcome by his feelings, he had retired in tears, he unexpectedly turned up again at the very top of the tune, gasping for breath. He was a tremendous performer. There was no knowing where to have him; and exactly when you thought he was doing nothing at all, then was he doing the very thing that ought to astonish you most.

There were several of these concerted pieces; perhaps two or three too many, though that, as Mrs. Todgers said, was a fault on the right side. But even then, even at that solemn moment, when the thrilling sounds may be presumed to have penetrated into the very depths of his nature, if he had any depths, Jinkins couldn't leave the youngest gentleman alone. He asked him distinctly, before the second song began—as a personal favor too, mark the villain in that—not to play. Yes; he said so; not to play. The breathing of the youngest gentleman was heard through the key-hole of the door. He *didn't* play. What vent was a flute for the passions swelling up within his breast? A trombone would have been a world too mild.

Martin Chuzzlewit, Chap. 11.

MUSIC—Vocal—Of Sampson Brass.

Sampson Brass was no sooner left alone than he began to write with extreme cheerfulness and assiduity; humming as he did so, in a voice that was anything but musical, certain vocal snatches which appeared to have reference to the union between Church and State, inasmuch as they were compounded of the Evening Hymn and God save the King.

Old Curiosity Shop, Chap. 56.

MUSIC—The sympathy of.

The violoncello lying on the sofa between the two chairs, he took it up, without putting away the vacant chair, and sat droning on it, and slowly shaking his head at the vacant chair, for a long, long time. The expression he communicated to the instrument at first, though monstrously pathetic and bland, was nothing to the expression he communicated to his own face, and bestowed upon the empty chair; which was so sincere, that he was obliged to have recourse to Captain Cuttle's remedy more than once, and to rub his face with his sleeve. By degrees, however, the violoncello, in unison with his own frame of mind, glided melodiously into the Harmonious Blacksmith, which he played over and over again, until his ruddy and serene face gleamed like true metal on the anvil of a veritable blacksmith. In fine, the violoncello and the empty chair were the companions of his bachelorhood until nearly midnight; and when he took his supper, the violoncello, set up on end in the sofa corner, big with the latent harmony of a whole family full of harmonious blacksmiths, seemed to ogle the empty chair

out of its crooked eyes, with unutterable intelligence.—*Dombey & Son, Chap. 58.*

* A certain skillful action of his fingers as he hummed some bars, and beat time on the seat beside him, seemed to denote the musician; and the extraordinary satisfaction he derived from humming something very slow and long, which had no recognizable tune, seemed to denote that he was a scientific one.

The gentleman was still twirling a theme, which seemed to go round, and round, and round, and in, and in, and in, and to involve itself like a corkscrew twirled upon a table, without getting any nearer to anything.

Dombey & Son, Chap. 33.

MUSIC—An Overture.

The overture, in fact, was not unlike a race between the different instruments; the piano came in first by several bars, and the violoncello next, quite distancing the poor flute; for the deaf gentleman *too-too'd* away, quite unconscious that he was at all wrong, until apprised, by the applause of the audience, that the overture was concluded.—*Tales, Chap. 9.*

MUSIC—Mrs. Skewton's definition of.

Undeveloped recollections of a previous state of existence.—*Dombey & Son, Chap. 21.*

MUSIC—Its associations.

For all that the child observed, and felt, and thought, that night—the present and the absent; what was then and what had been—were blended like the colors in the rainbow, or in the plumage of rich birds when the sun is shining on them, or in the softening sky when the same sun is setting. The many things he had had to think of lately, passed before him in the music; not as claiming his attention over again, or as likely ever more to occupy it, but as peacefully disposed of and gone. A solitary window, gazed through years ago, looked out upon an ocean, miles and miles away; upon its waters, fancies, busy with him only yesterday, were hushed and lulled to rest like broken waves. The same mysterious murmur he had wondered at, when lying on his couch upon the beach, he thought he still heard sounding through his sister's song, and through the hum of voices, and the tread of feet, and having some part in the faces flitting by, and even in the heavy gentleness of Mr. Toots, who frequently came up to shake him by the hand. Through the universal kindness he still thought he heard it, speaking to him; and even his old-fashioned reputation seemed to be allied to it, he knew not how. Thus little Paul sat musing, listening, looking on, and dreaming; and was very happy.

When they all drew a little away, that Paul might see her; and when he saw her sitting there alone, so young, and good, and beautiful, and kind to him; and heard her thrilling voice, so natural and sweet, and such a golden link between him and all his life's love and happiness, rising out of the silence; he turned his face away and hid his tears. Not, as he told them when they spoke to him, not that the music was too plaintive or too sorrowful, but it was so dear to him.—*Dombey & Son, Chap. 14.*

It was not very long before, in the midst of the dismal house so wide and dreary, her low voice in the twilight, slowly and stopping sometimes, touched the old air to which he had so often listened, with his drooping head upon her arm. And after that, and when it was quite dark, a little strain of music trembled in the room: so softly played and sung, that it was more like the mournful recollection of what she had done at his request on that last night, than the reality repeated. But it was repeated, often—very often, in the shadowy solitude; and broken murmurs of the strain still trembled on the keys, when the sweet voice was hushed in tears.—*Dombey & Son, Chap. 18.*

MUSIC—The power of.

At such a time, the Christmas music he had heard before, began to play. He listened to it at first, as he had listened in the churchyard; but presently—it playing still, and being borne towards him on the night air, in a low, sweet, melancholy strain—he rose, and stood stretching his hands about him, as if there were some friend approaching within his reach, on whom his desolate touch might rest, yet do no harm. As he did this, his face became less fixed and wondering; a gentle trembling came upon him; and at last his eyes filled with tears, and he put his hands before them, and bowed down his head.

His memory of sorrow, wrong, and trouble, had not come back to him; he knew that it was not restored; he had no passing belief or hope that it was. But some dumb stir within him made him capable, again, of being moved by what was hidden, afar off, in the music. If it were only that it told him sorrowfully the value of what he had lost, he thanked Heaven for it with a fervent gratitude.

Haunted Man, Chap. 3.

MYSTERY—An enjoyable.

For a little knot of smokers and solemn gossips, who had seldom any new topics of discussion, this was a perfect Godsend. Here was a good, dark-looking mystery progressing under that very roof—brought home to the fireside as it were, and enjoyable without the smallest pains or trouble. It is extraordinary what a zest and relish it gave to the drink, and how it heightened the flavor of the tobacco. Every man smoked his pipe with a face of grave and serious delight, and looked at his neighbor with a sort of quiet congratulation. Nay, it was felt to be such a holiday and special night, that, on the motion of little Solomon Daisy, every man (including John himself) put down his sixpence for a can of flip, which grateful beverage was brewed with all despatch, and set down in the midst of them on the brick floor; both that it might simmer and stew before the fire, and that its fragrant steam, rising up among them and mixing with the wreaths of vapor from their pipes, might shroud them in a delicious atmosphere of their own, and shut out all the world. The very furniture of the room seemed to mellow and deepen in its tone: the ceiling and walls looked blacker and more highly polished, the curtains of a ruddier red; the fire burnt clear and high, and the crickets in the hearth-stone chirped with a more than wonted satisfaction.

Barnaby Rudge, Chap. 11.

MYSTERY—A respectable.

Littimer touched his hat in acknowledgment of my good opinion, and I felt about eight years old. He touched it once more, wishing us a good journey; and we left him standing on the pavement, as respectable a mystery as any pyramid in Egypt.—*David Copperfield, Chap. 23.*

MYSTERY—Captain Cuttle's.

The Captain made signals with his hook, warning him to avoid the subject. Not that the Captain's signals were calculated to have proved very comprehensible, however attentively observed; for, like those Chinese sages who are said in their conferences to write certain learned words in the air that are wholly impossible of pronunciation, the Captain made such waves and flourishes as nobody without a previous knowledge of his mystery would have been at all likely to understand.

Dombey & Son, Chap. 17.

MYSTERY—The charm of.

To surround anything, however monstrous or ridiculous, with an air of mystery, is to invest it with a secret charm, and power of attraction, which to the crowd is irresistible. False priests, false prophets, false doctors, false patriots, false prodigies of every kind, veiling their proceedings in mystery, have always addressed themselves at an immense advantage to the popular credulity, and have been, perhaps, more indebted to that resource in gaining and keeping for a time the upper hand of Truth and Common Sense, than to any half-dozen items in the whole catalogue of imposture. Curiosity is, and has been from the creation of the world, a master-passion. To awaken it, to gratify it by slight degrees, and yet leave something always in suspense, is to establish the surest hold that can be had, in wrong, on the unthinking portion of mankind.—*Barnaby Rudge, Chap. 37.*

MYSTERY—The power of.

If a man had stood on London Bridge, calling till he was hoarse, upon the passers-by, to join with Lord George Gordon, although for an object which no man understood, and which in that very incident had a charm of its own,—the probability is, that he might have influenced a score of people in a month. If all zealous Protestants had been publicly urged to join an association for the avowed purpose of singing a hymn or two occasionally, and hearing some indifferent speeches made, and ultimately of petitioning Parliament not to pass an act abolishing the penal laws against Roman Catholic priests, the penalty of perpetual imprisonment denounced against those who educated children in that persuasion, and the disqualification of all members of the Romish church to inherit real property in the United Kingdom by right of purchase or descent,—matters so far removed from the business and bosoms of the mass, might, perhaps, have called together a hundred people. But when vague rumors got abroad, that in this Protestant association a secret power was mustering against the government for undefined and mighty purposes; when the air was filled with whispers of a confederacy among the Popish powers to degrade and enslave England, establish an inquisition in London, and turn the pens of Smithfield market into stakes and cal-

drons; when terrors and alarms which no man understood were perpetually broached, both in and out of Parliament, by one enthusiast who did not understand himself; and bygone bugbears which had lain quietly in their graves for centuries, were raised again to haunt the ignorant and credulous; when all this was done, as it were, in the dark, and secret invitations to join the Great Protestant Association in defence of religion, life, and liberty, were dropped in the public ways, thrust under the house-doors, tossed in at windows, and pressed into the hands of those who trod the streets by night; when they glared from every wall, and shone on every post and pillar, so that stocks and stones appeared infected with the common fear, urging all men to join together blindfold in resistance of they knew not what, they knew not why:—then the mania spread indeed, and the body, still increasing every day, grew forty thousand strong.—*Barnaby Rudge, Chap. 37.*

N
NAME—A sign.

They left me, during this time, with a very nice man, with a very large head of red hair, and a very small shiny hat upon it, who had got a cross-barred shirt or waistcoat on, with "Skylark" in capital letters across the chest. I thought it was his name; and that as he lived on board ship, and hadn't a street-door to put his name on, he put it there instead; but when I called him Mr. Skylark, he said it meant the vessel.—*David Copperfield, Chap. 2.*

NAME—An unchristian.

"Peggotty!" repeated Miss Betsey, with some indignation. "Do you mean to say, child, that any human being has gone into a Christian church, and got herself named Peggotty?"
David Copperfield, Chap. 1.

NAME—Betsey Trotwood's objection to a.

"You remember my aunt, Peggotty?" said I.
"For the love of goodness, child," exclaimed my aunt, "don't call the woman by that South Sea Island name! If she married and got rid of it, which was the best thing she could do, why don't you give her the benefit of the change? What's your name now,—P?" said my aunt, as a compromise for the obnoxious appellation.
"Barkis, ma'am," said Peggotty, with a cursey.

"Well! That's human," said my aunt. "It sounds less as if you wanted a Missionary. How d'ye do, Barkis? I hope you're well?"

David Copperfield, Chap. 34.

NAME—A morsel of grammar.

"Oh, what an agreeable man he is!" cried Peggotty, holding up her hands. "Then there's the sea; and the boats and ships; and the fishermen; and the beach; and Am to play with—"

Peggotty meant her nephew Ham, mentioned in my first chapter; but she spoke of him as a morsel of English Grammar.

David Copperfield, Chap. 2.

NAME—An undesirable.

"Babley—Mr. Richard Babley—that's the gentleman's true name."

"But don't you call him by it, whatever you do. He can't bear his name. That's a peculiarity of his. Though I don't know that it's much of a peculiarity, either; for he has been ill-used enough, by some that bear it, to have a mortal antipathy for it. Heaven knows. Mr. Dick is his name here, and everywhere else, now—if he ever went anywhere else, which he don't. So take care, child, you don't call him anything but Mr. Dick."

David Copperfield, Chap. 14.

NAME—A good.

"'Swidge' is the appellation by which they speak of Mrs. William in general, among themselves, I'm told; but that's what I say, sir. Better be called ever so far out of your name, if it's done in real liking, than have it made ever so much of, and not cared about! What's a name for? To know a person by. If Mrs. William is known by something better than her name—I allude to Mrs. William's qualities and disposition—never mind her name, though it is Swidger, by rights."—*Haunted Man, Chap. 1.*

NAPOLEONIC FACES—In art.

As usually happens in almost any collection of paintings, of any sort, in Italy, where there are many heads, there is, in one of them, a striking accidental likeness of Napoleon. At one time, I used to please my fancy with the speculation whether these old painters, at their work, had a foreboding knowledge of the man who would one day arise to wreak such destruction upon art; whose soldiers would make targets of great pictures, and stable their horses among triumphs of architecture. But the same Corsican face is so plentiful in some parts of Italy at this day, that a more commonplace solution of the coincidence is unavoidable.

Pictures from Italy.

NATURE—Not responsible for human errors.

'Men fall into the very common mistake, of charging upon Nature matters with which she has not the smallest connection, and for which she is in no way responsible. Men talk of nature as an abstract thing, and lose sight of what is natural while they do so. Here is a poor lad who has never felt a parent's care, who has scarcely known anything all his life but suffering and sorrow, presented to a man who he is told is his father, and whose first act is to signify his intention of putting an end to his short term of happiness, of consigning him to his old fate, and taking him from the only friend he has ever had—which is yourself. If Nature, in such a case, put into that lad's breast but one secret prompting which urged him towards his father and away from you, she would be a liar and an idiot.'—*Nicholas Nickleby, Chap. 45.*

NATURE—Mr. Squeers' opinion of.

"It only shows what Natur is, sir," said Mr. Squeers. "She's a rum 'un, is Natur."

"She is a holy thing, sir," remarked Snawley.

"I believe you," added Mr. Squeers, with a moral sigh. "I should like to know how we should ever get on without her. Natur," said Mr.

Squeers, solemnly, "is more easier conceived than described. Oh what a blessed thing, sir, to be in a state of natur!"

Nicholas Nickleby, Chap. 45.

NATURE—The child's love of.

So, he played with that child, the whole day long, and they were very merry. The sky was so blue, the sun was so bright, the water was so sparkling, the leaves were so green, the flowers were so lovely, and they heard such singing-birds and saw so many butterflies, that everything was beautiful. This was in fine weather. When it rained, they loved to watch the falling drops, and to smell the fresh scents. When it blew, it was delightful to listen to the wind, and fancy what it said, as it came rushing from its home—where was that, they wondered!—whistling and howling, driving the clouds before it, bending the trees, rumbling in the chimneys, shaking the house, and making the sea roar in fury. But when it snowed, that was best of all; for they liked nothing so well as to look up at the white flakes falling fast and thick, like down from the breasts of millions of white birds; and to see how smooth and deep the drift was; and to listen to the hush upon the paths and roads.

The Child's Story. Reprinted Pieces.

NAVY YARD—Ship-building in a.

My good opinion of the Yard's retiring character was not dashed by nearer approach. It resounded with the noise of hammers beating upon iron; and the great sheds or slips under which the mighty men-of-war are built loomed business-like when contemplated from the opposite side of the river. For all that, however, the Yard made no display, but kept itself snug under hill-sides of cornfields, hop gardens, and orchards; its great chimneys smoking with a quiet—almost a lazy—air, like giants smoking tobacco; and the great Shears moored off it, looking meekly and inoffensively out of proportion, like the Giraffe of the machinery creation. The store of cannon on the neighboring gun-wharf had an innocent, toy-like appearance, and the one red-coated sentry on duty over them was a mere toy figure, with a clock-work movement. As the hot sunlight sparkled on him, he might have passed for the identical little man who had the little gun, and whose bullets they were made of lead, lead, lead.

Crossing the river, and landing at the Stairs, where a drift of chips and weed had been trying to land before me, and had not succeeded, but had got into a corner instead, I found the very street-posts to be cannon, and the architectural ornaments to be shells. And so I came to the Yard, which was shut up tight and strong with great folded gates, like an enormous patent safe. These gates devouring me, I became digested into the Yard; and it had, at first, a clean-swept, holiday air, as if it had given over work till next war-time. Though, indeed, a quantity of hemp for rope was tumbling out of storehouses, even there, which would hardly be lying like so much hay on the white stones if the Yard was as placid as it pretended.

Ding, Clash, Dong, BANG, Boom, Rattle, Clash, BANG, Clink, BANG, Dong, BANG, Clatter, Bang, BANG, BANG! What on earth is this! This is, or soon will be, the Achilles, iron armor-plate ship. Twelve hundred men are working at her

now: twelve hundred men working on stages over her sides, over her bows, over her stern, under her keel, between her decks, down in her hold, within her and without, crawling and creeping into the finest curves of her lines, wherever it is possible for men to twist. Twelve hundred hammerers, measurers, calkers, armorers, forgers, smiths, ship-wrights; twelve hundred dingers, clashers, dongers, rattlers, clinkers, bangers, bangers, bangers! Yet all this stupendous uproar around the rising Achilles is as nothing to the reverberations with which the perfected Achilles shall resound upon the dreadful day when the full work is in hand for which this is but note of preparation,—the day when the scuppers that are now fitting, like great, dry, thirsty conduit-pipes, shall run red. All these busy figures between decks, dimly seen bending at their work in smoke and fire, are as nothing to the figures that shall do work here of another kind in smoke and fire that day. These steam-worked engines alongside, helping the ship by travelling to and fro, and wafting tons of iron plates about, as though they were so many leaves of trees, would be rent limb from limb if they stood by her for a minute then. To think that this Achilles, monstrous compound of iron tank and oaken chest, can ever swim or roll! To think that any force of wind and wave could ever break her! To think that wherever I see a glowing red-hot iron point thrust out of her side from within,—as I do now, there, and there, and there!—and two watching men on a stage without, with bared arms and sledge-hammers, strike at it fiercely and repeat their blows until it is black and flat, I see a rivet being driven home, of which there are many in every iron plate, and thousands upon thousands in the ship! To think that the difficulty I experience in appreciating the ship's size when I am on board arises from her being a series of iron tanks and oaken chests; so that internally she is ever finishing and ever beginning, and half of her might be smashed, and yet the remaining half suffice and be sound. Then, to go over the side again and down among the ooze and wet to the bottom of the dock, in the depths of the subterranean forest of dog-shores and stays that hold her up, and to see the immense mass bulging out against the upper light, and tapering down towards me, is, with great pains and much clambering, to arrive at an impossibility of realizing that this is a ship at all, and to become possessed by the fancy that it is an enormous immovable edifice set up in an ancient amphitheatre (say that at Verona), and almost filling it! Yet what would even these things be without the tributary workshops and their mechanical powers for piercing the iron plates—four inches and a half thick—for rivets, shaping them under hydraulic pressure to the finest tapering turns of the ship's lines, and paring them away, with knives shaped like the beaks of strong and cruel birds, to the nicest requirements of the design! These machines of tremendous force, so easily directed by one attentive face and presiding hand, seem to me to have in them something of the retiring character of the Yard. "Obedient monster, please to bite this mass of iron through and through, at equal distances, where these regular chalk-marks are, all round." Monster looks at its work, and, lifting its ponderous head, replies: "I don't particularly want to do it; but if it must be done—!" The solid metal wrig-

gles out, hot from the monster's crunching tooth, and it is done. "Dutiful monster, observe this other mass of iron. It is required to be pared away, according to this delicately lessening and arbitrary line, which please to look at." Monster (who has been in a reverie) brings down its blunt head, and, much in the manner of Doctor Johnson, closely looks along the line—very closely, being somewhat near-sighted. "I don't particularly want to do it; but if it must be done—!" Monster takes another near-sighted look, takes aim, and the tortured piece writhes off, and falls, a hot tight-twisted snake, among the ashes. The making of the rivets is merely a pretty round game, played by a man and a boy, who put red-hot barley-sugar in a Pope Joan board, and immediately rivets fall out of window; but the tone of the great machines is the tone of the great Yard and the great country: "We don't particularly want to do it; but if it must be done—!"

How such a prodigious mass as the Achilles can ever be held by such comparatively little anchors as those intended for her, and lying near her here, is a mystery of seamanship which I will refer to the wise boy. For my own part, I should as soon have thought of tethering an elephant to a tent-peg, or the larger hippopotamus in the Zoological Gardens to my shirt-pin. Yonder, in the river, alongside a hulk, lie two of this ship's hollow iron masts. They are large enough for the eye, I find, and so are all her other appliances. I wonder why only her anchors look small.

Uncommercial Traveller, Chap. 24.

NAVY-YARD—Scenes in a.

Sauntering among the rope-making, I am spun into a state of blissful indolence, wherein my rope of life seems to be so untwisted by the process as that I can see back to very early days indeed, when my bad dreams—they were frightful, though my more mature understanding has never made out why—were of an interminable sort of rope-making, with long, minute filaments for strands, which, when they were spun home together close to my eyes, occasioned screaming. Next I walk among the quiet lofts of stores,—of sails, spars, rigging, ships' boats,—determined to believe that somebody in authority wears a girdle, and bends beneath the weight of a massive bunch of keys, and that, when such a thing is wanted, he comes, telling his keys like Blue-Beard, and opens such a door. Impassive as the long lofts look, let the electric battery send down the word, and the shutters and doors shall fly open, and such a fleet of armed ships, under steam and under sail, shall burst forth, as will charge the old Medway—where the merry Stuart let the Dutch come, while his not so merry sailors starved in the streets—with something worth looking at to carry to the sea. Thus I idle round to the Medway again, where it is now flood-tide; and I find the river evincing a strong solicitude to force a way into the dry-dock where Achilles is waited on by the twelve hundred bangers, with intent to bear the whole away before they are ready.

To the last, the Yard puts a quiet face upon it; for I make my way to the gates through a little quiet grove of trees, shading the quaintest of Dutch landing-places, where the leaf-speckled shadow of a shipwright just passing away at the

farther end might be the shadow of Russian Peter himself. So the doors of the great patent safe at last close upon me, and I take boat again,—somehow thinking, as the oars dip, of braggart Pistol and his brood, and of the quiet monsters of the Yard, with their "We don't particularly want to do it; but if it must be done!"—Scrunch.—*Uncommercial Traveller*, Chap. 24.

NECESSITY AND LAWYERS.

Though necessity has no law, she has her lawyers.—*Old Curiosity Shop*, Chap. 66.

NEEDLEWORK—Love as a teacher of.

Mrs. John Rokesmith sat at needlework in her neat little room, beside a basket of neat little articles of clothing, which presented so much of the appearance of being in the dolls' dress-maker's way of business, that one might have supposed she was going to set up in opposition to Miss Wren. Whether the Complete British Family Housewife had imparted sage council anent them, did not appear, but probably not, as that cloudy oracle was nowhere visible. For certain, however, Mrs. John Rokesmith stitched at them with so dexterous a hand, that she must have taken lessons of somebody. Love is in all things a most wonderful teacher, and perhaps love from a pictorial point of view, with nothing on but a thimble, had been teaching this branch of needlework to Mrs. John Rokesmith.

Placidly, though rather consequentially smiling, she sat stitching away with a regular sound, like a sort of dimpled little charming Dresden-china clock by the very best maker.

Our Mutual Friend, Book IV., Chap. 11.

NEIGHBORHOOD—An ancient.

Surely there never was, in any other borough, city, or hamlet in the world, such a singular sort of a place as Todgers's. And surely London, to judge from that part of it which hemmed Todgers's round, and hustled it, and crushed it, and stuck its brick-and-mortar elbows into it, and kept the air from it, and stood perpetually between it and the light, was worthy of Todgers's, and qualified to be on terms of close relationship and alliance with hundreds and thousands of the odd family to which Todgers's belonged.

You couldn't walk about in Todgers's neighborhood, as you could in any other neighborhood. You groped your way for an hour through lanes, and byeways, and court-yards, and passages; and you never once emerged upon anything that might be reasonably called a street. A kind of resigned distraction came over the stranger as he trod those devious mazes, and, giving himself up for lost, went in and out, and round about, and quietly turned back again when he came to a dead wall or was stopped by an iron railing, and felt that the means of escape might possibly present themselves in their own good time, but that to anticipate them was hopeless. Instances were known of people who, being asked to dine at Todgers's, had travelled round and round for a weary time, with its very chimney-pots in view; and finding it, at last, impossible of attainment, had gone home again, with a gentle melancholy on their spirits, tranquil and uncomplaining. Nobody had ever found Todgers's on a verbal direction, though given within a minute's walk of

it. Cautious emigrants from Scotland or the North of England had been known to reach it safely, by impressing a charity-boy, town-bred, and bringing him along with them; or by clinging tenaciously to the postman; but these were rare exceptions, and only went to prove the rule that Todgers's was in a labyrinth, whereof the mystery was known but to a chosen few.

Several fruit brokers had their marts near Todgers's; and one of the first impressions wrought upon the stranger's senses was of oranges—of damaged oranges, with blue and green bruises on them, festering in boxes, or mouldering away in cellars. All day long, a stream of porters from the wharves beside the river, each bearing on his back a bursting chest of oranges, poured slowly through the narrow passages; while underneath the archway by the public-house, the knots of those who rested and regaled within, were piled from morning until night. Strange solitary pumps were found near Todgers's, hiding themselves for the most part in blind alleys, and keeping company with fire-ladders. There were church-bells also by dozens, with many a ghostly little church-yard, all overgrown with such straggling vegetation as springs up spontaneously from damp, and graves, and rubbish. In some of these dingy resting places, which bore much the same analogy to green church-yards as the pots of earth for mignonnette and wall-flower in the windows overlooking them did to rustic gardens, there were trees—tall trees; still putting forth their leaves in each succeeding year, with such a languishing remembrance of their kind (so one might fancy, looking on their sickly boughs) as birds in cages have of theirs. Here, paralyzed old watchmen guarded the bodies of the dead at night, year after year, until at last they joined that solemn brotherhood; and, saving that they slept below the ground a sounder sleep than even they had ever known above it, and were shut up in another kind of box, their condition can hardly be said to have undergone any material change when they in turn were watched themselves.

Among the narrow thoroughfares at hand, there lingered, here and there, an ancient doorway of carved oak, from which, of old, the sounds of revelry and feasting often came; but now these mansions, only used for storehouses, were dark and dull, and, being filled with wool, and cotton, and the like—such heavy merchandise as stifles sounds and stops the throat of echo—had an air of palpable deadness about them which, added to their silence and desertion, made them very grim. In like manner, there were gloomy court-yards in these parts, into which few but belated wayfarers ever strayed, and where vast bags and packs of goods, upward or downward bound, were forever dangling between heaven and earth from lofty cranes. There were more trucks near Todgers's than you would suppose a whole city could ever need; not active trucks, but a vagabond race, forever lounging in the narrow lanes before their masters' doors and stopping up the pass; so that when a stray hackney-coach or lumbering wagon came that way, they were the cause of such an uproar as enlivened the whole neighborhood, and made the bells in the next church-tower vibrate again. In the throats and maws of dark no-thoroughfares near Todgers's, individual wine-merchants and wholesale deal-

ers in grocery-waife had perfect little towns of their own ; and deep among the foundations of these buildings, the ground was undermined and burrowed out into stables, where cart-horses, troubled by rats, might be heard on a quiet Sunday rattling their halters, as disturbed spirits in tales of haunted houses are said to clank their chains.

To tell of half the queer old taverns that had a drowsy and secret existence near Todgers's, would fill a goodly book ; while a second volume no less capacious might be devoted to an account of the quaint old guests who frequented their dimly-lighted parlors. These were, in general, ancient inhabitants of that region ; born, and bred there from boyhood ; who had long since become wheezy and asthmatical, and short of breath, except in the article of story-telling ; in which respect they were still marvellously long-winded. These gentry were much opposed to steam and all new-fangled ways, and held ballooning to be sinful, and deplored the degeneracy of the times ; which that particular member of each little club who kept the keys of the nearest church professionally, always attributed to the prevalence of dissent and irreligion : though the major part of the company inclined to the belief that virtue went out with hair-powder, and that Old England's greatness had decayed amain with barbers.

Martin Chuzzlewit, Chap. 9.

NEIGHBORHOOD—The Five Points, New York.

Ascend those pitch-dark stairs, heedful of a false footing on the trembling boards, and grope your way with me into this wolfish den, where neither ray of light nor breath of air appears to come. A negro lad, startled from his sleep by the officer's voice—he knows it well—but comforted by his assurance that he has not come on business, officiously bestirs himself to light a candle. The match flickers for a moment, and shows great mounds of dusky rags upon the ground ; then dies away and leaves a denser darkness than before, if there can be degrees in such extremes. He stumbles down the stairs and presently comes back, shading a flaring taper with his hand. Then the mounds of rags are seen to be astir, and rise slowly up, and the floor is covered with heaps of negro women, waking from their sleep ; their white teeth chattering, and their bright eyes glistering and winking on all sides with surprise and fear, like the countless repetition of one astonished African face in some strange mirror.

Mount up these other stairs with no less caution (there are traps and pitfalls here for those who are not so well escorted as ourselves) into the house-top ; where the bare beams and rafters meet overhead, and calm night looks down through the crevices in the roof. Open the door of one of these cramped hatches full of sleeping negroes. Pah ! They have a charcoal fire within ; there is a smell of singeing clothes, or flesh, so close they gather round the brazier ; and vapors issue forth that blind and suffocate. From every corner, as you glance about you in these dark retreats, some figure crawls, half awakened, as if the judgment hour were near at hand, and every obscene grave were giving up its dead. Where dogs would howl to lie, women and men and boys slink off to sleep, forcing the dislodg-

ed rats to move away in quest of better lodgings.

Here too are lanes and alleys, paved with mud knee-deep ; underground chambers, where they dance and game ; the walls bedecked with rough designs of ships, and forts, and flags, and American Eagles out of number ; ruined houses open to the street, whence, through wide gaps in the walls, other ruins loom upon the eye, as though the world of vice and misery had nothing else to show ; hideous tenements which take their name from robbery and murder ; all that is loathsome, drooping, and decayed is here.

American Notes, Chap. 6.

NEIGHBORHOOD—An irregular.

The schools were newly built, and there were so many like them all over the country, that one might have thought the whole were but one restless edifice with the locomotive gift of Aladdin's palace. They were in a neighborhood which looked like a toy neighborhood taken in blocks out of a box by a child of particularly incoherent mind, and set up anyhow ; here, one side of a new street ; there, a large solitary public house facing nowhere ; here, another unfinished street already in ruins ; there, a church ; here, an immense new warehouse ; there, a dilapidated old country villa ; then, a medley of black ditch, sparkling cucumber-frame, rank field, richly cultivated kitchen-garden, brick viaduct, arch-spanned canal, and disorder of frowziness and fog. As if the child had given the table a kick, and gone to sleep.

Our Mutual Friend, Book II., Chap. 1.

NEIGHBORHOOD—A foul.

They left the busy scene, and went into an obscure part of the town, where Scrooge had never penetrated before, although he recognized its situation, and its bad repute. The ways were foul and narrow ; the shops and houses wretched ; the people half-naked, drunken, slipshod, ugly. Alleys and archways, like so many cesspools, disgorged their offences of smell, and dirt, and life, upon the straggling streets ; and the whole quarter reeked with crime, with filth, and misery.

Far in this den of infamous resort, there was a low-browed, beetling shop, below a pent-house roof, where iron, old rags, bottles, bones, and greasy offal, were bought. Upon the floor within, were piled up heaps of rusty keys, nails, chains, hinges, files, scales, weights, and refuse iron of all kinds. Secrets that few would like to scrutinize were bred and hidden in mountains of unseemly rags, masses of corrupted fat and sepulchres of bones. Sitting in among the wares he dealt in, by a charcoal stove, made of old bricks, was a grey-haired rascal, nearly seventy years of age ; who had screened himself from the cold air without, by a frowzy curtaining of miscellaneous tatters hung upon a line ; and smoked his pipe in all the luxury of calm retirement.—*Christmas Carol, Stave 4.*

NEIGHBORHOOD—A corrupt ; its influence.

Darkness rests upon Tom-all-Alone's. Dilating and dilating since the sun went down last night, it has gradually swelled until it fills every void in the place. For a time there were some dungeon lights burning as the lamp of

Life burns in Tom-all-Alone's, heavily, heavily, in the nauseous air, and winking—as that lamp, too, winks in Tom-all-Alone's—at many horrible things. But they are blotted out. The moon has eyed Tom with a dull, cold stare, as admitting some puny emulation of herself in his desert region, unfit for life and blasted by volcanic fires; but she has passed on, and is gone. The blackest nightmare in the infernal stables grazes on Tom-all-Alone's, and Tom is fast asleep.

But he has his revenge. Even the winds are his messengers, and they serve him in these hours of darkness. There is not a drop of Tom's corrupted blood but propagates infection and contagion somewhere. It shall pollute, this very night, the choice stream (in which chemists, on analysis, would find the genuine nobility) of a Norman house, and his Grace shall not be able to say Nay to the infamous alliance. There is not an atom of Tom's slime, not a cubic inch of any pestilential gas in which he lives, not one obscenity or degradation about him, not an ignorance, not a wickedness, not a brutality of his committing, but shall work its retribution, through every order of society, up to the proudest of the proud, and to the highest of the high. Verily, what with tainting, plundering, and spoiling, Tom has his revenge.

It is a moot point whether Tom-all-Alone's be uglier by day or by night; but on the argument that the more that is seen of it the more shocking it must be, and that no part of it left to the imagination is at all likely to be made so bad as the reality, day carries it. The day begins to break now; and in truth it might be better for the national glory even that the sun should sometimes set upon the British dominions, than that it should ever rise upon so vile a wonder as Tom.—*Bleak House, Chap. 46.*

NEIGHBORHOOD—An ancient.

A place much changed in feature and in fortune, yet with some relish of ancient greatness about it. Two or three mighty stacks of chimneys, and a few large, dark rooms which had escaped being walled and subdivided out of the recognition of their old proportions, gave the Yard a character. It was inhabited by poor people, who set up their rest among its faded glories, as Arabs of the desert pitch their tents among the fallen stones of the Pyramids; but there was a family sentimental feeling prevalent in the Yard, that it had a character.

Little Dorrit, Book I., Chap. 12.

"NEVER MIND!"—A comprehensive phrase.

"Never mind."

There must be something very comprehensive in this phrase of "Never mind," for we do not recollect to have ever witnessed a quarrel in the street, at a theatre, public room, or elsewhere, in which it has not been the standard reply to all belligerent inquiries. "Do you call yourself a gentleman, sir?"—"Never mind, sir." "Did I offer to say anything to the young woman, sir?"—"Never mind, sir." "Do you want your head knocked up against that wall, sir?"—"Never mind, sir." It is observable, too, that there would appear to be some hidden taunt in this universal "Never mind," which rouses more

indignation in the bosom of the individual addressed, than the most lavish abuse could possibly awaken.—*Pickwick, Chap. 24.*

NEWSPAPER—A diminutive reader of a.

The daily papers are so very large in proportion to himself, shorn of his hat, that when he holds up the Times to run his eye over the columns, he seems to have retired for the night, and to have disappeared under the bed-clothes.

Bleak House, Chap. 20.

NEWSPAPER—A smeared.

Pretending to read a smeary newspaper long out of date, which had nothing half so legible in its local news, as the foreign matter of coffee, pickles, fish sauces, gravy, melted butter, and wine, with which it was sprinkled all over, as if it had taken the measles in a highly irregular form, I sat at my table while he stood before the fire.—*Bleak House, Chap. 43.*

NEWS—Its rapid circulation.

By what means the news that there had been a quarrel between the two young men got into Miss Twinkleton's establishment before breakfast, it is impossible to say. Whether it was brought in by the birds of the air, or came blowing in with the very air itself, when the casement windows were set open; whether the baker brought it kneaded into the bread, or the milkman delivered it as part of the adulteration of his milk; or the housemaids, beating the dust out of their mats against the gateposts, received it in exchange deposited on the mats by the town atmosphere; certain it is that the news permeated every gable of the old building before Miss Twinkleton was down, and that Miss Twinkleton herself received it through Mrs. Tisher, while yet in the act of dressing; or (as she might have expressed the phrase to a parent or guardian of a mythological turn) of sacrificing to the Graces.

Edwin Drood, Chap. 9.

NEWSBOY—Adolphus Tetterby as a.

Master Adolphus was also in the newspaper line of life, being employed, by a more thriving firm than his father and Co., to vend newspapers at a railway station, where his chubby little person, like a shabbily disguised Cupid, and his shrill little voice (he was not much more than ten years old), were as well known as the hoarse panting of the locomotive, running in and out. His juvenility might have been at some loss for a harmless outlet, in this early application to traffic, but for a fortunate discovery he made of a means of entertaining himself, and of dividing the long day into stages of interest, without neglecting business. This ingenious invention, remarkable, like many great discoveries, for its simplicity, consisted in varying the first vowel in the word "paper," and substituting in its stead, at different periods of the day, all the other vowels in grammatical succession. Thus, before daylight in the winter-time, he went to and fro, in his little oil-skin cap and cape, and his big comforter, piercing the heavy air with his cry of "Morn-ing Pa-per!" which, about an hour before noon, changed to "Morn-ing Pep-per!" which, at about two, changed to "Morn-ing Pip-per;" which, in a couple of hours, changed to "Morn-ing Pop-per!" and so declined with the sun into "Eve-ning Pup-per!"

to the great relief and comfort of this young gentleman's spirits.—*Haunted Man, Chap. 2.*

NEW YORK—The streets of.

The streets and shops are lighted now; and as the eye travels down the long thoroughfare, dotted with bright jets of gas, it is reminded of Oxford Street or Piccadilly. Here and there a flight of broad stone cellar steps appears, and a painted lamp directs you to the Bowling Saloon, or Ten-Pin alley; Ten-Pins being a game of mingled chance and skill, invented when the legislature passed an act forbidding Nine-Pins. At other downward flights of steps are other lamps, marking the whereabouts of oyster cellars—pleasant retreats, say I; not only by reason of their wonderful cookery of oysters, pretty nigh as large as cheese-plates (or for thy dear sake, heartiest of Greek Professors!) but because, of all kinds of eaters of fish, or flesh, or fowl, in these latitudes, the swallowers of oysters alone are not gregarious, but, subduing themselves, as it were, to the nature of what they work in, and copying the coyness of the thing they eat, do sit apart in curtained boxes, and consort by twos, not by two hundreds.

But how quiet the streets are! Are there no itinerant bands, no wind or stringed instruments? No, not one. By day are there no Punches, Fantoccini, Dancing-dogs, Jugglers, Conjurers, Orchestrinas, or even Barrel-organs? No, not one. Yes, I remember one. One barrel-organ and a dancing monkey—sportive by nature, but fast fading into a dull, lumpish monkey of the Utilitarian school. Beyond that, nothing lively; no, not so much as a white mouse in a twirling cage.

Are there no amusements? Yes, there is a lecture-room across the way, from which that glare of light proceeds, and there may be evening service for the ladies thrice a week, or oftener. For the young gentlemen there is the counting-house, the store, the bar-room; the latter, as you may see through these windows, pretty full. Hark! to the clinking sound of hammers breaking lumps of ice, and to the cool gurgling of the pounded bits, as, in the process of mixing, they are poured from glass to glass! No amusements? What are these suckers of cigars and swallowers of strong drinks, whose hats and legs we see in every possible variety of twist, doing, but amusing themselves? What are the fifty newspapers, which those precocious urchins are bawling down the street, and which are kept filed within,—what are they but amusements? Not vapid, waterish amusements, but good strong stuff, dealing in round abuse and blackguard names, pulling off the roofs of private houses, as the Halting Devil did in Spain; pimping and pandering for all degrees of vicious taste, and gorging with coined lies the most voracious maw; imputing to every man in public life the coarsest and the vilest motives; scarifying away from the stabbed and prostrate body-politic every Samaritan of clear conscience and good deeds; and setting on, with yell and whistle, and the clapping of foul hands, the vilest of vermin and worst birds of prey.—No amusements!

Let us go on again, and passing this wilderness of an hotel with stores about its base, like some Continental theatre or the London Opera House shorn of its colonnade, plunge into the

Five Points. But it is needful, first, that we take as our escort these two heads of the police, whom you would know for sharp and well-trained officers if you met them in the Great Desert. So true it is, that certain pursuits, wherever carried on, will stamp men with the same character. These two might have been begotten, born, and bred in Bow Street.

We have seen no beggars in the streets by night or day, but of other kinds of strollers plenty. Poverty, wretchedness, and vice are rife enough where we are going now.

This is the place—these narrow ways diverging to the right and left, and reeking everywhere with dirt and filth. Such lives as are led here bear the same fruits here as elsewhere. The coarse and bloated faces at the doors have counterparts at home and all the wide world over. Debauchery has made the very houses prematurely old. See how the rotten beams are tumbling down, and how the patched and broken windows seem to scowl dimly, like eyes that have been hurt in drunken frays. Many of those pigs live here. Do they ever wonder why their masters walk upright in lieu of going on all fours? and why they talk instead of grunting?

So far nearly every house is a low tavern, and on the bar-room walls are colored prints of Washington, and Queen Victoria of England, and the American Eagle. Among the pigeon-holes that hold the bottles are pieces of plate-glass and colored paper, for there is, in some sort, a taste for decoration, even here. And as seamen frequent these haunts, there are maritime pictures, by the dozen, of partings between sailors and their lady-loves; portraits of William, of the ballad, and his Black-Eyed Susan; of Will Watch, the Bold Smuggler; of Paul Jones, the Pirate, and the like; on which the painted eyes of Queen Victoria, and of Washington to boot, rest in as strange companionship as on most of the scenes that are enacted in their wondering presence.—*American Notes, Chap. 6.*

NIAGARA.

It was a miserable day, chilly and raw, a damp mist falling, and the trees in that northern region quite bare and wintry. Whenever the train halted I listened for the roar, and was constantly straining my eyes in the direction where I knew the Falls must be, from seeing the river rolling on towards them, every moment expecting to behold the spray. Within a few minutes of our stopping, not before, I saw two great white clouds rising up slowly and majestically from the depths of the earth. That was all. At length we alighted, and then for the first time I heard the mighty rush of water, and felt the ground tremble underneath my feet.

The bank is very steep, and was slippery with rain and half-melted ice. I hardly know how I got down, but I was soon at the bottom, and climbing, with two English officers who were crossing and had joined me, over some broken rocks, deafened by the noise, half blinded by the spray, and wet to the skin. We were at the foot of the American Fall. I could see an immense torrent of water tearing headlong down from some great height, but had no idea of shape, or situation, or anything but vague immensity.

When we were seated in the little ferry-boat,

and were crossing the swollen river immediately before both cataracts, I began to feel what it was; but I was in a manner stunned, and unable to comprehend the vastness of the scene. It was not until I came on Table Rock, and looked—Great Heaven, on what a fall of bright, green water!—that it came upon me in its full might and majesty.

Then, when I felt how near to my Creator I was standing, the first effect and the enduring one—instant and lasting—of the tremendous spectacle, was Peace. Peace of mind, tranquillity, calm recollections of the Dead, great thoughts of Eternal Rest and Happiness; nothing of gloom or terror. Niagara was at once stamped upon my heart, an Image of Beauty; to remain there, changeless and indelible, until its pulses cease to beat forever.

Oh, how the strife and trouble of daily life receded from my view, and lessened in the distance, during the ten memorable days we passed on that Enchanted Ground! What voices spoke from out the thundering water; what faces, faded from the earth, looked out upon me from its gleaming depths; what Heavenly promise glistened in those angels' tears, the drops of many hues, that showered around, and twined themselves about the gorgeous arches which the changing rainbows made!

I never stirred in all that time from the Canadian side, whither I had gone at first. I never crossed the river again; for I knew there were people on the other shore, and in such a place it is natural to shun strange company. To wander to and fro all day, and see the cataracts from all points of view; to stand upon the edge of the Great Horseshoe Fall, marking the hurried water gathering strength as it approached the verge, yet seeming, too, to pause before it shot into the gulf below; to gaze from the river's level up at the torrent as it came streaming down; to climb the neighboring heights and watch it through the trees, and see the wreathing water in the rapids hurrying on to take its fearful plunge; to linger in the shadow of the solemn rocks three miles below, watching the river, as, stirred by no visible cause, it heaved and eddied and awoke the echoes, being troubled yet, far down beneath the surface, by its giant leap; to have Niagara before me, lighted by the sun and by the moon, red in the day's decline, and gray as evening slowly fell upon it; to look upon it every day, and wake up in the night and hear its ceaseless voice: this was enough.

I think in every quiet season now, still do those waters roll and leap, and roar and tumble, all day long; still are the rainbows spanning them, a hundred feet below. Still, when the sun is on them, do they shine and glow like molten gold. Still, when the day is gloomy, do they fall like snow, or seem to crumble away like the front of a great chalk-cliff, or roll down the rock like dense white smoke. But always does the mighty stream appear to die as it comes down, and always from its unfathomable grave arises that tremendous ghost of spray and mist which is never laid,—which has haunted this place with the same dread solemnity since Darkness brooded on the deep, and that first flood before the Deluge—Light—came rushing on Creation at the word of God.

American Notes, Chap. 14.

NIGHT.

Night was still heavy in the sky. On open plains, from hill-tops, and from the decks of solitary ships at sea, a distant low-lying line, that promised by-and-bye to change to light, was visible in the dim horizon; but its promise was remote and doubtful, and the moon was striving with the night-clouds busily.

Haunted Man, Chap. 3.

The wide stare stared itself out for one while; the sun went down in a red, green, golden glory; the stars came out in the heavens, and the fire-flies mimicked them in the lower air, as men may feebly imitate the goodness of a better order of beings; the long dusty roads and the interminable plains were in repose—and so deep a hush was on the sea, that it scarcely whispered of the time when it shall give up its dead.

Little Dorrit, Book I., Chap. 1.

An awful survey, in a lonely and remote part of an empty old pile of building, on a winter night, with the loud wind going by upon its journey of mystery—whence, or whither, no man knowing since the world began—and the stars, in unimaginable millions, glittering through it, from eternal space, where the world's bulk is as a grain, and its hoary age is infancy.

Haunted Man, Chap. 1.

It was a fine dry night, and the light of a young moon, which was then just rising, shed around that peace and tranquillity which gives to evening-time its most delicious charm. The lengthened shadows of the trees, softened as if reflected in still water, threw their carpet on the path the travellers pursued, and the light wind stirred yet more softly than before, as though it were soothing Nature in her sleep.

Barnaby Rudge, Chap. 14.

Night, like a giant, fills the church, from pavement to roof, and holds dominion through the silent hours. Pale dawn again comes peeping through the windows; and, giving place to day, sees night withdraw into the vaults, and follows it, and drives it out, and hides among the dead.—*Dombey & Son, Chap. 32.*

There was no wind; there was no passing shadow on the deep shade of the night; there was no noise. The city lay behind him, lighted here and there, and starry worlds were hidden by the masonry of spire and roof that hardly made out any shapes against the sky.

Dombey & Son, Chap. 55.

The wind was blowing drearily. The lamps looked pale, and shook as if they were cold. There was a distant glimmer of something that was not quite darkness, rather than of light, in the sky; and foreboding night was shivering and restless, as the dying are who make a troubled end. Florence remembered how, as a watcher, by a sick bed, she had noted this bleak time, and felt its influence, as if in some hidden natural antipathy to it; and now it was very, very gloomy.—*Dombey & Son, Chap. 43.*

The rich light had faded, the sombre hues of night were falling fast upon the landscape, and a few bright stars were already twinkling

overhead. The birds were all at roost; the daisies on the green had closed their fairy hoods; the honeysuckle twining round the porch exhaled its perfume in a two-fold degree, as though it lost its coyness at that silent time and loved to shed its fragrance on the night; the ivy scarcely stirred its deep green leaves. How tranquil and how beautiful it was!

Barnaby Rudge, Chap. 54.

It was one of those dark nights that hold their breath by the hour together, and than heave a long, low sigh, and hold their breath again.

Tale of Two Cities, Chap. 9.

NIGHT—And Morning.

The night crept on apace, the moon went down, the stars grew pale and dim, and morning, cold as they, slowly approached. Then, from behind a distant hill, the noble sun rose up, driving the mists in phantom shapes before it, and clearing the earth of their ghostly forms till darkness came again.

Old Curiosity Shop, Chap. 43.

NIGHT—A cloudy.

It was a cold, wild night, and the trees shuddered in the wind. The rain had been thick and heavy all day, and with little intermission for many days. None was falling just then, however. The sky had partly cleared, but was very gloomy—even above us, where a few stars were shining. In the north and north-west, where the sun had set three hours before, there was a pale dead light, both beautiful and awful; and into it long sullen lines of cloud waved up, like a sea stricken immovable as it was heaving. Towards London, a lurid glare overhung the whole dark waste; and the contrast between these two lights, and the fancy which the redder light engendered of an unearthly fire, gleaming on all the unseen buildings of the city, and on all the faces of its many thousands of wondering inhabitants, was as solemn as might be.—*Bleak House, Chap. 31.*

NIGHT—The companionship of (Little Nell).

In one of those rambles which had now become her only pleasure or relief from care, light had faded into darkness and evening deepened into night, and still the young creature lingered in the gloom; feeling a companionship in Nature, so serene and still, when noise of tongues and glare of garish lights would have been solitude indeed.

The sisters had gone home, and she was alone. She raised her eyes to the bright stars, looking down so mildly from the wide worlds of air, and, gazing on them, found new stars burst upon her view, and more beyond, and more beyond again, until the whole great expanse sparkled with shining spheres, rising higher and higher in immeasurable space, eternal in their numbers as in their changeless and incorruptible existence. She bent over the calm river, and saw them shining in the same majestic order as when the dove beheld them gleaming through the swollen waters, upon the mountain-tops down far below, and dead mankind a million fathoms deep.

Old Curiosity Shop, Chap. 42.

NIGHT—To the outcast.

It was the dead time of the night, and all was

quiet. Now and then a drowsy watchman's footsteps sounded on the pavement, or the lamp-lighter on his rounds went flashing past, leaving behind a little track of smoke mingled with glowing morsels of his hot red link. He hid himself even from these partakers of his lonely walk, and shrinking in some arch or doorway while they passed, issued forth again when they were gone, and so pursued his solitary way.

To be shelterless and alone in the open country, hearing the wind moan, and watching for day through the whole long, weary night; to listen to the falling rain, and crouch for warmth beneath the lee of some old barn or rick, or in the hollow of a tree, are dismal things—but not so dismal as the wandering up and down where shelter is, and beds and sleepers are by thousands, a houseless, rejected creature. To pace the echoing stones from hour to hour, counting the dull chimes of the clocks; to watch the lights twinkling in chamber windows; to think what happy forgetfulness each house shuts in; that here are children coiled together in their beds, here youth, here age, here poverty, here wealth, all equal in their sleep, and all at rest; to have nothing in common with the slumbering world around, not even sleep—Heaven's gift to all its creatures—and be akin to nothing but despair; to feel, by the wretched contrast with everything on every hand, more utterly alone and cast away than in a trackless desert; this is a kind of suffering on which the rivers of great cities close full many a time, and which the solitude in crowds alone awakens.

Barnaby Rudge, Chap. 18.

NIGHT—A still.

A fine night, and a bright large moon, and multitudes of stars. Mr. Tulkinghorn, in repairing to his cellar, and in opening and shutting those resounding doors, has to cross a little prison-like yard. He looks up casually, thinking what a fine night, what a bright large moon, what multitudes of stars! A quiet night, too.

A very quiet night. When the moon shines very brilliantly, a solitude and stillness seem to proceed from her, that influence even crowded places, full of life. Not only is it a still night on dusty high-roads and on hill-summits, whence a wide expanse of country may be seen in repose, quieter and quieter as it spreads away into a fringe of trees against the sky, with the gray ghost of a bloom upon them; not only is it a still night in gardens and in woods, and on the river where the water meadows are fresh and green, and the stream sparkles on among pleasant islands, murmuring weirs, and whispering rushes; not only does the stillness attend it as it flows where houses cluster thick, where many bridges are reflected in it, where wharves and shipping make it black and awful, where it winds from these disfigurements through marshes whose grim beacons stand like skeletons washed ashore, where it expands through the bolder region of rising grounds, rich in corn-field, wind-mill, and steeple, and where it mingles with the ever-heaving sea; not only is it a still night on the deep, and on the shore where the watcher stands to see the ship with her spread wings cross the path of light that appears to be presented to only him; but even

on this strangers' wilderness of London there is some rest. Its steeples and towers, and its one great dome, grow more ethereal; its smoky house-tops lose their grossness, in the pale effulgence; the noises that arise from the streets are fewer and are softened, and the footsteps on the pavements pass more tranquilly away.

Black House, Chap. 48.

NIGHT—On the Thames.

My face confessing a surprised desire to have some friendly conversation with Waterloo Bridge, and my friend Pea being the most obliging of men, we put about, pulled out of the force of the stream, and in place of going at great speed with the tide, began to strive against it, close in shore again. Every color but black seemed to have departed from the world. The air was black, the water was black, the barges and hulks were black, the piles were black, the buildings were black, the shadows were only a deeper shade of black upon a black ground. Here and there a coal fire, in an iron cresset, blazed upon a wharf; but, one knew that it too had been black a little while ago, and would be black again soon. Uncomfortable rushes of water suggestive of gurgling and drowning, ghostly rattlings of iron chains, dismal clankings of discordant engines, formed the music that accompanied the dip of our oars and their rattling in the rullocks. Even the noises had a black sound to me—as the trumpet sounded red to the blind man.

Down with the Tide. Reprinted Pieces.

NIGHT—At sea.

The light shining on the dreary waste of water, and showing it in all its vast extent of loneliness, prevents a solemn spectacle which even night, veiling it in darkness and uncertainty, does not surpass. The rising of the moon is more in keeping with the solitary ocean, and has an air of melancholy grandeur, which, in its soft and gentle influence, seems to comfort while it saddens. I recollect, when I was a very young child, having a fancy that the reflection of the moon in water was a path to Heaven, trodden by the spirits of good people on their way to God; and this old feeling often came over me again, when I watched it on a tranquil night at sea.—*American Notes. Chap. 16.*

NIGHT—In prison (Barnaby Rudge).

The moon came slowly up in all her gentle glory, and the stars looked out, and through the small compass of the grated window, as through the narrow crevice of one good deed in a murky life of guilt, the face of Heaven shone bright and merciful. He raised his head; gazed upward at the quiet sky, which seemed to smile upon the earth in sadness, as if the night, more thoughtful than the day, looked down in sorrow on the sufferings and evil deeds of men; and felt its peace sink deep into his heart. He, a poor idiot, caged in his narrow cell, was as much lifted up to God, while gazing on the mild light, as the freest and most favored man in all the spacious city; and in his ill-remembered prayer, and in the fragment of the childish hymn with which he sung and crooned himself asleep, there breathed as true a spirit as ever studied homily expressed, or old cathedral arches echoed.

Barnaby Rudge, Chap. 73.

NIGHT—A river at.

The river had an awful look, the buildings on the banks were muffled in black shrouds, and the reflected lights seemed to originate deep in the water, as if the spectres of suicides were holding them to show where they went down. The wild moon and clouds were as restless as an evil conscience in a tumbled bed, and the very shadow of the immensity of London seemed to lie oppressively upon the river.

Uncommercial Traveller, Chap. 13.

NIGHT—Out in a London.

Three o'clock, and half-past three, and they had passed over London Bridge. They had heard the rush of the tide against obstacles; had looked down, awed, through the dark vapor on the river; had seen little spots of lighted water where the bridge lamps were reflected, shining like demon eyes, with a terrible fascination in them for guilt and misery. They had shrunk past homeless people, lying coiled up in nooks. They had run from drunkards. They had started from slinking men, whistling and singing to one another at bye corners, or running away at full speed. Though everywhere the leader and the guide, Little Dorrit, happy for once in her youthful appearance, feigned to cling to and rely upon Maggy. And more than once some voice, from among a knot of brawling or prowling figures in their path, had called out to the rest, to "let the woman and the child go by!"—*Little Dorrit, Book I., Chap. 14.*

NIGHT—In London.

But the streets of London, to be beheld in the very height of their glory, should be seen on a dark, dull, murky winter's night, when there is just enough damp gently stealing down to make the pavement greasy, without cleansing it of any of its impurities; and when the heavy, lazy mist, which hangs over every object, makes the gas-lamps look brighter, and the brilliantly lighted shops more splendid, from the contrast they present to the darkness around. All the people who are at home on such a night as this, seem disposed to make themselves as snug and comfortable as possible; and the passengers in the streets have excellent reason to envy the fortunate individuals who are seated by their own firesides.

Sketches (Scenes), Chap. 2.

NIGHT—The approach and shadows of.

All that prospect, which from the terrace looked so near, has moved solemnly away, and changed—not the first nor the last of beautiful things that look so near and will so change—into a distant phantom. Light mists arise, and the dew falls, and all the sweet scents in the garden are heavy in the air. Now, the woods settle into great masses, as if they were each one profound tree. And now the moon rises, to separate them, and to glimmer here and there in horizontal lines behind their stems, and to make the avenue a pavement of light among high cathedral arches fantastically broken.

Now, the moon is high; and the great house, needing habitation more than ever, is like a body without life. Now, it is even awful, stealing through it, to think of the live people who have slept in the solitary bedrooms; to say nothing of the dead. Now is the time for

shadow, when every corner is a cavern, and every downward step a pit, when the stained glass is reflected in pale and faded hues upon the floors, when anything and everything can be made of the heavy staircase beams excepting their own proper shapes, when the armor has dull lights upon it not easily to be distinguished from stealthy movement, and when barred helmets are frightfully suggestive of heads inside. But, of all the shadows in Chesney Wold, the shadow in the long drawing-room upon my lady's picture is the first to come, the last to be disturbed. At this hour and by this light it changes into threatening hands raised up, and menacing the handsome face with every breath that stirs.—*Bleak House, Chap. 40.*

NIGHT-WALKS—The associations of.

Although I am an old man, night is generally my time for walking. In the summer I often leave home early in the morning, and roam about the fields and lanes all day, or even escape for days or weeks together; but, saving in the country, I seldom go out until after dark, though, Heaven be thanked, I love its light and feel the cheerfulness it sheds upon the earth, as much as any creature living.

I have fallen insensibly into this habit, both because it favors my infirmity, and because it affords me greater opportunity of speculating on the characters and occupations of those who fill the streets. The glare and hurry of broad noon are not adapted to idle pursuits like mine; a glimpse of passing faces caught by the light of a street lamp, or a shop window, is often better for my purpose than their full revelation in the daylight; and, if I must add the truth, night is kinder in this respect than day, which too often destroys an air-built castle at the moment of its completion, without the least ceremony or remorse.

That constant pacing to and fro, that never-ending restlessness, that incessant tread of feet wearing the rough stones smooth and glossy—is it not a wonder how the dwellers in narrow ways can bear to hear it? Think of a sick man, in such a place as St. Martin's Court, listening to the footsteps, and in the midst of pain and weariness, obliged, despite himself (as though it were a task he must perform) to detect the child's step from the man's, the slipshod beggar from the booted exquisite, the lounging from the busy, the dull heel of the sauntering outcast from the quick tread of an expectant pleasure-seeker—think of the hum and noise being always present to his senses, and of the stream of life that will not stop, pouring on, on, on, through all his restless dreams, as if he were condemned to lie, dead, but conscious, in a noisy churchyard, and had no hope of rest for centuries to come!

Then, the crowds for ever passing and repassing on the bridges (on those which are free of toll, at least), where many stop on fine evenings, looking listlessly down upon the water, with some vague idea that by-and-bye it runs between green banks which grow wider and wider, until at last it joins the broad, vast sea—where some halt to rest from heavy loads, and think, as they look over the parapet, that to smoke and lounge away one's life, and lie sleeping in the sun upon a hot tarpaulin, in a dull, slow, sluggish barge, must be happiness unalloyed—and where some, and a very different class, pause with heavier

loads than they, remembering to have heard or read in some old time that drowning was not a hard death, but of all means of suicide the easiest and best.—*Old Curiosity Shop, Chap. 1.*

NIGHT-FANCIES.

What a doleful night! How anxious, how dismal, how long! There was an inhospitable smell in the room, of cold soot and hot dust; and, as I looked up into the corners of the tester over my head, I thought what a number of blue-bottle flies from the butchers', and earwigs from the market, and grubs from the country, must be holding on up there, lying by for next summer. This led me to speculate whether any of them ever tumbled down, and then I fancied that I felt light falls on my face—a disagreeable turn of thought, suggesting other and more objectionable approaches up my back. When I had lain awake a little while, those extraordinary voices with which silence teems, began to make themselves audible. The closet whispered, the fire-place sighed, the little washing-stand ticked, and one guitar-string played occasionally in the chest of drawers. At about the same time, the eyes on the wall acquired a new expression, and in every one of those staring rounds I saw written, DON'T GO HOME.

Whatever night-fancies and night-noises crowded on me, they never warded off this DON'T GO HOME. It plaited itself into whatever I thought of, as a bodily pain would have done. Not long before, I had read in the newspapers, how a gentleman unknown had come to the Hummums in the night, and had gone to bed, and had destroyed himself, and had been found in the morning weltering in blood. It came into my head that he must have occupied this very vault of mine, and I got out of bed to assure myself that there were no red marks about; then opened the door to look out into the passages, and cheer myself with the companionship of a distant light, near which I knew the chamberlain to be dozing. But all this time, why I was not to go home, and what had happened at home, and when I should go home, and whether Provis was safe at home, were questions occupying my mind so busily, that one might have supposed there could be no more room in it for any other theme. Even when I thought of Estella, and how we had parted that day for ever, and when I recalled all the circumstances of our parting, and all her looks and tones, and the action of her fingers while she knitted—even then I was pursuing, here and there and everywhere, the caution, Don't go home. When at last I dozed, in sheer exhaustion of mind and body, it became a vast shadowy verb which I had to conjugate. Imperative mood, present tense: Do not thou go home, let him not go home, let us not go home, do not ye or you go home, let not them go home. Then potentially: I may not and I cannot go home; and I might not, could not, would not, and should not go home; until I felt that I was going distracted, and rolled over on the pillow, and looked at the staring rounds upon the wall again.—*Great Expectations, Chap. 45.*

In the quiet hours of the night, one house shuts in as many incoherent and incongruous fancies as a madman's head.

Martin Chuzzlewit, Chap. 5

NIGHT-THOUGHTS—Of Little Nell.

At that silent hour, when her grandfather was sleeping peacefully in his bed, and every sound was hushed, the child lingered before the dying embers, and thought of her past fortunes as if they had been a dream and she only now awoke. The glare of the sinking flame, reflected in the oaken panels whose carved tops were dimly seen in the dusky roof—the aged walls, where strange shadows came and went with every flickering of the fire—the solemn presence, within, of that decay which falls on senseless things the most enduring in their nature; and without, and round about on every side, of Death—filled her with deep and thoughtful feelings, but with none of terror or alarm. A change had been gradually stealing over her, in the time of her loneliness and sorrow. With failing strength and heightening resolution, there had sprung up a purified and altered mind; there had grown in her bosom blessed thoughts and hopes, which are the portion of few but the weak and drooping. There were none to see the frail, perishable figure, as it glided from the fire and leaned pensively at the open casement; none but the stars to look into the upturned face and read its history. The old church bell rang out the hour with a mournful sound, as if it had grown sad from so much communing with the dead and unheeded warning to the living; the fallen leaves rustled; the grass stirred upon the graves; all else was still and sleeping.

Some of those dreamless sleepers lay close within the shadow of the church—touching the wall, as if they clung to it for comfort and protection. Others had chosen to lie beneath the changing shade of trees; others by the path, that footsteps might come near them; others, among the graves of little children. Some had desired to rest beneath the very ground they had trodden in their daily walks; some, where the setting sun might shine upon their beds; some, where its light would fall upon them when it rose. Perhaps not one of the imprisoned souls had been able quite to separate itself in living thought from its old companion. If any had, it had still felt for it a love like that which captives have been known to bear towards the cell in which they have been long confined, and, even at parting, hung upon its narrow bounds affectionately.

It was long before the child closed the window, and approached her bed. Again something of the same sensation as before—an involuntary chill—a momentary feeling akin to fear—but vanishing directly, and leaving no alarm behind. Again, too, dreams of the little scholar: of the roof opening, and a column of bright faces, rising far away into the sky, as she had seen in some old scriptural picture once, and looking down on her, asleep. It was a sweet and happy dream. The quiet spot outside seemed to remain the same, saving that there was music in the air, and a sound of angels' wings. After a time the sisters came there, hand in hand, and stood among the graves. And then the dream grew dim and faded.

Old Curiosity Shop, Chap. 52.

NIGHT-CAPS.

"People may say what they like," observed Mrs. Nickleby, "but there's a great deal of comfort in a night-cap, as I am sure you would con-

fess, Nicholas, my dear, if you would only have strings to yours, and wear it like a Christian. Instead of sticking it upon the very top of your head like a blue-coat boy. You needn't think it an unmanly or quizzical thing to be particular about your night-cap, for I have often heard your poor dear papa, and the Reverend Mr. What's-his-name, who used to read prayers in that old church with the curious little steeple that the weathercock was blown off the night week before you were born—I have often heard them say, that the young men at college are uncommonly particular about their night-caps, and that the Oxford night-caps are quite celebrated for their strength and goodness; so much so, indeed, that the young men never dream of going to bed without 'em, and I believe it's admitted on all hands that *they* know what's good, and don't coddle themselves."

Nicholas Nickleby, Chap. 37.

NOBILITY—True.

His formal array of words might have at any other time, as it has often had, something ludicrous in it! but at this time it is serious and affecting. His noble earnestness, his fidelity, his gallant shielding of her, his generous conquest of his own wrong and his own pride for her sake, are simply honorable, manly, and true. Nothing less worthy can be seen through the lustre of such qualities in the commonest mechanic, nothing less worthy can be seen in the best-born gentleman. In such a light both aspire alike, both rise alike, both children of the dust shine equal.—*Bleak House, Chap. 58.*

NOBODY—The story of.

If you were ever in the Belgian villages near the field of Waterloo, you will have seen, in some quiet little church, a monument erected by faithful companions in arms to the memory of Colonel A, Major B, Captains C, D, and E, Lieutenants F and G, Ensigns H, I, and J, seven non-commissioned officers, and one hundred and thirty rank and file, who fell in the discharge of their duty on the memorable day. The story of Nobody is the story of the rank and file of the earth. They bear their share of the battle; they have their part in the victory; they fall; they leave no name but in the mass. The march of the proudest of us leads to the dusty way by which they go. O! Let us think of them this year at the Christmas fire, and not forget them when it is burnt out.

Nobody's Story. Reprinted Pieces.

NOSES—In art.

"Why, that depends in a great measure on the pattern," replied Miss La Creevy. "Snubs and Romans are plentiful enough, and there are flats of all sorts and sizes when there's a meeting at Exeter Hall; but perfect aquilines, I am sorry to say, are scarce, and we generally use them for uniforms or public characters."

Nicholas Nickleby, Chap. 5.

NOSE—A mixed or Composite.

"What may you call his nose, now, my dear?" pursued Mrs. Nickleby, wishing to interest Nicholas in the subject to the utmost.

"Call it?" repeated Nicholas.

"Ah!" returned his mother, "what style of nose? What order of architecture, if one may

say so? I am not very learned in noses. Do you call it a Roman or a Grecian?"

"Upon my word, mother," said Nicholas, laughing, "as well as I remember, I should call it a kind of Composite, or mixed nose. But I have no very strong recollection on the subject. If it will afford you any gratification, I'll observe it more closely, and let you know."

Nicholas Nickleby, Chap. 55.

NOSES.

I think the Romans must have aggravated one another very much, with their noses. Perhaps they became the restless people they were, in consequence. Anyhow, Mr. Wopsle's Roman nose so aggravated me, during the recital of my misdemeanors, that I should have liked to pull it until he howled.—*Great Expectations, Chap. 4.*

NURSE—Mrs. Pipchin, the.

This celebrated Mrs. Pipchin was a marvellous ill-favored, ill-conditioned old lady, of a stooping figure, with a mottled face, like bad marble, a hook nose, and a hard gray eye, that looked as if it might have been hammered at on an anvil without sustaining any injury. Forty years at least had elapsed since the Peruvian mines had been the death of Mr. Pipchin; but his relict still wore black bombazine, of such a lustreless, deep, dead, sombre shade, that gas itself couldn't light her up after dark, and her presence was a quencher to any number of candles. She was generally spoken of as "a great manager" of children; and the secret of her management was, to give them everything that they didn't like, and nothing that they did—which was found to sweeten their dispositions very much. She was such a bitter old lady, that one was tempted to believe there had been some mistake in the application of the Peruvian machinery, and that all her waters of gladness and milk of human kindness had been pumped out dry, instead of the mines.

Dombey & Son, Chap. 8.

Mrs. Pipchin hovered behind the victim, with her sable plumage and her hooked beak, like a bird of ill-omen. She was out of breath—for Mr. Dombey, full of great thoughts, had walked fast—and she croaked hoarsely as she waited for the opening of the door.

Dombey & Son, Chap. 11.

NURSES—Their characteristics.

"I needn't beg you," he added, pausing for a moment at the settee before the fire, "to take particular care of this young gentleman, Mrs. —"

"Blockitt, Sir?" suggested the nurse, a simpering piece of faded gentility, who did not presume to state her name as a fact, but merely offered it as a mild suggestion.

The excellent and thoughtful old system, hal-
lowed by long prescription, which has usually
picked out from the rest of mankind the most
dreary and uncomfortable people that could
possibly be laid hold of, to act as instructors of
youth, finger-posts to the virtues, matrons, moni-
tors, attendants on sick-beds, and the like, had
established Mrs. Wickam in very good business
as a nurse, and had led to her serious qualities
being particularly commended by an admiring
and numerous connection.

* * * * *

Mrs. Wickam was a meek woman, of a fair complexion, with her eyebrows always elevated, and her head always drooping; who was always ready to pity herself, or to be pitied, or to pity anybody else; and who had a surprising natural gift of viewing all subjects in an utterly forlorn and pitiable light, and bringing dreadful precedents to bear upon them, and deriving the greatest consolation from the exercise of that talent.

* * * * *

Mrs. Wickam, standing at the foot of the bed, like a disconsolate spectre, most decidedly and forcibly shook her head to negative this position.

"It matters very little!" said Alice, with a faint smile. "Better or worse to-day, is but a day's difference—perhaps not so much."

Mrs. Wickam, as a serious character, expressed her approval with a groan; and having made some cold dabs at the bottom of the bed-clothes, as feeling for the patient's feet and expecting to find them stony, went clinking among the medicine bottles on the table.

* * * * *

Mrs. Wickam having clinked sufficiently among the bottles, now produced the mixture. Mrs. Wickam looked hard at her patient in the act of drinking, screwed her mouth up tight, her eyebrows also, and shook her head, expressing that tortures shouldn't make her say it was a hopeless case. Mrs. Wickam then sprinkled a little cooling-stuff about the room, with the air of a female grave-digger, who was strewing ashes on ashes, dust on dust—for she was a serious character—and withdrew to partake of certain funeral baked meats down-stairs.

Dombey & Son, Chap. 58.

"My goodness gracious me, Miss Floy, you naughty, sinful child, if you don't shut your eyes this minute, I'll call in them hobgoblins that lives in the cockloft to come and eat you up alive!"

Here Miss Nipper made a horrible howling, supposed to issue from a conscientious goblin of the bull species, impatient to discharge the severe duty of his position. Having further composed her young charge by covering her head with the bed-clothes, and making three or four angry dabs at the pillow, she folded her arms, and screwed up her mouth, and sat looking at the fire for the rest of the evening.

Dombey & Son, Chap. 5.

NURSE—A gentle.

Who, slowly recovering from a disorder so severe and dangerous, could be insensible to the unremitting attentions of such a nurse as gentle, tender, earnest Kate? On whom could the sweet soft voice, the light step, the delicate hand, the quiet, cheerful, noiseless discharge of those thousand little offices of kindness and relief which we feel so deeply when we are ill, and forget so lightly when we are well—on whom could they make so deep an impression as on a young heart stored with every pure and true affection that women cherish; almost a stranger to the endearments and devotion of its own sex, save as it learnt them from itself; rendered, by calamity and suffering, keenly susceptible of the sympathy so long unknown and so long sought in vain! What wonder that days became as years in knitting them together!

Nicholas Nickleby, Chap. 55.

NURSE.

A nurse attended her, who might have been the figure-head of a pauper-ship.

Uncommercial Traveller, Chap. 18.

NURSE—Mrs. Squeers as a.

"I remember very well, sir," rejoined Squeers. "Ah! Mrs. Squeers, sir, was as partial to that lad as if he had been her own; the attention, sir, that was bestowed upon that boy in his illness! Dry toast and warm tea offered him every night and morning when he couldn't swallow anything—a candle in his bed-room on the very night he died—the best dictionary sent up for him to lay his head upon. I don't regret it though. It is a pleasant thing to reflect that one did one's duty by him."

Nicholas Nickleby, Chap. 4.

NURSES—Mercenary.

Quiet and solitude were destined to hold uninterrupted rule no longer, beneath the roof that sheltered the child. Next morning, the old man was in a raging fever accompanied with delirium; and sinking under the influence of this disorder he lay for many weeks in imminent peril of his life. There was watching enough now, but it was the watching of strangers who made a greedy trade of it, and who, in the intervals of their attendance upon the sick man, huddled together with a ghastly good-fellowship, and ate and drank and made merry; for disease and death were their ordinary household gods.

Old Curiosity Shop, Chap. 11.

NURSE—Sairey Gamp as a.

"Why, highty tighty, sir!" cried Mrs. Gamp, "is these your manners? You want a pitcher of cold water throw'd over you to bring you round; that's my belief; and if you was under Betsy Prig you'd have it, too, I do assure you, Mr. Chuffey. Spanish Flies is the only thing to draw this nonsense out of you; and if anybody wanted to do you a kindness, they'd clap a blister of 'em on your head; and put a mustard poultice on your back. Who's dead, indeed! It wouldn't be no grievous loss if some one was, I think!"

"He's quiet now, Mrs. Gamp," said Merry. "Don't disturb him."

"Oh, bother the old wictim, Mrs. Chuzzlewit," replied that zealous lady. "I ain't no patience with him. You give him his own way too much by half. A worritin' wexagious creature!"

No doubt with the view of carrying out the precepts she enforced, and "bothering the old wictim" in practice as well as in theory, Mrs. Gamp took him by the collar of his coat, and gave him some dozen or two of hearty shakes backward and forward in his chair; that exercise being considered by the disciples of the Prig school of nursing (who are very numerous among professional ladies) as exceedingly conducive to repose, and highly beneficial to the performance of the nervous functions. Its effect in this instance was to render the patient so giddy and addle headed that he could say nothing more; which Mrs. Gamp regarded as the triumph of her art.

"There!" she said, loosening the old man's cravat, in consequence of his being rather black in the face, after this scientific treatment.

"Now, I hope, you're easy in your mind. If you should turn at all faint, we can soon revive you, sir, I promise you. Bite a person's thumbs, or turn their fingers the wrong way," said Mrs. Gamp, smiling with the consciousness of at once imparting pleasure and instruction to her auditors, "and they comes to, wonderful, Lord bless you!"

As this excellent woman had been formally entrusted with the care of Mr. Chuffey on a previous occasion, neither Mrs. Jonas nor anybody else had the resolution to interfere directly with her mode of treatment: though all present (Tom Pinch and his sister especially) appeared to be disposed to differ from her views. For such is the rash boldness of the uninitiated, that they will frequently set up some monstrous abstract principle, such as humanity, or tenderness, or the like idle folly, in obstinate defiance of all precedent and usage; and will even venture to maintain the same against the persons who have made the precedents and established the usage, and who must therefore be the best and most impartial judges of the subject.

Martin Chuzzlewit, Chap. 46.

He was so wasted, that it seemed as if his bones would rattle when they moved him. His cheeks were sunken, and his eyes unnaturally large. He lay back in the easy-chair like one more dead than living; and rolled his languid eyes towards the door when Mrs. Gamp appeared, as painfully as if their weight alone were burdensome to move.

"And how are we by this time?" Mrs. Gamp observed. "We looks charming."

"We looks a deal charmin'ger than we are, then," returned Mrs. Prig, a little chafed in her temper. "We got out of bed back'aris, I think, for we're as cross as two sticks. I never see sich a man. He wouldn't have been washed, if he'd had his own way."

"She put the soap in my mouth," said the unfortunate patient, feebly.

"Couldn't you keep it shut, then?" retorted Mrs. Prig. "Who do you think's to wash one feater, and miss another, and wear one's eyes out with all manner of fine-work of that description, for half-a-crown a day! If you wants to be tittivated, you must pay accordin'."

"Oh, dear me!" cried the patient, "oh dear, dear!"

"There!" said Mrs. Prig, "that's the way he's been a conducting of himself, Sarah, ever since I got him out of bed, if you'll believe it."

"Instead of being grateful," Mrs. Gamp observed, "for all our little ways. Oh, fie for shame, sir, fie for shame!"

Here Mrs. Prig seized the patient by the chin, and began to rasp his unhappy head with a hair-brush.

"I suppose you don't like that, neither!" she observed, stopping to look at him.

It was just possible that he didn't, for the brush was a specimen of the hardest kind of instrument producible by modern art; and his very eye-lids were red with the friction. Mrs. Prig was gratified to observe the correctness of her supposition, and said triumphantly, "she know'd as much."

When his hair was smoothed down comfortably into his eyes, Mrs. Prig and Mrs. Gamp put on his neckerchief; adjusting his shirt-collar

with great nicety, so that the starched points should also invade those organs, and afflict them with an artificial ophthalmia. His waistcoat and coat were next arranged; and as every button was wrenched into a wrong button-hole, and the order of his boots was reversed, he presented on the whole rather a melancholy appearance.

Martin Chuzzlewit, Chap. 29.

NURSES—Children and.

If we all knew our own minds (in a more enlarged sense than the popular acceptation of that phrase), I suspect we should find our nurses responsible for most of the dark corners we are forced to go back to against our wills.

Uncommercial Traveller, Chap. 15.

NURSE AND CHILD.

Charley is accordingly introduced, and, under a heavy fire of eyes, sits down to her basin and a Druidical ruin of bread-and-butter. In the active superintendence of this young person, Judy Smallweed appears to attain a perfectly geological age, and to date from the remotest periods.—*Bleak House, Chap. 21.*

NURSERY—Child in a.

The purblind day was feebly struggling with the fog, when I opened my eyes to encounter those of a dirty-faced little spectre fixed upon me. Peepy had scaled his crib, and crept down in his bed-gown and cap, and was so cold that his teeth were chattering as if he had cut them all.—*Bleak House, Chap. 4.*

NURSERY—Miss Tox in the.

At the little ceremonies of the bath and toilette, she assisted with enthusiasm. The administration of infantine doses of physic awakened all the active sympathy of her character; and being on one occasion secreted in a cupboard (whither she had fled in modesty), when Mr. Dombey was introduced into the nursery by his sister, to behold his son, in the course of preparation for bed, taking a short walk uphill over Richards's gown, in a short and airy linen jacket, Miss Tox was so transported beyond the ignorant present as to be unable to refrain from crying out, "Is he not beautiful, Mr. Dombey! Is he not a Cupid, Sir!" and then almost sinking behind the closet door with confusion and blushes.—*Dombey & Son, Chap. 5.*



OATH—Of Mr. Peggotty.

The only subject, she informed me, on which he ever showed a violent temper or swore an oath, was this generosity of his; and if it were ever referred to, by any one of them, he struck the table a heavy blow with his right hand (had split it on one such occasion), and swore a dreadful oath that he would be "Gormed" if he didn't cut and run for good, if it was ever mentioned again. It appeared, in answer to my inquiries, that nobody had the least idea of the etymology of this terrible verb

passive to be gormed; but that they all regarded it as constituting a most solemn imprecation.—*David Copperfield, Chap. 3.*

OBSTRUCTIONS—In life and travel.

When a man is in a violent hurry to get on, and has a specific object in view, the attainment of which depends on the completion of his journey, the difficulties which interpose themselves in his way appear not only to be innumerable, but to have been called into existence especially for the occasion. The remark is by no means a new one, and Mr. Gabriel Parsons had practical and painful experience of its justice in the course of his drive. There are three classes of animated objects which prevent your driving with any degree of comfort or celerity through streets which are but little frequented—they are pigs, children, and old women.

Tales, Chap. 10.

OCCUPATIONS—Humanising.

For myself, I know no station in which, the occupation of to-day cheerfully done, and the occupation of to-morrow cheerfully looked to, any one of these pursuits is not most humanizing and laudable. I know no station which is rendered more endurable to the person in it or more safe to the person out of it, by having ignorance for its associate. I know no station which has a right to monopolize the means of mutual instruction, improvement, and rational entertainment, or which has ever continued to be a station very long, after seeking to do so.—*American Notes, Chap. 4.*

OFFICE—A lawyer's by candle light.

As I stood idle by Mr. Jaggers's fire, its rising and falling flame made the two casts on the shelf look as if they were playing a diabolical game at bo-peep with me; while the pair of coarse fat office candles that dimly lighted Mr. Jaggers as he wrote in a corner, were decorated with dirty winding-sheets, as if in remembrance of a host of hanged clients.

Great Expectations, Chap. 48.

OFFICE—A smeary.

They walked in. And a mighty yellow jaundiced little office Mr. Fips had of it; with a great, black, sprawling splash upon the floor in one corner, as if some old clerk had cut his throat there years ago, and had let out ink instead of blood.—*Martin Chuzzlewit, Chap. 39.*

OFFICE—An intelligence.

The office looked just the same as when he had left it last, and, indeed, with one or two exceptions, there seemed to be the very same placards in the window that he had seen before. There were the same unimpeachable masters and mistresses in want of virtuous servants, and the same virtuous servants in want of unimpeachable masters and mistresses, and the same magnificent estates for the investment of capital, and the same enormous quantities of capital to be invested in estates, and, in short, the same opportunities of all sorts for people who wanted to make their fortunes. And a most extraordinary proof it was of the national prosperity, that people had not been found to avail themselves of such advantages long ago.

Nicholas Nickleby, Chap. 35.

OFFICE—A business.

Such vapid and flat daylight as filtered through the ground-glass windows and skylights, leaving a black sediment upon the panes, showed the books and papers, and the figures bending over them, enveloped in a studious gloom, and as much abstracted in appearance from the world without, as if they were assembled at the bottom of the sea; while a mouldy little strong room in the obscure perspective, where a shady lamp was always burning, might have represented the cavern of some ocean-monster, looking on with a red eye at these mysteries of the deep.—*Dombey & Son, Chap. 13.*

OFFICE—The Circumlocution.

The Circumlocution Office was (as everybody knows without being told) the most important Department under government. No public business of any kind could possibly be done at any time, without the acquiescence of the Circumlocution Office. Its finger was in the largest public pie, and in the smallest public tart. It was equally impossible to do the plainest right and to undo the plainest wrong, without the express authority of the Circumlocution Office. If another Gunpowder Plot had been discovered half an hour before the lighting of the match, nobody would have been justified in saving the Parliament until there had been half a score of boards, half a bushel of minutes, several sacks of official memoranda, and a family vault full of ungrammatical correspondence on the part of the Circumlocution Office.

This glorious establishment had been early in the field, when the one sublime principle involving the difficult art of governing a country, was first distinctly revealed to statesmen. It had been foremost to study that bright revelation, and to carry its shining influence through the whole of the official proceedings. Whatever was required to be done, the Circumlocution Office was beforehand with all the public Departments in the art of perceiving—HOW NOT TO DO IT.

Through this delicate perception, through the tact with which it invariably seized it, and through the genius with which it always acted on it, the Circumlocution Office had risen to overtop all the public departments; and the public condition had risen to be—what it was.

* * * * *

Numbers of people were lost in the Circumlocution Office. Unfortunates with wrongs, or with projects for the general welfare (and they had better have had wrongs at first, than have taken that bitter English recipe for certainly getting them), who, in slow lapse of time and agony had passed safely through other public departments; who, according to rule, had been bullied in this, over-reached by that, and evaded by the other; got referred at last to the Circumlocution Office, and never reappeared in the light of day. Boards sat upon them, secretaries minuted upon them, commissioners gabbled about them, clerks registered, entered, checked, and ticked them off, and they melted away. In short, all the business of the country went through the Circumlocution Office, except the business that never came out of it; and its name was Legion.

Little Dorrit, Book I., Chap. 10.

OFFICE—An Official's defence of the Circumlocution.

"No, but really! Our place is," said the easy Young Barnacle, "the most inoffensive place possible. You'll say we are a Humbug. I won't say we are not; but all that sort of thing is intended to be, and must be. Don't you see?"

"I do not," said Clennam.

"You don't regard it from the right point of view. It is the point of view that is the essential thing. Regard our place from the point of view that we only ask you to leave us alone, and we are as capital a Department as you'll find anywhere."

"Is your place there to be left alone?" asked Clennam.

"You exactly hit it," returned Ferdinand. "It is there with the express intention that everything shall be left alone. That is what it means. That is what it's for. No doubt there's a certain form to be kept up that it's for something else, but its only a form. Why, good Heaven, we are nothing but forms! Think what a lot of our forms you have gone through. And you have never got any nearer to an end?"

"Never," said Clennam.

"Look at it from the right point of view, and there you have us official and effectual. It's like a limited game of cricket. A field of outsiders are always going in to bowl at the Public Service, and we block the balls."

Clennam asked what became of the bowlers? The airy young Barnacle replied that they grew tired, got dead beat, got lamed, got their backs broken, died off, gave it up, went in for other games.

"And this occasions me to congratulate myself again," he pursued, "on the circumstance that our place has had nothing to do with your temporary retirement. It very easily might have had a hand in it; because it is undeniable that we are sometimes a most unlucky place in our effects upon people who will not leave us alone."—*Little Dorrit, Book II., Chap. 28.*

OFFICE—The Circumlocution.

The waiting-rooms of that Department soon began to be familiar with his presence, and he was generally ushered into them by its janitors much as a pickpocket might be shown into a police-office; the principal difference being that the object of the latter class of public business is to keep the pickpocket, while the Circumlocution object was to get rid of Clennam. However, he was resolved to stick to the Great Department; and so the work of form-filling, corresponding, minuting, memorandum-making, signing, counter-signing, counter-counter-signing backwards and forwards, and referring sideways, crosswise, and zigzag, recommenced.

Here arises a feature of the Circumlocution Office, not previously mentioned in the present record. When that admirable Department got into trouble, and was, by some infuriated Member of Parliament, whom the smaller Barnacles almost suspected of laboring under diabolic possession, attacked, on the merits of no individual case, but as an Institution wholly abominable and Bedlamite; then the noble or right honorable Barnacle who represented it in the House, would smite that Member and cleave him asunder, with a statement of the quantity

of business (for the prevention of business) done by the Circumlocution Office. Then would that noble or right honorable Barnacle hold in his hand a paper containing a few figures, to which, with the permission of the house, he would entreat its attention. Then would the inferior Barnacles exclaim, obeying orders, "Hear, Hear, Hear!" and "Read!" Then would the noble or right honorable Barnacle perceive, sir, from this little document, which he thought might carry conviction even to the perversest mind (Derisive laughter and cheering from the Barnacle fry), that within the short compass of the last financial half-year, this much-maligned Department (Cheers) had written and received fifteen thousand letters (Loud cheers), twenty-four thousand minutes (Louder cheers), and thirty-two thousand five hundred and seventeen memoranda (Vehement cheering). Nay, an ingenious gentleman connected with the Department, and himself a valuable public servant, had done him the favor to make a curious calculation of the amount of stationery consumed in it during the same period. It formed a part of this same short document; and he derived from it the remarkable fact, that the sheets of foolscap paper it had devoted to the public service would pave the footways on both sides of Oxford Street from end to end, and leave nearly a quarter of a mile to spare for the park (Immense cheering and laughter): while of tape—red tape—it had used enough to stretch, in graceful festoons, from Hyde Park Corner to the General Post-Office. Then, amidst a burst of official exultation, would the noble or right honorable Barnacle sit down, leaving the mutilated fragments of the Member on the field. No one, after that exemplary demolition of him, would have the hardihood to hint that the more the Circumlocution Office did, the less was done, and that the greatest blessing it could confer on an unhappy public would be to do nothing.

Little Dorrit, Book II., Chap. 8.

OFFICE—The trials of the Circumlocution.

Mr. Meagles went through the narrative; the established narrative, which has become tiresome; the matter-of-course narrative which we all knew by heart. How, after interminable attendance and correspondence, after infinite impertinences, ignorances, and insults, my lords made Minute, number three thousand four hundred and seventy-two, allowing the culprit to make certain trials of his invention at his own expense. How the trials were made in the presence of a board of six, of whom two ancient members were too blind to see it, two other ancient members were too deaf to hear it, one other ancient member was too lame to get near it, and the final ancient member was too pig-headed to look at it. How there were more years; more impertinences, ignorances, and insults. How my lords then made a Minute, number five thousand one hundred and three, whereby they resigned the business to the Circumlocution Office. How the Circumlocution Office, in course of time, took up the business as if it were a bran new thing of yesterday, which had never been heard of before; muddled the business, addled the business, tossed the business in a wet blanket. How the impertinences, ignorances, and insults went through the multiplication table. How

there was a reference of the invention to three Barnacles and a Stiltstalking, who knew nothing about it; into whose heads nothing could be hammered about it; who got bored about it, and reported physical impossibilities about it. How the Circumlocution Office, in a Minute, number eight thousand seven hundred and forty, "saw no reason to reverse the decision at which my lords had arrived." How the Circumlocution Office, being reminded that my lords had arrived at no decision, shelved the business. How there had been a final interview with the head of the Circumlocution Office that very morning, and how the Brazen Head had spoken, and had been, upon the whole, and under all the circumstances, and looking at it from the various points of view, of opinion that one of two courses was to be pursued in respect of the business: that was to say, either to leave it alone for evermore, or to begin it all over again.

* * * * *

If that airy young Barnacle had been there, he would have frankly told them perhaps that the Circumlocution Office had achieved its functions. That what the Barnacles had to do, was to stick on to the national ship as long as they could. That to trim the ship, lighten the ship, clean the ship, would be to knock them off; that they could but be knocked off once; and that if the ship went down with them yet sticking to it, that was the ship's look out, and not theirs.—*Little Dorrit, Book I., Chap. 10.*

OFFICE—Aspirants for (the Barnacles).

And there too was a sprinkling of less distinguished Parliamentary Barnacles, who had not as yet got anything snug, and were going through their probation to prove their worthiness. These Barnacles perched upon staircases and hid in passages, waiting their orders to make houses or not to make houses; and they did all their hearing, and ohing, and cheering, and barking, under directions from the heads of the family; and they put dummy motions on the paper in the way of other men's motions, and they stalled disagreeable subjects off until late in the night, and late in the session, and then, with virtuous patriotism, cried out that it was too late: and they went down into the country, whenever they were sent, and swore that Lord Decimus had revived trade from a swoon and commerce from a fit, and had doubled the harvest of corn, quadrupled the harvest of hay, and prevented no end of gold flying out of the Bank. Also these Barnacles were dealt, by the heads of the family, like so many cards below the court-cards, to public meetings and dinners; where they bore testimony to all sorts of services on the part of their noble and honorable relatives, and buttered the Barnacles on all sorts of toasts. And they stood, under similar orders, at all sorts of elections; and they turned out of their own seats, on the shortest notice and the most unreasonable terms, to let in other men; and they fetched and carried, and toadied and jobbed, and corrupted, and ate heaps of dirt, and were indefatigable in the public service. And there was not a list in all the Circumlocution Office, of places that might fall vacant anywhere within half a century, from a lord of the Treasury to a Chinese consul, and up again to a governor-general of India, but,

as applicants for such places, the names of some or of every one of these hungry and adhesive Barnacles were down.

Little Dorrit, Book I., Chap. 34.

OFFICE-HOLDERS—The Barnacles.

To have got the whole Barnacle family together would have been impossible, for two reasons. Firstly, because no building could have held all the members and connections of that illustrious house. Secondly, because wherever there was a square yard of ground in British occupation, under the sun or moon, with a public post upon it, sticking to that post was a Barnacle. No intrepid navigator could plant a flagstaff upon any spot of earth, and take possession of it in the British name, but to that spot of earth, so soon as the discovery was known, the Circumlocution Office sent out a Barnacle and a despatch-box. Thus the Barnacles were all over the world, in every direction—despatch-boxing the compass.

Little Dorrit, Book I., Chap. 34.

OFFICIAL—(Alderman Cute).

Seen the Alderman? Oh, dear! Who could ever help seeing the Alderman? He was so considerate, so affable, he bore so much in mind the natural desire of folks to see him, that if he had a fault, it was the being constantly On View. And wherever the great people were, there, to be sure, attracted by the kindred sympathy between great souls, was Cute.—*Chimes, 3d Quarter.*

OFFICIAL—The village.

His income is small, certainly, as the rusty black coat and threadbare velvet collar demonstrate; but then he lives free of house-rent, has a limited allowance of coals and candles, and an almost unlimited allowance of authority in his petty kingdom. He is a tall, thin, bony man; always wears shoes and black cotton stockings with his surtout; and eyes you, as you pass his parlor window, as if he wished you were a pauper, just to give you a specimen of his power. He is an admirable specimen of a small tyrant: morose, brutish, and ill-tempered; bullying to his inferiors, cringing to his superiors, and jealous of the influence and authority of the beadle.

Sketches (Scenes), Chap. 1.

OFFICIALS—Village (The parish beadle).

The parish beadle is one of the most, perhaps the most, important member of the local administration. He is not so well off as the churchwardens, certainly, nor is he so learned as the vestry-clerk, nor does he order things quite so much his own way as either of them. But his power is very great, notwithstanding; and the dignity of his office is never impaired by the absence of efforts on his part to maintain it. The beadle of our parish is a splendid fellow. It is quite delightful to hear him, as he explains the state of the existing poor-laws to the deaf old women in the board-room passage on business nights; and to hear what he said to the senior churchwarden.

* * * * *

See him again on Sunday in his state-coat and cocked-hat, with a large-headed staff for show in his left hand, and a small cane for use in his right. How pompously he marshals the children

into their places! and how demurely the little urchins look at him askance as he surveys them when they are all seated, with a glare of the eye peculiar to beadles! The churchwardens and overseers being duly installed in their curtained pews, he seats himself on a mahogany bracket, erected expressly for him at the top of the aisle, and divides his attention between his prayer-book and the boys. Suddenly, just at the commencement of the communion service, when the whole congregation is hushed into a profound silence, broken only by the voice of the officiating clergyman, a penny is heard to ring on the stone floor of the aisle with astounding clearness. Observe the generalship of the beadle. His involuntary look of horror is instantly changed into one of perfect indifference, as if he were the only person present who had not heard the noise. The artifice succeeds. After putting forth his right leg now and then, as a feeler, the victim who dropped the money ventures to make one or two distinct dives after it; and the beadle, gliding softly round, salutes his little round head, when it again appears above the seat, with divers double knocks, administered with the cane before noticed, to the intense delight of three young men in an adjacent pew, who cough violently at intervals until the conclusion of the sermon.

Sketches (Scenes), Chap. 1.

OFFICIALS—The nursery of.

Such a nursery of statesmen had the Department become, in virtue of a long career of this nature, that several solemn lords had attained the reputation of being quite unearthly prodigies of business, solely from having practised How not to do it, at the head of the Circumlocution Office. As to the minor priests and acolytes of that temple, the result of all this was that they stood divided into two classes, and, down to the junior messenger, either believed in the Circumlocution Office as a heaven-born institution, that had an absolute right to do whatever it liked; or took refuge in total infidelity, and considered it a flagrant nuisance.

The Barnacle family had for some time helped to administer the Circumlocution Office. The Tite Barnacle Branch, indeed, considered themselves in a general way as having vested rights in that direction, and took it ill if any other family had much to say to it. The Barnacles were a very high family, and a very large family. They were dispersed all over the public offices, and held all sorts of public places. Either the nation was under a load of obligation to the Barnacles, or the Barnacles were under a load of obligation to the nation. It was not quite unanimously settled which; the Barnacles having their opinion, the nation theirs.

Little Dorrit, Book I., Chap. 10.

OFFICIAL—Barnacle at home.

Mr. Barnacle would see him. Would he walk up-stairs? He would, and he did; and in the drawing-room, with his leg on a rest, he found Mr. Barnacle himself, the express image and presentment of How not to do it.

Mr. Barnacle dated from a better time, when the country was not so parsimonious, and the Circumlocution Office was not so badgered. He wound and wound folds of white cravat round his neck, as he wound and wound folds of tape

and paper round the neck of the country. His wristbands and collar were oppressive, his voice and manner were oppressive. He had a large watch-chain and bunch of seals, a coat buttoned up to inconvenience, a waistcoat buttoned up to inconvenience, an unwrinkled pair of trousers, a stiff pair of boots. He was altogether splendid, massive, overpowering, and impracticable. He seemed to have been sitting for his portrait to Sir Thomas Lawrence all the days of his life.

"Mr. Clennam?" said Mr. Barnacle. "Be seated."

Mr. Clennam became seated.

"You have called on me, I believe," said Mr. Barnacle, "at the Circumlocution—" giving it the air of a word of about five and twenty syllables, "Office."

"I have taken that liberty."

Mr. Barnacle solemnly bent his head as who should say "I do not deny that it is a liberty; proceed to take another liberty, and let me know your business."

Mr. Barnacle tapped his fingers on the table, and, as if he were now sitting for his portrait to a new and strange artist, appeared to say to his visitor, "If you will be good enough to take me with my present lofty expression, I shall feel obliged."—*Little Dorrit, Book I., Chap. 10.*

OFFICIAL—Barnacle, the public.

For Mr. Tite Barnacle, Mr. Arthur Clennam made his fifth enquiry one day at the Circumlocution Office; having on previous occasions awaited that gentleman successively in a hall, a glass case, a waiting-room, and a fire-proof passage where the Department seemed to keep its wind. On this occasion Mr. Barnacle was not engaged, as he had been before, with the noble prodigy at the head of the Department; but was absent. Barnacle Junior, however, was announced as a lesser star, yet visible above the office horizon.

With Barnacle Junior he signified his desire to confer; and found that young gentleman singeing the calves of his legs at the parental fire, and supporting his spine against the mantel-shelf. It was a comfortable room, handsomely furnished in the higher official manner; and presenting stately suggestions of the absent Barnacle, in the thick carpet, the leather-covered desk to sit at, the leather-covered desk to stand at, the formidable easy-chair and hearth-rug, the interposed screen, the torn-up papers, the despatch-boxes with little labels sticking out of them, like medicine bottles or dead game, the pervading smell of leather and mahogany, and a general bamboozling air of How not to do it.

The present Barnacle, holding Mr. Clennam's card in his hand, had a youthful aspect, and the fluffiest little whisker, perhaps, that ever was seen. Such a downy tip was on his callow chin, that he seemed half-fledged, like a young bird; and a compassionate observer might have urged, that if he had not singed the calves of his legs, he would have died of cold. He had a superior eye-glass dangling round his neck, but unfortunately had such flat orbits to his eyes, and such limp little eyelids, that it wouldn't stick in when he put it up, but kept tumbling out against his waistcoat buttons with a click that discomposed him very much.

Little Dorrit, Book I., Chap. 10.

OLD AGE.

* * * a horse so old that his birthday was lost in the mists of antiquity.

Cricket on the Hearth, Chap. 1.

OLD AGE—The vanity of (The grave-diggers).

"I have been thinking, Davy," replied the sexton, "that she," he pointed to the grave, "must have been a deal older than you or me."

"Seventy-nine," answered the old man with a shake of the head, "I tell you that I saw it."

"Saw it?" replied the sexton; "aye, but, Davy, women don't always tell the truth about their age."

"That's true, indeed," said the other old man, with a sudden sparkle in his eye. "She might have been older."

"I am sure she must have been. Why, only think how old she looked. You and I seemed but boys to her."

"She did look old," rejoined David. "You're right. She did look old."

"Call to mind how old she looked for many a long, long year, and say if she could be but seventy-nine at last—only our age," said the sexton.

"Five year older at the very least!" cried the other.

"Five!" retorted the sexton. "Ten. Good eighty-nine. I call to mind the time her daughter died. She was eighty-nine if she was a day, and tries to pass upon us now for ten year younger. Oh! human vanity."

The other old man was not behindhand with some moral reflections on this fruitful theme, and both adduced a mass of evidence, of such weight as to render it doubtful—not whether the deceased was of the age suggested, but whether she had not almost reached the patriarchal term of a hundred. When they had settled this question to their mutual satisfaction, the sexton, with his friend's assistance, rose to go.

"It's chilly, sitting here, and I must be careful—till the summer," he said, as he prepared to limp away.

"What?" asked old David.

"He's very deaf, poor fellow!" cried the sexton. "Good-bye!"

"Ah!" said old David, looking after him.

"He's falling very fast. He ages every day."

And so they parted; each persuaded that the other had less life in him than himself; and both greatly consoled and comforted by the little fiction that they had agreed upon, respecting Becky Morgan, whose decease was no longer a precedent of uncomfortable application, and would be no business of theirs for half a score of years to come.

Old Curiosity Shop, Chap. 54.

OLD BOYS.

If we had to make a classification of society, there are a particular kind of men whom we should immediately set down under the head of "Old Boys;" and a column of most extensive dimensions the old boys would require. To what precise causes the rapid advance of old boy population is to be traced, we are unable to determine. It would be an interesting and curious speculation, but, as we have not sufficient space to devote to it here, we simply state the

fact that the numbers of the old boys have been gradually augmenting within the last few years, and that they are at this moment alarmingly on the increase.

Upon a general review of the subject, and without considering it minutely in detail, we should be disposed to subdivide the old boys into two distinct classes—the gay old boys, and the steady old boys. The gay old boys are paunchy old men in the disguise of young ones, who frequent the Quadrant and Regent Street in the daytime; the theatres (especially theatres under lady management) at night; and who assume all the foppishness and levity of boys, without the excuse of youth or inexperience. The steady old boys are certain stout old gentlemen of clean appearance, who are always to be seen in the same taverns, at the same hours every evening, smoking and drinking in the same company.

There was once a fine collection of old boys to be seen round the circular table at Offley's every night, between the hours of half-past eight and half-past eleven. We have lost sight of them for some time. There were, and may be still, for aught we know, two splendid specimens in full blossom at the Rainbow Tavern in Fleet Street, who always used to sit in the box nearest the fire-place, and smoked long cherry-stick pipes which went under the table, with the bowls resting on the floor. Grand old boys they were—fat, red-faced, white-headed old fellows—always there—one on one side the table, and the other opposite—puffing and drinking away in great state. Everybody knew them, and it was supposed by some people that they were both immortal.

Mr. John Dounce was an old boy of the latter class (we don't mean immortal, but steady), a retired glove and braces maker, a widower, resident with three daughters—all grown up, and all unmarried—in Cursitor Street, Chancery Lane. He was a short, round, large-faced, tubbish sort of a man, with a broad-brimmed hat, and a square coat; and had that grave, but confident, kind of roll, peculiar to old boys in general. Regular as clock-work—breakfast at nine—dress and tittivate a little—down to the Sir Somebody's Head—glass of ale and the paper—come back again, and take daughters out for a walk—dinner at three—glass of grog and pipe—nap—tea—little walk—Sir Somebody's Head again—capital house—delightful evenings.

John Dounce, having lost his old friends, alienated his relations, and rendered himself ridiculous to everybody, made offers successively to a schoolmistress, a landlady, a feminine tobacconist, and a housekeeper; and, being directly rejected by each and every of them, was accepted by his cook, with whom he now lives, a henpecked husband, a melancholy monument of antiquated misery, and a living warning to all uxorious old boys.

Sketches (Characters), Chap. 7.

OLD CLOTHES—The depositories of.

Through every alteration and every change, Monmouth Street has still remained the burial-place of the fashions; and such, to judge from all present appearances, it will remain until there are no more fashions to bury.

We love to walk among these extensive groves

of the illustrious dead, and to indulge in the speculations to which they give rise; now fitting a deceased coat, then a dead pair of trousers, and anon the mortal remains of a gaudy waistcoat, upon some being of our own conjuring up, and endeavoring from the shape and fashion of the garment itself, to bring its former owner before our mind's eye. We have gone on speculating in this way, until whole rows of coats have started from their pegs, and buttoned up, of their own accord, round the waists of imaginary wearers; lines of trousers have jumped down to meet them; waistcoats have almost burst with anxiety to put themselves on; and half an acre of shoes have suddenly found feet to fit them, and gone stumping down the street with a noise which has fairly awakened us from our pleasant reverie, and driven us slowly away, with a bewildered stare, an object of astonishment to the good people of Monmouth Street, and of no slight suspicion to the policeman at the opposite street corner.

We were occupied in this manner the other day, endeavoring to fit a pair of lace-up half-boots on an ideal personage, for whom, to say the truth, they were full a couple of sizes too small, when our eyes happened to alight on a few suits of clothes ranged outside a shop-window, which it immediately struck us, must at different periods have all belonged to, and been worn by, the same individual, and had now, by one of those strange conjunctions of circumstances which will occur sometimes, come to be exposed together for sale in the same shop. The idea seemed a fantastic one, and we looked at the clothes again, with a firm determination not to be easily led away. No, we were right; the more we looked the more we were convinced of the accuracy of our previous impression. There was the man's whole life written as legibly on those clothes, as if we had his autobiography engrossed on parchment before us.

Sketches (Scenes), Chap. 6.

OLD CLOTHES—Dealers in.

We have always entertained a particular attachment towards Monmouth Street, as the only true and real emporium for second-hand wearing apparel. Monmouth Street is venerable from its antiquity, and respectable from its usefulness. Holywell Street we despise; the red-headed and red-whiskered Jews who forcibly haul you into their squalid houses, and thrust you into a suit of clothes, whether you will or not, we detest.

The inhabitants of Monmouth Street are a distinct class; a peaceable and retiring race, who immure themselves for the most part in deep cellars, or small back parlors, and who seldom come forth into the world, except in the dusk and coolness of the evening, when they may be seen seated in chairs on the pavement, smoking their pipes, or watching the gambols of their engaging children as they revel in the gutter, a happy troop of infantine scavengers. Their countenances bear a thoughtful and a dirty cast, certain indications of their love of traffic; and their habitations are distinguished by that disregard of outward appearance, and neglect of personal comfort, so common among people who are constantly immersed in profound speculations, and deeply engaged in sedentary pursuits.—*Sketches (Scenes), Chap. 6.*

OLD COUPLE—The.

They are grandfather and grandmother to a dozen grown people, and have great-grandchildren besides; their bodies are bent, their hair is gray, their step tottering and infirm. Is this the lightsome pair whose wedding was so merry, and have the young couple indeed grown old so soon?

It seems but yesterday,—and yet what a host of cares and griefs are crowded into the intervening time, which, reckoned by them, lengthens out into a century! How many new associations have wreathed themselves about their hearts since then! The old time is gone, and a new time has come for others,—not for them. They are but the rusting link that feebly joins the two, and is silently loosening its hold and dropping asunder.

It seems but yesterday,—and yet three of their children have sunk into the grave, and the tree that shades it has grown quite old. One was an infant,—they wept for him. The next a girl, a slight young thing too delicate for earth,—her loss was hard indeed to bear. The third, a man. That was the worst of all, but even that grief is softened now.

It seems but yesterday,—and yet how the gay and laughing faces of that bright morning have changed and vanished from above ground! Faint likenesses of some remain about them yet, but they are very faint, and scarcely to be traced. The rest are only seen in dreams, and even they are unlike what they were, in eyes so old and dim.

One or two dresses from the bridal wardrobe are yet preserved. They are of a quaint and antique fashion, and seldom seen, except in pictures. White has turned yellow, and brighter hues have faded. Do you wonder, child? The wrinkled face was once as smooth as yours, the eyes as bright, the shrivelled skin as fair and delicate. It is the work of hands that have been dust these many years.

Where are the fairy lovers of that happy day, whose annual return comes upon the old man and his wife like the echo of some village bell which has long been silent?

This morning the old couple are cheerful but serious, recalling old times as well as they can remember them, and dwelling upon many passages in their past lives which the day brings to mind. The old lady reads aloud, in a tremulous voice, out of a great Bible, and the old gentleman, with his hand to his ear, listens with profound respect. When the book is closed, they sit silent for a short space, and afterwards resume their conversation, with a reference perhaps to their dead children, as a subject not unsuited to that they have just left. By degrees they are led to consider which of those who survive are the most like those dearly remembered objects, and so they fall into a less solemn strain, and become cheerful again.

How many people in all, grandchildren, great-grandchildren, and one or two intimate friends of the family, dine together to-day at the eldest son's to congratulate the old couple, and wish them many happy returns, is a calculation beyond our powers; but this we know, that the old couple no sooner present themselves, very sprucely and carefully attired, than there is a violent shouting and rushing forward of the

younger branches with all manner of presents, such as pocket-books, pencil-cases, pen-wipers, watch-papers, pincushions, sleeve-buckles, worked slippers, watch-guards, and even a nutmeg-grater; the latter article being presented by a very chubby and very little boy, who exhibits it in great triumph as an extraordinary variety. The old couple's emotion at these tokens of remembrance occasions quite a pathetic scene, of which the chief ingredients are a vast quantity of kissing and hugging, and repeated wipings of small eyes and noses with small square pocket-handkerchiefs, which don't come at all easily out of small pockets. Even the peevish bachelor is moved, and he says, as he presents the old gentleman with a queer sort of antique ring from his own finger, that he'll be de'ed if he doesn't think he looks younger than he did ten years ago.

The old couple sit side by side, and the old time seems like yesterday indeed. Looking back upon the path they have travelled, its dust and ashes disappear; the flowers that withered long ago show brightly again upon its borders, and they grow young once more in the youth of those about them.—*Sketches of Couples.*

OLD MAN—The conventional.

Anybody may pass, any day, in the thronged thoroughfares of the metropolis, some meagre, wrinkled, yellow old man (who might be supposed to have dropped from the stars, if there were any star in the heavens dull enough to be suspected of casting off so feeble a spark), creeping along with a scared air, as though bewildered and a little frightened by the noise and bustle. This old man is always a little old man. If he were ever a big old man, he has shrunk into a little old man; if he were always a little old man, he has dwindled into a less old man. His coat is of a color, and cut, that never was the mode anywhere, at any period. Clearly, it was not made for him, or for any individual mortal. Some wholesale contractor measured Fate for five thousand coats of such quality, and Fate has lent this old coat to this old man, as one of a long unfinished line of many old men. It has always large dull metal buttons, similar to no other buttons. This old man wears a hat, a thumbed and napless and yet an obdurate hat, which has never adapted itself to the shape of his poor head. His coarse shirt and his coarse neckcloth have no more individuality than his coat and hat: they have the same character of not being his—of not being anybody's. Yet this old man wears these clothes with a certain unaccustomed air of being dressed and elaborated for the public ways; as though he passed the greater part of his time in a nightcap and gown. And so, like the country mouse in the second year of a famine, come to see the town-mouse, and timidly threading his way to the town-mouse's lodging through a city of cats, this old man passes in the streets.

Sometimes, on holidays, towards evening, he will be seen to walk with a slightly increased infirmity, and his old eyes will glimmer with a moist and marshy light. Then the little old man is drunk. A very small measure will over-set him; he may be bowled off his unsteady legs with a half-pint pot. Some pitying acquaintance—chance acquaintance, very often—has warmed

up his weakness with a treat of beer, and the consequence will be the lapse of a longer time than usual before he shall pass again. For the little old man is going home to the Workhouse; and on his good behavior they do not let him out often (though methinks they might, considering the few years he has before him to go out in, under the sun); and on his bad behavior they shut him up closer than ever, in a grove of two score and nineteen more old men, every one of whom smells of all the others.

Mrs. Plornish's father—a poor little reedy piping old gentleman, like a worn-out bird; who had been in what he called the music-binding business, and met with great misfortunes, and who had seldom been able to make his way, or to see it, or to pay it, or to do anything at all with it but find it no thoroughfare—had retired of his own accord to the Workhouse which was appointed by law to be the Good Samaritan of his district.

Little Dorrit, Book I., Chap. 31.

OLD TIMES.

"Those darling bygone times, Mr. Carker," said Cleopatra, "with their delicious fortresses, and their dear old dungeons, and their delightful places of torture, and their romantic vengeance, and their picturesque assaults and sieges, and everything that makes life truly charming! How dreadfully we have degenerated!"

"Yes, we have fallen off deplorably," said Mr. Carker.

"We have no Faith left, positively," said Mrs. Skewton, advancing her shrivelled ear; for Mr. Dombey was saying something to Edith. "We have no Faith in the dear old Barons, who were the most delightful creatures—or in the dear old Priests, who were the most warlike of men—or even in the days of that inestimable Queen Bess, upon the wall there, which were so extremely golden. Dear creature! She was all Heart! And that charming father of hers! I hope you doat on Harry the Eighth!"

"I admire him very much," said Carker.

"So bluff!" cried Mrs. Skewton, "wasn't he? So burly. So truly English. Such a picture, too, he makes, with his dear little peepy eyes, and his benevolent chin!"

"Oh!" cried Mrs. Skewton, with a faded little scream of rapture, "the Castle is charming!—associations of the Middle Ages—and all that—which is so truly exquisite. Don't you doat upon the Middle Ages, Mr. Carker?"

"Very much, indeed," said Mr. Carker.

"Such charming times!" cried Cleopatra. "So full of faith! So vigorous and forcible! So picturesque! So perfectly removed from commonplace! Oh dear! If they would only leave us a little more of the poetry of existence in these terrible days!"—*Dombey & Son, Chap. 27.*

Still the red-faced gentleman extolled the good old times, the grand old times, the great old times. No matter what anybody else said, he still went turning round and round in one set form of words concerning them; as a poor squirrel turns and turns in its revolving cage; touching the mechanism and trick of which, it has probably quite as distinct perceptions as ever this red-faced gentleman had of his deceased Millennium.—*Chimes, 1st Quarter.*

OLD PEOPLE—Dick Swiveller's opinion of.

"He don't look like it," said Dick, shaking his head, "but these old people—there's no trusting 'em, Fred. There's an aunt of mine down in Dorsetshire that was going to die when I was eight years old, and hasn't kept her word yet. They're so aggravating, so unprincipled, so spiteful. Unless there's apoplexy in the family, Fred, you can't calculate upon 'em, and even then they deceive you just as often as not."

Old Curiosity Shop, Chap. 7.

OLD PEOPLE—The obstinacy of.

"Nothing but taking him in the very fact of eloping, will convince the old lady, sir," replied Job.

"All them old cats will run their heads agin mile-stones," observed Mr. Weller in a parenthesis.—*Pickwick, Chap. 16.*

OLD MAN—A vigorous.

He was a strong and vigorous old man, with a will of iron, and a voice of brass.

Martin Chuzzlewit, Chap. 3.

OLD LADY—A pretty.

What is prettier than an old lady—except a young lady—when her eyes are bright, when her figure is trim and compact, when her face is cheerful and calm, when her dress is as the dress of a china shepherdess; so dainty in its colors, so individually assorted to herself, so neatly moulded on her? Nothing is prettier, thought the good Minor Canon frequently, when taking his seat at table opposite his long-widowed mother. Her thought at such times may be condensed into the two words that oftenest did duty together in all her conversations: "My Sept!"—*Edwin Drood, Chap. 6.*

OLD MAIDS.

The house was the perfection of neatness—so were the four Miss Willises. Everything was formal, stiff, and cold—so were the four Miss Willises. Not a single chair of the whole set was ever seen out of its place—not a single Miss Willis of the whole four was ever seen out of hers. There they always sat, in the same places, doing precisely the same things at the same hour. The eldest Miss Willis used to knit, the second to draw, the two others to play duets on the piano. They seemed to have no separate existence, but to have made up their minds just to winter through life together. They were three long graces in drapery, with the addition, like a school-dinner, of another long grace afterwards—the three fates with another sister—the Siamese twins multiplied by two. The eldest Miss Willis grew bilious—the four Miss Willises grew bilious immediately. The eldest Miss Willis grew ill-tempered and religious—the four Miss Willises were ill-tempered and religious directly. Whatever the eldest did, the others did, and whatever anybody else did, they all disapproved of; and thus they vegetated—living in Polar harmony among themselves, and, as they sometimes went out, or saw company "in a quiet way" at home, occasionally icing the neighbors. Three years passed over in this way, when an unlooked-for and extraordinary phenomenon occurred. The Miss Willises showed symptoms of summer; the frost gradually broke up; a complete thaw took place. Was

it possible? one of the four Miss Willises was going to be married!—*Sketches (Scenes), Chap. 3.*

OLD MAID—Miss Volumnia, the.

Miss Volumnia, displaying in early life a pretty talent for cutting ornaments out of colored paper, and also for singing to the guitar in the Spanish tongue, and propounding French conundrums in country houses, passed the twenty years of her existence between twenty and forty in a sufficiently agreeable manner. Lapsing then out of date, and being considered to bore mankind by her vocal performances in the Spanish language, she retired to Bath; where she lives slenderly on an annual present from Sir Leicester, and whence she makes occasional resurrections in the country houses of her cousins. She has an extensive acquaintance at Bath among appalling old gentlemen with thin legs and nankeen trousers, and is of high standing in that dreary city. But she is a little dreaded elsewhere, in consequence of an indiscreet profusion in the article of rouge, and persistency in an obsolete pearl necklace, like a rosary of little bird's-eggs.—*Bleak House, Chap. 28.*

OLD MAID—A fashionable.

The only great occasions for Volumnia, in this changed aspect of the place in Lincolnshire, are those occasions, rare and widely-separated, when something is to be done for the county, or the country, in the way of gracing a public ball. Then, indeed, does the tuckered sylph come out in fairy form, and proceed with joy under cousinly escort to the exhausted old assembly-room, fourteen heavy miles off; which, during three hundred and sixty-four days and nights of every ordinary year, is a kind of Antipodean lumber-room, full of old chairs and tables, upside down. Then, indeed, does she captivate all hearts by her condescension, by her girlish vivacity, and by her skipping about as in the days when the hideous old general with the mouth too full of teeth, had not cut one of them at two guineas each. Then does she twirl and twine, a pastoral nymph of good family, through the mazes of the dance. Then do the swains appear with tea, with lemonade, with sandwiches, with homage. Then is she kind and cruel, stately and unassuming, various, beautifully wilful. Then is there a singular parallel between her and the little glass chandeliers of another age, embellishing that assembly-room; which, with their meagre stems, their spare little drops, their disappointing knobs where no drops are, their bare little stalks from which knobs and drops have both departed, and their little feeble prismatic twinkling, all seem Volumnias.

Bleak House, Chap. 66.

OLD MAIDS—The Crumptions.

The Miss Crumptions, or, to quote the authority of the inscription on the garden-gate of Minerva House, Hammersmith, "The Misses Crumpton," were two unusually tall, particularly thin, and exceedingly skinny personages; very upright, and very yellow. Miss Amelia Crumpton owned to thirty-eight, and Miss Maria Crumpton admitted she was forty; an admission which was rendered perfectly unnecessary by the self-evident fact of her being at least fifty. They dressed in the most interesting manner—like twins; and looked as happy and

comfortable as a couple of marigolds run to seed. They were very precise, had the strictest possible ideas of propriety, wore false hair, and always smelt very strongly of lavender.—*Tales, Chap. 3.*

OLD FIRM—Their place of business.

The old-established firm of Anthony Chuzzlewit and Son, Manchester Warehousemen, and so forth, had its place of business in a very narrow street somewhere behind the Post Office; where every house was in the brightest summer morning very gloomy; and where light porters watered the pavement, each before his own employer's premises in fantastic patterns, in the dog-days; and where spruce gentlemen, with their hands in the pockets of symmetrical trousers, were always to be seen in warm weather, contemplating their undeniable boots in dusty warehouse doorways: which appeared to be the hardest work they did, except now and then carrying pens behind their ears. A dim, dirty, smoky, tumble-down, rotten old house it was, as anybody would desire to see; but there the firm of Anthony Chuzzlewit and Son transacted all their business and their pleasure too, such as it was; for neither the young man nor the old had any other residence, or any care or thought beyond its narrow limits.

Business, as may be readily supposed, was the main thing in this establishment: inasmuch indeed that it shouldered comfort out of doors, and jostled the domestic arrangements at every turn. Thus in the miserable bed-rooms there were files of moth-eaten letters hanging up against the walls; and linen rollers, and fragments of old patterns, and odds and ends of spoiled goods, strewed upon the ground; while the meagre bedsteads, washing-stands, and scraps of carpet, were huddled away into corners as objects of secondary consideration, not to be thought of but as disagreeable necessities, furnishing no profit, and intruding on the one affair of life. The single sitting-room was on the same principle; a chaos of boxes and old papers, and had more counting-house stools in it than chairs: not to mention a great monster of a desk straddling over the middle of the floor, and an iron safe sunk into the wall above the fire-place. The solitary little table for purposes of refection and social enjoyment, bore as fair a proportion to the desk and other business furniture, as the graces and harmless relaxations of life had ever done, in the persons of the old man and his son, to their pursuit of wealth. It was meanly laid out now, for dinner; and in a chair before the fire sat Anthony himself, who rose to greet his son and his fair cousins as they entered.

An ancient proverb warns us that we should not expect to find old heads upon young shoulders; to which it may be added, that we seldom meet with that unnatural combination but we feel a strong desire to knock them off; merely from an inherent love we have of seeing things in their right places. It is not improbable that many men, in no wise choleric by nature, felt this impulse rising up within them, when they first made the acquaintance of Mr. Jonas; but if they had known him more intimately, in his own house, and had sat with him at his own board, it would assuredly have been paramount to all other considerations.

Martin Chuzzlewit, Chap. 11.

OLD WOMEN—A type of good.

She was one of those old women, was Mrs. Betty Higden, who, by dint of an indomitable purpose and a strong constitution, fight out many years, though each year has come with its new knock down blows fresh to the fight against her, wearied by it; an active old woman, with a bright dark eye and a resolute face, yet quite a tender creature too; not a logically-reasoning woman, but God is good, and hearts may count in Heaven as high as heads.

Our Mutual Friend, Book I., Chap. 16.

OMNIBUS—The.

Of all the public conveyances that have been constructed since the days of the Ark—we think that is the earliest on record—to the present time—commend us to an omnibus. A long stage is not to be despised, but there you have only six insides, and the chances are, that the same people go all the way with you—there is no change, no variety. Besides, after the first twelve hours or so, people get cross and sleepy, and when you have seen a man in his nightcap, you lose all respect for him; at least, that is the case with us. Then, on smooth roads people frequently get prosy, and tell long stories, and even those who don't talk, may have very unpleasant predilections. We once travelled four hundred miles, inside a stage-coach, with a stout man, who had a glass of rum-and-water, warm, handed in at the window at every place where we changed horses. This was decidedly unpleasant. We have also travelled, occasionally, with a small boy of a pale aspect, with light hair, and no perceptible neck, coming up to town from school under the protection of the guard, and directed to be left at the Cross Keys till called for. This is, perhaps, even worse than rum-and-water in a close atmosphere. Then there is the whole train of evils consequent on the change of the coachman; and the misery of the discovery—which the guard is sure to make the moment you begin to doze—that he wants a brown-paper parcel, which he distinctly remembers to have deposited under the seat on which you are reposing. A great deal of bustle and groping takes place, and when you are thoroughly awakened, and severely cramped, by holding your legs up by an almost supernatural exertion, while he is looking behind them, it suddenly occurs to him that he put it in the fore-boot. Bang goes the door; the parcel is immediately found; off starts the coach again; and the guard plays the key-bugle as loud as he can play it, as if in mockery of your wretchedness.

Now, you meet with none of these afflictions in an omnibus; sameness there can never be. The passengers change as often in the course of one journey as the figures in a kaleidoscope, and though not so glittering, are far more amusing. We believe there is no instance on record, of a man's having gone to sleep in one of these vehicles. As to long stories, would any man venture to tell a long story in an omnibus? and even if he did, where would be the harm? nobody could possibly hear what he was talking about. Again: children, though occasionally, are not often to be found in an omnibus; and even when they are, if the vehicle be full, as is generally the case, somebody sits upon them, and we are unconscious of their presence. Yes, after mature

reflection, and considerable experience, we are decidedly of opinion, that of all known vehicles, from the glass-coach in which we were taken to be christened, to that sombre caravan in which we must one day make our last earthly journey, there is nothing like an omnibus.

Scenes, Chap. 15.

OMNIBUS—Experiences in an.

"I beg your pardon, sir," said a little prim, wheezing old gentleman, sitting opposite Dumps, "I beg your pardon; but have you ever observed, when you have been in an omnibus on a wet day, that four people out of five always come in with large cotton umbrellas, without a handle at the top, or the brass spike at the bottom?"—*Tales, Chap. 11.*

OPPORTUNITIES—Lost.

From the beginning, she had sat looking at him fixedly. As he now leaned back in his chair, and bent his deep-set eyes upon her in his turn, perhaps he might have seen one wavering moment in her, when she was impelled to throw herself upon his breast, and give him the pent-up confidences of her heart. But, to see it, he must have overleaped at a bound the artificial barriers he had for many years been erecting, between himself and all those subtle essences of humanity which will elude the utmost cunning of algebra until the last trumpet ever to be sounded shall blow even algebra to wreck. The barriers were too many and too high for such a leap. With his unbending, utilitarian, matter-of-fact face, he hardened her again; and the moment shot away into the plumbless depths of the past, to mingle with all the lost opportunities that are drowned there.—*Louisa Gradgrind, in Hard Times, Book I., Chap. 15.*

OPINION—A unanimity of.

"John Edward Nandy," said Mr. Plornish, addressing the old gentleman. "Sir. It's not too often that you see unpretending actions without a spark of pride, and therefore when you see them give grateful honor unto the same, being that if you don't and live to want 'em it follows serve you right."

To which Mr. Nandy replied:

"I am heartily of your opinion, Thomas, and which your opinion is the same as mine, and therefore no more words and not being backwards with that opinion, which opinion giving it as yes, Thomas, yes, is the opinion in which yourself and me must ever be unanimously joined by all, and where there is not difference of opinion there can be none but one opinion, which fully no, Thomas, Thomas, no!"

Little Dorrit, Book II., Chap. 13.

OPINIONS—How changed.

Some men change their opinions from necessity, others from expediency, others from inspiration!—*Scenes, Chap. 18.*

ORACLE—The village.

Nearest the fire, with his face towards the door at the bottom of the room, sat a stoutish man of about forty, whose short, stiff, black hair curled closely round a broad high forehead, and a face to which something besides water and exercise had communicated a rather inflamed appearance. He was smoking a cigar, with his

eyes fixed on the ceiling, and had that confident, oracular air which marked him as the leading politician, general authority, and universal anecdote-relater of the place. He had evidently just delivered himself of something very weighty; for the remainder of the company were puffing at their respective pipes and cigars in a kind of solemn abstraction, as if quite overwhelmed with the magnitude of the subject recently under discussion.

* * * * *

"What is a man?" continued the red-faced specimen of the species, jerking his hat indignantly from its peg on the wall. "What is an Englishman? Is he to be trampled upon by every oppressor? Is he to be knocked down at everybody's bidding? What's freedom? Not a standing army. What's a standing army? Not freedom. What's general happiness? Not universal misery. Liberty ain't the window-tax, is it? The Lords ain't the Commons, are they?" And the red-faced man, gradually bursting into a radiating sentence, in which such adjectives as "dastardly," "oppressive," "violent," and "sanguinary," formed the most conspicuous words, knocked his hat indignantly over his eyes, left the room, and slammed the door after him.—*Sketches (Characters), Chap. 5.*

ORATOR—A windy.

Then Lord Decimus, who was a wonder on his own Parliamentary pedestal, turned out to be the windiest creature here: proposing happiness to the bride and bridegroom in a series of platitudes that would have made the hair of any sincere disciple and believer stand on end: and trotting, with the complacency of an idiotic elephant, among howling labyrinths of sentences which he seemed to take for high roads, and never so much as wanted to get out of.

Little Dorrit, Book I., Chap. 34.

ORATOR—His warmth.

And when the petition had been read and was about to be adopted, there came forward the Irish member (who was a young gentleman of ardent temperament), with such a speech as only an Irish member can make, breathing the true soul and spirit of poetry, and poured forth with such fervor, that it made one warm to look at him.—*Nicholas Nickleby, Chap. 2.*

ORATOR—A British.

He might be asked, he observed, in a peroration of great power, what were his principles? His principles were what they always had been. His principles were written in the countenances of the lion and unicorn; were stamped indelibly upon the royal shield which those grand animals supported, and upon the free words of fire which that shield bore. His principles were, Britannia and her sea-king trident! His principles were, commercial prosperity co-existently with perfect and profound agricultural contentment; but short of this he would never stop. His principles were these,—with the addition of his colors nailed to the mast, every man's heart in the right place, every man's eye open, every man's hand ready, every man's mind on the alert. His principles were these, concurrently with a general revision of something—speaking generally—and a possible re-adjust-

ment of something else, not to be mentioned more particularly. His principles, to sum up all in a word, were, Hearths and Altars, Labor and Capital, Crown and Sceptre, Elephant and Castle.

Our Honorable Friend. Reprinted Pieces.

ORGAN—Tom Pinch at the.

What sounds are these that fall so grandly on the ear? What darkening room is this?

And that mild figure seated at an organ, who is he? Ah Tom, dear Tom, old friend!

Thy head is prematurely gray, though Time has passed between thee and our old association, Tom. But, in those sounds with which it is thy wont to bear the twilight company, the music of thy heart speaks out: the story of thy life relates itself.

Thy life is tranquil, calm, and happy, Tom. In the soft strain which ever and again comes stealing back upon the ear, the memory of thine old love may find a voice perhaps; but it is a pleasant, softened, whispering memory, like that in which we sometimes hold the dead, and does not pain or grieve thee, God be thanked!

Touch the notes lightly, Tom, as lightly as thou wilt, but never will thine hand fall half so lightly on that instrument as on the head of thine old tyrant brought down very, very low; and never will it make as hollow a response to any touch of thine, as he does always!

For a drunken, squalid, begging-letter-writing man, called Pecksniff (with a shrewish daughter), haunts thee, Tom; and when he makes appeals to thee for cash, reminds thee that he built thy fortunes better than his own; and when he spends it, entertains the alehouse company with tales of thine ingratitude and his munificence towards thee once upon a time; and then he shows his elbows, worn in holes, and puts his soleless shoes up on a bench, and begs his auditors look there, while thou art comfortably housed and clothed. All known to thee, and yet all borne with, Tom!

So, with a smile upon thy face, thou passest gently to another measure—to a quicker and more joyful one—and little feet are used to dance about thee at the sound, and bright young eyes to glance up into thine. And there is one slight creature, Tom—her child; not Ruth's—whom thine eyes follow in the romp and dance; who, wondering sometimes to see thee look so thoughtful, runs to climb up on thy knee, and put her cheek to thine: who loves thee, Tom, above the rest, if that can be: and falling sick once, chose thee for her nurse, and never knew impatience, Tom, when thou wert by her side.

Thou glidest now into a graver air; an air devoted to old friends and bygone times; and in thy lingering touch upon the keys, and the rich swelling of the mellow harmony, they rise before thee. The spirit of that old man dead, who delighted to anticipate thy wants, and never ceased to honor thee, is there among the rest; repeating, with a face composed and calm, the words he said to thee upon his bed, and blessing thee!

And coming from a garden, Tom, bestrewn with flowers by children's hands, thy sister, little Ruth, as light of foot and heart as in old days, sits down beside thee. From the Present, and the Past, with which she is so tenderly en-

twined in all thy thoughts, thy strain soars onward to the Future. As it resounds within thee and without, the noble music, rolling round ye both, shuts out the grosser prospect of an earthly parting, and uplifts ye both to Heaven!

Martin Chuzzlewit, Chap. 54.

ORGANIST—The.

The organist's assistant was a friend of Mr. Pinch's, which was a good thing, for he, too, was a very quiet, gentle soul, and had been, like Tom, a kind of old-fashioned boy at school, though well liked by the noisy fellows too. As good luck would have it (Tom always said he had great good luck) the assistant chanced that very afternoon to be on duty by himself, with no one in the dusty organ-loft but Tom; so while he played, Tom helped him with the stops; and finally, the service being just over, Tom took the organ himself. It was then turning dark, and the yellow light that streamed in through the ancient windows in the choir was mingled with a murky red. As the grand tones resounded through the church, they seemed, to Tom, to find an echo in the depth of every ancient tomb, no less than in the deep mystery of his own heart. Great thoughts and hopes came crowding on his mind as the rich music rolled upon the air, and yet among them—something more grave and solemn in their purpose, but the same—were all the images of that day, down to its very lightest recollection of childhood. The feeling that the sounds awakened, in the moment of their existence, seemed to include his whole life and being; and as the surrounding realities of stone and wood and glass grew dimmer in the darkness, these visions grew so much the brighter that Tom might have forgotten the new pupil and the expectant master, and have sat there pouring out his grateful heart till midnight.

Martin Chuzzlewit, Chap. 5.

ORGAN—Its melody.

The organ sounded faintly in the church below. Swelling by degrees, the melody ascended to the roof, and filled the choir and nave. Expanding more and more, it rose up, up; up, up; higher, higher, higher up; awakening agitated hearts within the burly piles of oak, the hollow bells, the iron-bound doors, the stairs of solid stone; until the tower-walls were insufficient to contain it, and it soared into the sky.—*Chimes, 3d Quarter.*

ORPHANS—The.

"Look at this! For God's sake look at this!"

It was a thing to look at. The three children close together, and two of them relying solely on the third; and the third so young, and yet with an air of age and steadiness that sat so strangely on the childish figure.

"Charley, Charley!" said my guardian.

"How old are you?"

"Over thirteen, sir," replied the child.

"O! What a great age," said my guardian.

"What a great age, Charley!"

I cannot describe the tenderness with which he spoke to her, half playfully, yet all the more compassionately and mournfully.

"And do you live alone here with these babies, Charley?" said my guardian.

"Yes, sir," returned the child, looking up into

his face with perfect confidence, "since father died."

"And how do you live, Charley? O! Charley," said my guardian, turning his face away for a moment, "how do you live?"

"Since father died, sir, I've gone out to work. I'm out washing to-day."

"God help you, Charley," said my guardian.

"You're not tall enough to reach the tub!"

"In pattens I am, sir," she said quickly, "I've got a high pair as belonged to mother."

"And when did mother die? Poor mother!"

"Mother died just after Emma was born!" said the child, glancing at the face upon her bosom. "Then father said I was to be as good a mother to her as I could. And so I tried. And so I worked at home and did cleaning, and nursing, and washing, for a long time before I began to go out. And that's how I know how. Don't you see, sir?"

"And do you often go out?"

"As often as I can," said Charley, opening her eyes, and smiling, "because of earning sixpences and shillings."

"And do you always lock the babies up when you go out?"

"To keep 'em safe, sir, don't you see?" said Charley. "Mrs. Blinder comes up now and then, and Mr. Gridley comes up sometimes, and perhaps I can run in sometimes; and they can play, you know, and Tom an't afraid of being locked up, are you, Tom?"

"No-o!" said Tom, stoutly.

"When it comes on dark, the lamps are lighted down in the court, and they show up here quite bright—almost quite bright. Don't they, Tom?"

"Yes, Charley," said Tom, "almost quite bright."

"Then he's as good as gold," said the little creature—O! in such a motherly, womanly way!

"And when Emma's tired he puts her to bed. And when he's tired he goes to bed himself. And when I come home and light the candle, and has a bit of supper, he sits up again and has it with me. Don't you, Tom?"

"O yes, Charley!" said Tom. "That I do!"

And either in this glimpse of the great pleasure of his life or in gratitude and love for Charley, who was all in all to him, he laid his face among the scanty folds of her frock, and passed from laughing into crying.

It was the first time since our entry that a tear had been shed among these children. The little orphan girl had spoken of their father and their mother, as if all that sorrow were subdued by the necessity of taking courage, and by her childish importance in being able to work, and by her bustling, busy way. But now, when Tom cried, although she sat quite tranquil, looking quietly at us, and did not by any movement disturb a hair of the head of either of her little charges, I saw two silent tears fall down her face.—*Bleak House, Chap. 15.*

OUTCAST—"Jo," his ignorance.

It must be a strange state to be like Jo! To shuffle through the streets, unfamiliar with the shapes, and in utter darkness as to the meaning, of those mysterious symbols, so abundant over the shops, and at corners of the streets, and on the doors, and in the windows! To see people read, and to see people write, and to see the

postman deliver letters, and not to have the least idea of all that language—to be, to every scrap of it, stone blind and dumb! It must be very puzzling to see the good company going to the churches on Sundays, with their books in their hands, and to think (for perhaps Jo *does* think at odd times) what does it all mean, and if it means anything to anybody, how comes it that it means nothing to me? To be hustled, and jostled, and moved on; and really to feel that it would appear to be perfectly true that I have no business, here, or there, or anywhere; and yet to be perplexed by the consideration that I *am* here somehow, too, and everybody overlooked me until I became the creature that I am! It must be a strange state, not merely to be told that I am scarcely human (as in the case of my offering myself for a witness), but to feel it of my own knowledge all my life! To see the horses, dogs, and cattle go by me, and to know that in ignorance I belong to them, and not the superior beings in my shape, whose delicacy I offend! Jo's ideas of a Criminal Trial, or a Judge, or a Bishop, or a Government, or that inestimable jewel to him (if he only knew it) the Constitution, should be strange! His whole material and immaterial life is wonderfully strange; his death, the strangest thing of all.

Jo comes out of Tom-all-Alone's, meeting the tardy morning, which is always late in getting down there, and munches his dirty bit of bread as he comes along. His way lying through many streets, and the houses not yet being open, he sits down to breakfast on the doorstep of the Society for the Propagation of the Gospel in Foreign Parts, and gives it a brush when he has finished, as an acknowledgment of the accommodation. He admires the size of the edifice, and wonders what it's all about. He has no idea, poor wretch, of the spiritual destitution of a coral reef in the Pacific, or what it costs to look up the precious souls among the cocoa-nuts and bread-fruit.

He goes to his crossing, and begins to lay it out for the day. The town awakes; the great teetotum is set up for its daily spin and whirl; all that unaccountable reading and writing, which has been suspended for a few hours, recommences. Jo, and the other lower animals, get on in the unintelligible mess as they can. It is market-day. The blinded oxen, over-loaded, over-driven, never guided, run into wrong places and are beaten out; and plunge, red-eyed and foaming, at stone walls; and often sorely hurt the innocent, and often sorely hurt themselves. Very like Jo and his order; very, very like!

A band of music comes and plays. Jo listens to it. So does a dog—a drover's dog, waiting for his master outside a butcher's shop, and evidently thinking about those sheep he has had upon his mind for some hours, and is happily rid of. He seems perplexed respecting three or four; can't remember where he left them; looks up and down the street, as half expecting to see them astray; suddenly pricks up his ears and remembers all about it. A thoroughly vagabond dog, accustomed to low company and public-houses; a terrific dog to sheep; ready at a whistle to scamper over their backs, and tear out mouthfuls of their wool; but an educated, improved, developed dog, who has been taught

his duties and knows how to discharge them. He and Jo listen to the music, probably with much the same amount of animal satisfaction; likewise, as to awakened association, aspiration, or regret, melancholy or joyful reference to things beyond the senses, they are probably upon a par. But, otherwise, how far above the human listener is the brute!

Turn that dog's descendants wild, like Jo, and in a very few years they will so degenerate that they will lose even their bark—but not their bite.

The day changes as it wears itself away, and becomes dark and drizzly. Jo fights it out, at his crossing, among the mud and wheels, the horses, whips, and umbrellas, and gets but a scanty sum to pay for the unsavory shelter of Tom-all-Alone's. Twilight comes on; gas begins to start up in the shops; the lamplighter, with his ladder, runs along the margin of the pavement. A wretched evening is beginning to close in.—*Bleak House, Chap. 16.*

OUTCAST—Jo, the.

"You Phil! Bring him in!"

Mr. Squod tacks out, all on one side, to execute the word of command; and the trooper, having smoked his pipe, lays it by. Jo is brought in. He is not one of Mrs. Pardiggle's Tockahoopo Indians; he is not one of Mrs. Jellyby's lambs, being wholly unconnected with Borrioboola-Gha; he is not softened by distance and unfamiliarity; he is not a genuine foreign-grown savage; he is the ordinary home-made article. Dirty, ugly, disagreeable to all the senses, in body a common creature of the common streets, only in soul a heathen. Homely filth begrimes him, homely parasites devour him, homely sores are in him, homely rags are on him; native ignorance, the growth of English soil and climate, sinks his immortal nature lower than the beasts that perish. Stand forth, Jo, in uncompromising colors! From the soul of thy foot to the crown of thy head, there is nothing interesting about thee.

He shuffles slowly into Mr. George's gallery and stands huddled together in a bundle, looking all about the floor. He seems to know that they have an inclination to shrink from him, partly for what he is, and partly for what he has caused. He, too, shrinks from them. He is not of the same order of things, not of the same place in creation. He is of no order, and no place; neither of the beasts, nor of humanity.

Bleak House, Chap. 47.

OUTCAST—Betty Higden, the.

Old Betty Higden fared upon her pilgrimage as many ruggedly honest creatures, women and men, fare on their toiling way along the roads of life. Patiently to earn a spare, bare living, and quietly to die, untouched by workhouse hands—this was her highest sublunary hope.

In those pleasant little towns on Thames, you may hear the fall of the water over the weirs, or even, in still weather, the rustle of the rushes; and from the bridge you may see the young river, dimpled like a young child, playfully gliding away among the trees, unpolluted by the defilements that lie in wait for it on its course, and as yet out of hearing of the deep summons of the sea. It were too much to pretend that Betty Higden made out such thoughts; no; but she

heard the tender river whispering to many like herself, "Come to me, come to me! When the cruel shame and terror you have so long fled from, most beset you, come to me! I am the Relieving Officer appointed by eternal ordinance to do my work; I am not held in estimation according as I shirk it. My breast is softer than the pauper-nurse's; death in my arms is peace-fuller than among the pauper wards. Come to me!"

There was abundant place for gentler fancies too, in her untutored mind. Those gentlefolks and their children inside those fine houses, could they think, as they looked out at her, what it was to be really hungry, really cold? Did they feel any of the wonder about her, that she felt about them? Bless the dear laughing children! If they could have seen sick Johnny in her arms, would they have cried for pity? If they could have seen dead Johnny on that little bed, would they have understood it? Bless the dear children for his sake, anyhow! So with the humbler houses in the little street, the inner firelight shining on the panes as the outer twilight darkened. When the families gathered in-doors there, for the night, it was only a foolish fancy to feel as if it were a little hard in them to close the shutter and blacken the flame. So with the lighted shops, and speculations whether their masters and mistresses, taking tea in a perspective of back-parlor—not so far within but that the flavor of tea and toast came out, mingled with the glow of light, into the street—ate or drank or wore what they sold, with the greater relish because they dealt in it. So with the churchyard, on a branch of the solitary way to the night's sleeping-place. "Ah me! The dead and I seem to have it pretty much to ourselves in the dark and in this weather! But so much the better for all who are warmly housed at home." The poor soul envied no one in bitterness, and grudged no one anything.

By what visionary hands she was led along upon that journey of escape from the Samaritan; by what voices, hushed in the grave, she seemed to be addressed; how she fancied the dead child in her arms again, and times innumerable adjusted her shawl to keep it warm; what infinite variety of forms of tower and roof and steeple the trees took; how many furious horsemen rode at her, crying "There she goes! Stop! Stop, Betty Higden!" and melted away as they came close; be these things left untold. Faring on and hiding, hiding and faring on, the poor harmless creature, as though she were a Murderess and the whole country were up after her, wore out the day, and gained the night.

Our Mutual Friend, Book III., Chap. 8.

OUTCAST—An.

Cain might have looked as lonely and avoided. With an old sheepskin knapsack at his back, and a rough, unbarked stick cut out of some wood in his hand; miry, footsore, his shoes and gaiters trodden out, his hair and beard untrimmed; the cloak he carried over his shoulder, and the clothes he wore, soddened with wet; limping along in pain and difficulty, he looked as if the clouds were hurrying from him, as if the wail of the wind and the shuddering of the grass were directed against him, as if the low mysterious plashing of the water murmured at

him, as if the fitful autumn night were disturbed by him.—*Little Dorrit, Book I., Chap. 11.*

P

PATRIOTISM—Of Miss Pross.

"Well, my sweet," said Miss Pross, nodding her head emphatically, "the short and the long of it is, that I am a subject of His Most Gracious Majesty King George the Third;" Miss Pross curtsied at the name; "and as such, my maxim is, Confound their politics, Frustrate their knavish tricks, On him our hopes we fix, God save the King!"

Tale of Two Cities, Book III., Chap. 7.

PATRONS AND PATRONESSES—Boffin's idea of.

"If Mr. Tom Noakes gives his five shillings ain't he a Patron, and if Mrs. Jack Styles gives her five shillings ain't she a Patroness? What the deuce is it all about? If it ain't stark staring impudence, what do you call it?"

"Don't be warm, Noddy," Mrs. Boffin urged. "Warm!" cried Mr. Boffin. "It's enough to make a man smoking hot. I can't go anywhere without being patronized. I don't want to be patronized. If I buy a ticket for a Flower Show, or a Music Show, or any sort of Show, and pay pretty heavy for it, why am I to be Patroned and Patronessed as if the Patrons and the Patronesses treated me? If there's a good thing to be done, can't it be done on its own merits? If there's a bad thing to be done, can it ever be Patroned and Patronessed right? Yet when a new Institution's going to be built, it seems to me that the bricks and mortar ain't made of half so much consequence as the Patrons and Patronesses; no, nor yet the objects. I wish somebody to tell me whether other countries get Patronized to anything like the extent of this one? And as to the Patrons and Patronesses themselves, I wonder they're not ashamed of themselves. They ain't Pills, or Hair-washes, or invigorating Nervous Essences, to be puffed in that way!"

Our Mutual Friend, Book II., Chap. 14.

PARTY—A social.

The gentlemen immediately began to slide about with much politeness, and to look as if they wished their arms had been legs, so little did they know what to do with them. The ladies smiled, curtsied, and glided into chairs, and dived for dropped pocket-handkerchiefs; the gentlemen leaned against two of the curtain-pegs; Mrs. Tibbs went through an admirable bit of serious pantomime with a servant who had come up to ask some questions about the fish-sauce; and then the two young ladies looked at each other; and everybody else appeared to discover something very attractive in the pattern of the fender.

Tales. The Boarding House, Chap. 1.

PARTING—And meeting.

"The pain of parting is nothing to the joy of meeting again."—*Nicholas Nickleby, Chap. 3.*

PANIC—The intoxication of a.

The prisoners were far from insensible or unfeeling; their ways arose out of the condition of the time. Similarly, though with a subtle difference, a species of fervor or intoxication, known, without doubt, to have led some persons to brave the guillotine unnecessarily, and to die by it, was not mere boastfulness, but a wild infection of the wildly shaken public mind. In seasons of pestilence, some of us will have a secret attraction to the disease—a terrible passing inclination to die of it. And all of us have like wonders hidden in our breasts, only needing circumstances to evoke them.

Tale of Two Cities, Chap. 6.

PAPA—As a mode of address.

"Papa is a preferable mode of address," observed Mrs. General. "Father is rather vulgar, my dear. The word Papa, besides, gives a pretty form to the lips. Papa, potatoes, poultry, prunes, and prism, are all very good words for the lips; especially prunes and prism. You will find it serviceable, in the formation of a demeanor, if you sometimes say to yourself in company—on entering a room, for instance—Papa, potatoes, poultry, prunes, and prism, prunes and prism."

"Pray, my child," said Mr. Dorrit, "attend to the—hum—precepts of Mrs. General."

Poor Little Dorrit, with a rather forlorn glance at that eminent varnisher, promised to try.

Little Dorrit, Book II., Chap. 5.

PARALYSIS—Sir Leicester Dedlock.

The sprightly Dedlock is reputed, in that grass-grown city of the ancients, Bath, to be stimulated by an urgent curiosity, which impels her on all convenient and inconvenient occasions to sidle about with a golden glass at her eye, peering into objects of every description. Certain it is that she avails herself of the present opportunity of hovering over her kinsman's letters and papers, like a bird; taking a short peck at this document, and a blink with her head on one side at that document, and hopping about from table to table, with her glass at her eye, in an inquisitive and restless manner. In the course of these researches, she stumbles over something; and turning her glass in that direction, sees her kinsman lying on the ground like a felled tree.

* * * * *

They lay him down upon his bed, and chafe, and rub, and fan, and put ice to his head, and try every means of restoration. Howbeit, the day has ebbed away, and it is night in his room, before his stertorous breathing lulls, or his fixed eyes show any consciousness of the candle that is occasionally passed before them. But when this change begins, it goes on; and by-and-bye he nods, or moves his eyes, or even his hand, in token that he hears and comprehends.

He fell down this morning, a handsome, stately gentleman; somewhat infirm, but of a fine presence, and with a well-filled face. He lies upon his bed, an aged man with sunken cheeks, the decrepit shadow of himself. His voice was rich and mellow; and he had so long been thoroughly persuaded of the weight and import to mankind of any word he said, that his words really had come to sound as if there were something in them. But now he can only

whisper; and what he whispers sounds like what it is—mere jumble and jargon.

Black House, Chap. 56.

PARIS—Mrs. Lirriper's opinion of.

And of Paris I can tell you no more my dear than that it's town and country both in one, and carved stone and long streets of high houses and gardens and fountains and statues and trees and gold, and immensely big soldiers and immensely little soldiers and the pleasantest nurses with the whitest caps a playing at skipping-rope with the bunchiest babies in the flattest caps, and clean table-cloths spread everywhere for dinner, and people sitting out of doors smoking and sipping all day long and little plays being acted in the open air for little people and every shop a complete and elegant room, and everybody seeming to play at everything in this world. And as to the sparkling lights my dear after dark, glittering high up and low down and on before and on behind and all round, and the crowd of theatres and the crowd of people and the crowd of all sorts, it's pure enchantment. And pretty well the only thing that grated on me was that whether you pay your fare at the railway or whether you change your money at a money-dealer's or whether you take your ticket at the theatre, the lady or gentleman is caged up (I suppose by government) behind the strongest iron bars having more of a Zoological appearance than a free country.

Well to be sure when I did after all get my precious bones to bed that night, and my Young Rogue came in to kiss me and asks "What do you think of this lovely, lovely Paris, Gran?" I says "Jemmy I feel as if it was beautiful fireworks being let off in my head." And very cool and refreshing the pleasant country was next day when we went on to look after my Legacy, and rested me much and did me a deal of good.

Mrs. Lirriper's Legacy, Chap. 1.

PARLIAMENT—The national dust-heap.

Her father was usually sifting and sifting at his parliamentary cinder-heap in London (without being observed to turn up many precious articles among the rubbish), and was still hard at it in the national dust-yard.

Hard Times, Book II., Chap. 9.

PARLIAMENT—A member of.

Time hustled him into a little noisy and rather dirty machinery, in a by-corner, and made him Member of Parliament for Coketown: one of the respected members for ounce weights and measures, one of the representatives of the multiplication table, one of the deaf honorable gentlemen, dumb honorable gentlemen, blind honorable gentlemen, lame honorable gentlemen, dead honorable gentlemen, to every other consideration. Else wherefore live we in a Christian land, eighteen hundred and odd years after our Master?—*Hard Times, Book I., Chap. 14.*

That singularly awkward and ungainly-looking man, in the brownish-white hat, with the straggling black trousers which reach about halfway down the leg of his boots, who is leaning against the meat-screen, apparently deluding himself into the belief that he is thinking about something, is a splendid sample of a Member of the House of Commons concentrating in his

own person the wisdom of a constituency. Observe the wig, of a dark hue but indescribable color, for if it be naturally brown, it has acquired a black tint by long service, and if it be naturally black, the same cause has imparted to it a tinge of rusty brown; and remark how very materially the great blinker-like spectacles assist the expression of that most intelligent face. Seriously speaking, did you ever see a countenance so expressive of the most hopeless extreme of heavy dulness, or behold a form so strangely put together? He is no great speaker: but when he *does* address the House, the effect is absolutely irresistible.—*Scenes, Chap. 18.*

PASSIONS—The influence of bad.

Verily, verily, travellers have seen many monstrous idols in many countries; but no human eyes have ever seen more daring, gross, and shocking images of the Divine nature, than we creatures of the dust make in our own likenesses, of our own bad passions.

Little Dorrit, Book II., Chap. 30.

PECKSNIFF—As a moral man.

It has been remarked that Mr. Pecksniff was a moral man. So he was. Perhaps there never was a more moral man than Mr. Pecksniff; especially in his conversation and correspondence. It was once said of him by a homely admirer, that he had a Fortunatus's purse of good sentiments in his inside. In this particular he was like the girl in the fairy tale, except that if they were not actual diamonds which fell from his lips, they were the very brightest paste, and shone prodigiously. He was a most exemplary man; fuller of virtuous precept than a copy-book. Some people likened him to a direction-post, which is always telling the way to a place, and never goes there; but these were his enemies; the shadows cast by his brightness; that was all. His very throat was moral. You saw a good deal of it. You looked over a very low fence of white cravat (whereof no man had ever beheld the tie, for he fastened it behind), and there it lay, a valley between two jutting heights of collar, serene and whiskerless, before you. It seemed to say, on the part of Mr. Pecksniff, "There is no deception, ladies and gentlemen; all is peace, a holy calm pervades me." So did his hair, just grizzled with an iron-gray, which was all brushed off his forehead, and stood bolt upright, or slightly drooped in kindred action with his heavy eye-lids. So did his person, which was sleek, though free from corpulency. So did his manner, which was soft and oily. In a word, even his plain black suit, and state of widower, and dangling double eye-glass, all tended to the same purpose, and cried aloud, "Behold the moral Pecksniff!"

Martin Chuzzlewit, Chap. 2.

PECKSNIFF—And his daughters.

She was the most arch and at the same time the most artless creature, was the youngest Miss Pecksniff, that you can possibly imagine. It was her great charm. She was too fresh and guileless, and too full of child-like vivacity, was the youngest Miss Pecksniff, to wear combs in her hair, or to turn it up, or to frizzle it, or braid it. She wore it in a crop, a loosely flowing crop, which had so many rows of curls in it, that the top row was only one curl. Mod-

erately buxom was her shape, and quite womanly too; but sometimes—yes, sometimes—she even wore a pinafore; and how charming *that* was! Oh! she was indeed "a gushing thing" (as a young gentleman had observed in verse, in the Poet's corner of a provincial newspaper), was the youngest Miss Pecksniff!

Mr. Pecksniff was a moral man; a grave man, a man of noble sentiments and speech; and he had had her christened Mercy. Mercy! oh, what a charming name for such a pure-souled being as the youngest Miss Pecksniff! Her sister's name was Charity. There was a good thing! Mercy and Charity! And Charity, with her fine strong sense, and her mild, yet not reproachful gravity, was so well named, and did so well set off and illustrate her sister! What a pleasant sight was that, the contrast they presented; to see each loved and loving one sympathizing with, and devoted to, and leaning on, and yet correcting and counter-checking, and, as it were, antidoting, the other! To behold each damsel, in her very admiration of her sister, setting up in business for herself on an entirely different principle, and announcing no connection with over-the-way, and if the quality of goods at that establishment don't please you, you are respectfully invited to favor *ME* with a call! And the crowning circumstance of the whole delightful catalogue was, that both the fair creatures were so utterly unconscious of all this! They had no idea of it. They no more thought or dreamed of it, than Mr. Pecksniff did. Nature played them off against each other; *they* had no hand in it, the two Miss Pecksniffs.—*Martin Chuzzlewit, Chap. 2.*

PECKSNIFFIAN MORALITY.

"Even the worldly goods of which we have just disposed," said Mr. Pecksniff, glancing round the table when he had finished, "even cream, sugar, tea, toast, ham—"

"And eggs," suggested Charity, in a low voice.

"And eggs," said Mr. Pecksniff, "even they have their moral. See how they come and go! Every pleasure is transitory. We can't even eat, long. If we indulge in harmless fluids, we get the dropsy: if in exciting liquids, we get drunk. What a soothing reflection is that!"

"Don't say *we* get drunk, Pa," urged the eldest Miss Pecksniff.

"When I say, we, my dear," returned her father, "I mean mankind in general; the human race, considered as a body, and not as individuals. There is nothing personal in morality, my love. Even such a thing as this," said Mr. Pecksniff, laying the fore-finger of his left hand upon the brown paper patch on the top of his head, "slight casual baldness though it be, reminds us that we are but"—he was going to say "worms," but recollecting that worms were not remarkable for heads of hair, he substituted "flesh and blood."

"Which," cried Mr. Pecksniff after a pause, during which he seemed to have been casting about for a new moral, and not quite successfully, "which is also very soothing."

Martin Chuzzlewit, Chap. 2.

PECKSNIFFIAN TRAITS.

Primed in this artful manner, Mr. Pecksniff presented himself at dinner-time in such a state

of suavity, benevolence, cheerfulness, politeness, and cordiality, as even he had perhaps never attained before. The frankness of the country gentleman, the refinement of the artist, the good-humored allowance of the man of the world; philanthropy, forbearance, piety, toleration, all blended together in a flexible adaptability to anything and everything, were expressed in Mr. Pecksniff, as he shook hands with the great speculator and capitalist.

Martin Chuzzlewit, Chap. 44.

PEDIGREE—The influence of time upon.

It is a very hard thing upon the great men of past centuries, that they should have come into the world so soon, because a man who was born three or four hundred years ago, cannot reasonably be expected to have had as many relations before him, as a man who is born now. The last man, whoever he is—and he may be a cobbler or some low, vulgar dog for aught we know—will have a longer pedigree than the greatest nobleman now alive; and I contend that this is not fair.—*Nicholas Nickleby, Chap. 6.*

PENITENCE—Extra superfine (writing).

With this prelude, Mr. Pickwick placed four closely written sides of extra superfine wire-wove penitence in the hands of the astounded Mr. Winkle, senior.—*Pickwick, Chap. 50.*

PEW—A church.

* * * a little deal box without a lid (called by courtesy a pew).

Sketches (Characters), Chap. 9.

PHILANTHROPIST—Mrs. Jellyby, the.

"In-deed! Mrs. Jellyby," said Mr. Kenge, standing with his back to the fire, and casting his eyes over the dusty hearth-rug, as if it were Mrs. Jellyby's biography, "is a lady of very remarkable strength of character, who devotes herself entirely to the public. She has devoted herself to an extensive variety of public subjects at various times, and is at present (until something else attracts her) devoted to the subject of Africa; with a view to the general cultivation of the coffee berry—and the natives—and the happy settlement, on the banks of the African rivers, of our superabundant home population. Mr. Jarndyce, who is desirous to aid any work that is considered likely to be a good work, and who is much sought after by philanthropists, has, I believe, a very high opinion of Mrs. Jellyby."

Mr. Kenge, adjusting his cravat, then looked at us.

"And Mr. Jellyby, sir?" suggested Richard.

"Ah! Mr. Jellyby," said Mr. Kenge, "is—I don't know that I can describe him to you better than by saying that he is the husband of Mrs. Jellyby."

"A nonentity, sir?" said Richard, with a droll look.

"I don't say that," returned Mr. Kenge, gravely. "I can't say that, indeed, for I know nothing whatever of Mr. Jellyby. I never, to my knowledge, had the pleasure of seeing Mr. Jellyby. He may be a very superior man; but he is, so to speak, merged—merged—in the more shining qualities of his wife."

* * * * *

Mrs. Jellyby, whose face reflected none of the uneasiness which we could not help showing in

our faces, as the dear child's head recorded its passage with a bump on every stair—Richard afterwards said he counted seven, besides one for the landing—received us with perfect equanimity. She was a pretty, very diminutive, plump woman, of from forty to fifty, with handsome eyes, though they had a curious habit of seeming to look a long way off. As if—I am quoting Richard again—they could see nothing nearer than Africa!—*Bleak House, Chap. 4.*

PHILANTHROPIST—Honeythunder, the professional.

Mrs. Crisparkle had need of her own share of philanthropy when she beheld this very large and very loud excrescence on the little party. Always something in the nature of a Boil upon the face of society, Mr. Honeythunder expanded into an inflammatory Wen in Minor Canon Corner. Though it was not literally true, as was facetiously charged against him by public unbelievers, that he called aloud to his fellow-creatures, "Curse your souls and bodies, come here and be blessed!" still his philanthropy was of that gunpowderous sort that the difference between it and animosity was hard to determine. You were to abolish military force, but you were first to bring all commanding officers who had done their duty, to trial by court-martial for that offence, and shoot them. You were to abolish war, but were to make converts by making war upon them, and charging them with loving war as the apple of their eye. You were to have no capital punishment, but were first to sweep off the face of the earth all legislators, jurists, and judges who were of the contrary opinion. You were to have universal concord, and were to get it by eliminating all the people who wouldn't, or conscientiously couldn't, be concordant. You were to love your brother as yourself, but after an indefinite interval of maligning him (very much as if you hated him), and calling him all manner of names. Above all things, you were to do nothing in private, or on your own account. You were to go to the offices of the Haven of Philanthropy, and put your name down as a Member and a Professing Philanthropist. Then you were to pay up your subscription, get your card of membership and your riband and medal, and were evermore to live upon a platform, and evermore to say what Mr. Honeythunder said, and what the Treasurer said, and what the sub-Treasurer said, and what the Committee said, and what the sub-Committee said, and what the Secretary said, and what the Vice-Secretary said. And this was usually said in the unanimously carried resolution under hand and seal, to the effect: "That this assembled Body of Professing Philanthropists views, with indignant scorn and contempt, not unmixed with utter detestation and loathing abhorrence,"—in short, the baseness of all those who do not belong to it, and pledges itself to make as many obnoxious statements as possible about them, without being at all particular as to facts.—*Edwin Drood, Chap. 6.*

PHILANTHROPISTS—The traits of.

"It is a most extraordinary thing," interposed the gentle Minor Canon, laying down his knife and fork to rub his ear in a vexed manner, "that these Philanthropists are always denouncing somebody. And it is another most

extraordinary thing that they are always so violently flush of miscreants!"

"And it is another most extraordinary thing," remarked the Minor Canon in the same tone as before, "that these Philanthropists are so given to seizing their fellow-creatures by the scruff of the neck, and (as one may say) bumping them into the paths of peace.—I beg your pardon, Ma dear, for interrupting."

Edwin Drood, Chap. 6.

PHILANTHROPY—As a platform manoeuvre.

"You make the platform discovery that War is a calamity, and you propose to abolish it by a string of twisted resolutions tossed into the air like the tail of a kite. I do not admit the discovery to be yours in the least, and I have not a grain of faith in your remedy. Again, your platform resource of representing me as revelling in the horrors of a battle-field like a fiend incarnate! Another time, in another of your indiscriminating platform rushes, you would punish the sober for the drunken. I claim consideration for the comfort, convenience, and refreshment of the sober; and you presently make platform proclamation that I have a depraved desire to turn Heaven's creatures into swine and wild beasts! In all such cases your movers, and your seconders, and your supporters—your regular Professors of all degrees—run amuck like so many mad Malays; habitually attributing the lowest and basest motives with the utmost recklessness (let me call your attention to a recent instance in yourself for which you should blush), and quoting figures which you know to be as wilfully one-sided as a statement of any complicated account that should be all Creditor side and no Debtor, or all Debtor side and no Creditor. Therefore it is, Mr. Honeythunder, that I consider the platform a sufficiently bad example and a sufficiently bad school, even in public life; but hold that, carried into private life, it becomes an unendurable nuisance."

"These are strong words, sir!" exclaimed the Philanthropist.

"I hope so," said Mr. Crisparkle. "Good morning."

He walked out of the Haven at a great rate, but soon fell into his regular brisk pace, and soon had a smile upon his face as he went along, wondering what the china shepherdess would have said if she had seen him pounding Mr. Honeythunder in the late little lively affair. For Mr. Crisparkle had just enough of harmless vanity to hope that he had hit hard, and to glow with the belief that he had trimmed the Philanthropic jacket pretty handsomely.

Mr. Crisparkle in Edwin Drood, Chap. 17.

PHILANTHROPIST—Mrs. Pardiggle, the.

Among the ladies who were most distinguished for this rapacious benevolence (if I may use the expression), was a Mrs. Pardiggle, who seemed, as I judged from the number of her letters to Mr. Jarndyce, to be almost as powerful a correspondent as Mrs. Jellyby herself. We observed that the wind always changed, when Mrs. Pardiggle became the subject of conversation; and that it invariably interrupted Mr. Jarndyce,

and prevented his going any farther, when he had remarked that there were two classes of charitable people; one, the people who did a little and made a great deal of noise; the other, the people who did a great deal and made no noise at all. We were therefore curious to see Mrs. Pardiggle, suspecting her to be a type of the former class; and were glad when she called one day with her five young sons.

She was a formidable style of lady, with spectacles, a prominent nose, and a loud voice, who had the effect of wanting a great deal of room. And she really did, for she knocked down little chairs with her skirts that were quite a great way off. As only Ada and I were at home, we received her timidly; for she seemed to come in like cold weather, and to make the little Pardiggles blue as they followed.

"These, young ladies," said Mrs. Pardiggle, with great volubility, after the first salutations, "are my five boys. You may have seen their names in a printed subscription list (perhaps more than one), in the possession of our esteemed friend, Mr. Jarndyce. Egbert, my eldest (twelve), is the boy who sent out his pocket-money, to the amount of five-and-threepence, to the Tockahoopo Indians. Oswald, my second (ten-and-a-half), is the child who contributed two-and-ninepence to the Great National Smithers Testimonial. Francis, my third (nine), one-and-sixpence-halfpenny; Felix, my fourth (seven), eightpence to the Superannuated Widows; Alfred, my youngest (five) has voluntarily enrolled himself in the Infant Bonds of Joy, and is pledged never, through life, to use tobacco in any form."

We had never seen such dissatisfied children. It was not merely that they were weazened and shrivelled—though they were certainly that too—but they looked absolutely ferocious with discontent. At the mention of the Tockahoopo Indians, I could really have supposed Egbert to be one of the most baleful members of that tribe, he gave me such a savage frown. The face of each child, as the amount of his contribution was mentioned, darkened in a peculiarly vindictive manner, but his was by far the worst. I must except, however, the little recruit into the Infant Bonds of Joy, who was stolidly and evenly miserable.—*Bleak House, Chap. 8.*

PHILANTHROPY—Beggars in the name of.

We lived, at first, rather a busy life at Bleak House; for we had become acquainted with many residents in and out of the neighborhood who knew Mr. Jarndyce. It seemed to Ada and me that everybody knew him, who wanted to do anything with anybody else's money. It amazed us, when we began to sort his letters, and to answer some of them for him in the Growlery of a morning, to find how the great object of the lives of nearly all his correspondents appeared to be to form themselves into committees for getting in and laying out money. The ladies were as desperate as the gentlemen; indeed, I think they were even more so. They threw themselves into committees in the most impassioned manner, and collected subscriptions with a vehemence quite extraordinary. It appeared to us that some of them must pass their whole lives in dealing out subscription-cards to the whole Post-office Directory—shilling cards, half-crown cards, half-sovereign cards, penny cards.

They wanted everything. They wanted wearing apparel, they wanted linen rags, they wanted money, they wanted coals, they wanted soup, they wanted interest, they wanted autographs, they wanted flannel, they wanted whatever Mr. Jarndyce had—or had not. Their objects were as various as their demands. They were going to raise new buildings, they were going to pay off debts on old buildings, they were going to establish in a picturesque building (engraving of proposed West Elevation attached) the Sisterhood of Mediæval Marys; they were going to give a testimonial to Mrs. Jellyby: they were going to have their Secretary's portrait painted, and presented to his mother-in-law, whose deep devotion to him was well known: they were going to get up everything, I really believe, from five hundred thousand tracts to an annuity, and from a marble monument to a silver tea-pot. They took a multitude of titles. They were the Women of England, the Daughters of Britain, the Sisters of all the Cardinal Virtues separately, the Females of America, the Ladies of a hundred denominations. They appeared to be always excited about canvassing and electing. They seemed to our poor wits, and according to their own accounts, to be constantly polling people by tens of thousands, yet never bringing their candidates in for anything. It made our heads ache to think, on the whole, what feverish lives they must lead.—*Black House, Chap. 8.*

PHILANTHROPISTS—The phrenological formation of.

Full half a year had come and gone, and Mr. Crisparkle sat in a waiting-room in the London chief offices of the Haven of Philanthropy, until he could have audience of Mr. Honeythunder.

In his college-days of athletic exercises, Mr. Crisparkle had known professors of the Noble Art of fisticuffs, and had attended two or three of their gloved gatherings. He had now an opportunity of observing, that as to the phrenological formation of the backs of their heads, the Professing Philanthropists were uncommonly like the Pugilists. In the development of all those organs which constitute, or attend, a propensity to "pitch into" your fellow-creatures, the Philanthropists were remarkably favored. There were several Professors passing in and out, with exactly the aggressive air upon them of being ready for a turn-up with any Novice who might happen to be on hand, that Mr. Crisparkle well remembered in the circles of the Fancy. Preparations were in progress for a moral little Mill somewhere on the rural circuit, and other Professors were backing this or that Heavy-Weight as good for such or such speech-making hits, so very much after the manner of the sporting publicans that the intended Resolutions might have been Rounds. In an official manager of these displays, much celebrated for his platform tactics, Mr. Crisparkle recognized (in a suit of black) the counterpart of a deceased benefactor of his species, an eminent public character, once known to fame as Frosty-faced Fogo, who in days of yore superintended the formation of the magic circle with the ropes and stakes. There were only three conditions of resemblance wanting between these Professors and those. Firstly, the Philanthropists were in very bad training: much too fleshy, and

presenting, both in face and figure, a superabundance of what is known to Pugilistic Experts as Suet Pudding. Secondly, the Philanthropists had not the good temper of the Pugilists, and used worse language. Thirdly, their fighting code stood in great need of revision, as empowering them not only to bore their man to the ropes, but to bore him to the confines of distraction; also to hit him when he was down, hit him anywhere and anyhow, kick him, stamp upon him, gouge him, and maul him behind his back without mercy. In these last particulars the Professors of the Noble Art were much nobler than the Professors of Philanthropy.

Edwin Drood, Chap. 17.

PHILOSOPHY—Squeers on.

"What's the reason," said Mr. Squeers, deriving fresh facetiousness from the bottle; "what's the reason of rheumatics? What do they mean? What do people have 'em for—eh?"

Mrs. Sliderskew didn't know, but suggested that it was possibly because they couldn't help it.

"Measles, rheumatics, hooping-cough, fevers, agers, and lumbagers," said Mr. Squeers, "is all philosophy together; that's what it is. The heavenly bodies is philosophy, and the earthly bodies is philosophy. If there's a screw loose in a heavenly body, that's philosophy; and if there's a screw loose in a earthly body, that's philosophy too; or it may be that sometimes there's a little metaphysics in it, but that's not often. Philosophy's the chap for me. If a parent asks a question in the classical, commercial, or mathematical line, says I, gravely, 'Why, sir, in the first place, are you a philosopher?' 'No, Mr. Squeers,' he says, 'I an't.' 'Then, sir,' says I, 'I am sorry for you, for I shan't be able to explain it.' Naturally, the parent goes away, and wishes he was a philosopher, and, equally naturally, thinks I'm one."

Saying this, and a great deal more, with tipsy profundity and a serio-comic air, and keeping his eye all the time on Mrs. Sliderskew, who was unable to hear one word, Mr. Squeers concluded by helping himself and passing the bottle.

Nicholas Nickleby, Chap. 57.

PHYSICIAN—Bob Sawyer's experience.

"Anything new?"

"No, nothing particular. Rather a good accident brought into the casualty ward."

"What was that, sir?" inquired Mr. Pickwick.

"Only a man fallen out of a four pair of stairs' window;—but it's a very fair case—very fair case indeed."

"Do you mean that the patient is in a fair way to recover?" inquired Mr. Pickwick.

"No," replied Hopkins, carelessly. "No, I should rather say he wouldn't. There must be a splendid operation though, to-morrow—magnificent sight if Slasher does it."

"You consider Mr. Slasher a good operator?" said Mr. Pickwick.

"Best alive," replied Hopkins. "Took a boy's leg out of the socket last week,—boy ate five apples and a ginger-bread cake—exactly two minutes after it was all over, boy said he wouldn't lie there to be made game of, and he'd tell his mother if they didn't begin."

"Dear me!" said Mr. Pickwick, astonished.

"Pooh! That's nothing, that ain't," said Jack Hopkins. "Is it, Bob?"

"Nothing at all," replied Mr. Bob Sawyer.

"By-the-bye, Bob," said Hopkins, with a scarcely perceptible glance at Mr. Pickwick's attentive face, "we had a curious accident last night. A child was brought in, who had swallowed a necklace."

"Swallowed what, sir?" interrupted Mr. Pickwick.

"A necklace," replied Jack Hopkins. "Not all at once, you know, that would be too much—you couldn't swallow that, if the child did—eh, Mr. Pickwick, ha! ha!" Mr. Hopkins appeared highly gratified with his own pleasantry, and continued. "No, the way was this. Child's parents were poor people who lived in a court. Child's eldest sister bought a necklace; common necklace, made of large black wooden beads. Child being fond of toys, cribbed the necklace, hid it, played with it, cut the string, and swallowed a bead. Child thought it capital fun, went back next day, and swallowed another bead."

"Bless my heart," said Mr. Pickwick, "what a dreadful thing! I beg your pardon, sir. Go on."

"Next day, child swallowed two beads; the day after that, he treated himself to three, and so on, till in a week's time he had got through the necklace—five-and-twenty beads in all. The sister, who was an industrious girl, and seldom treated herself to a bit of finery, cried her eyes out, at the loss of the necklace; looked high and low for it; but, I needn't say, didn't find it. A few days afterwards, the family were at dinner—baked shoulder of mutton, and potatoes under it—the child, who wasn't hungry, was playing about the room, when suddenly there was heard a devil of a noise, like a small hail storm. 'Don't do that, my boy,' said the father. 'I ain't a doin' nothing,' said the child. 'Well, don't do it again,' said the father. There was a short silence, and then the noise began again, worse than ever. 'If you don't mind what I say, my boy,' said the father, 'you'll find yourself in bed, in something less than a pig's whisper.' He gave the child a shake to make him obedient, and such a rattling ensued as nobody ever heard before. 'Why, damme, it's *in* the child!' said the father, 'he's got the croup in the wrong place!' 'No I haven't, father,' said the child, beginning to cry, 'it's the necklace; I swallowed it, father.'—The father caught the child up, and ran with him to the hospital: the beads in the boy's stomach rattling all the way with the jolting; and the people looking up in the air, and down in the cellars, to see where the unusual sound came from. He's in the hospital now," said Jack Hopkins, "and he makes such a devil of a noise when he walks about, that they're obliged to muffle him in a watchman's coat, for fear he should wake the patients!"

Pickwick, Chap. 32.

PHYSICIAN—Bob Sawyer's beginning.

"Who do you suppose will ever employ a professional man, when they see his boy playing at marbles in the gutter, or flying the garter in the horse-road? Have you no feeling for your profession, you groveller? Did you leave all the medicine?"

"Yes, sir."

"The powders for the child, at the large house with the new family, and the pills to be taken four times a day at the ill-tempered old gentleman's with the gouty leg?"

"Yes, sir."

"Then shut the door, and mind the shop."

"Come," said Mr. Winkle, as the boy retired, "Things are not quite so bad as you would have me believe, either. There is *some* medicine to be sent out."

Mr. Bob Sawyer peeped into the shop to see that no stranger was within hearing, and leaning forward to Mr. Winkle, said in a low tone:

"He leaves it all at the wrong houses."

Mr. Winkle looked perplexed, and Bob Sawyer and his friend laughed.

"Don't you see?" said Bob. "He goes up to a house, rings the area bell, pokes a packet of medicine without a direction into the servant's hand, and walks off. Servant takes it into the dining-parlor; master opens it, and reads the label: 'Draught to be taken at bed-time—pills as before—lotion as usual—the powder. From Sawyer's, late Nockemorf's. Physicians' prescriptions carefully prepared,' and all the rest of it. Shows it to his wife—*she* reads the label; it goes down to the servants—they read the label. Next day, boy calls: 'Very sorry—his mistake—immense business—great many parcels to deliver—Mr. Sawyer's compliments—late Nockemorf.' The name gets known, and that's the thing, my boy, in the medical way. Bless your heart, old fellow, it's better than all the advertising in the world. We have got one four-ounce bottle that's been to half the houses in Bristol, and hasn't done yet."

"Dear me, I see," observed Mr. Winkle; "what an excellent plan!"—*Pickwick, Chap. 38.*

PHYSICIAN—The oracular.

The doctor, who was a red-nosed gentleman, with a great bunch of seals dangling below a waistcoat of ribbed black satin, arrived with all speed, and taking his seat by the bedside of poor Nell, drew out his watch, and felt her pulse. Then he looked at her tongue, then he felt her pulse again, and while he did so, he eyed the half-emptied wine-glass as if in profound abstraction.

"I should give her—" said the doctor at length, "a tea-spoonful, every now and then, of hot brandy and water."

"Why, that's exactly what we've done, sir!" said the delighted landlady.

"I should also," observed the doctor, who had passed the foot-bath on the stairs, "I should also," said the doctor, in the voice of an oracle, "put her feet in hot water, and wrap them up in flannel. I should likewise," said the doctor, with increased solemnity, "give her something light for supper—the wing of a roasted fowl now—"

"Why, goodness gracious me, sir, it's cooking at the kitchen fire this instant!" cried the landlady. And so indeed it was, for the school-master had ordered it to be put down, and it was getting on so well that the doctor might have smelt it if he had tried; perhaps he did.

"You may then," said the doctor, rising gravely, "give her a glass of hot mulled port wine, if she likes wine—"

"And a toast, sir?" suggested the landlady.

"Ay," said the doctor, in the tone of a man

who makes a dignified concession. "And a toast—of bread. But be very particular to make it of bread, if you please, ma'am."

With which parting injunction, slowly and portentously delivered, the doctor departed, leaving the whole house in admiration of that wisdom which tallied so closely with their own. Everybody said he was a very shrewd doctor indeed, and knew perfectly what people's constitutions were; which there appears some reason to suppose he did.

Old Curiosity Shop, Chap. 46.

PHYSICIAN—A fashionable.

Mr. Jobling was, as we have already seen, in some measure a very popular character. He had a portentously sagacious chin, and a pompous voice, with a rich huskiness in some of its tones that went directly to the heart, like a ray of light shining through the ruddy medium of choice old burgundy. His neck-kerchief and shirt-frill were ever of the whitest, his clothes of the blackest and sleekest, his gold watch-chain of the heaviest, and his seals of the largest. His boots, which were always of the brightest, creaked as he walked. Perhaps he could shake his head, rub his hands, or warm himself before a fire, better than any man alive; and he had a peculiar way of smacking his lips and saying, "Ah!" at intervals, while patients detailed their symptoms, which inspired great confidence. It seemed to express, "I know what you're going to say better than you do; but go on, go on." As he talked on all occasions whether he had anything to say or not, it was unanimously observed of him that he was "full of anecdote;" and his experience and profit from it were considered, for the same reason, to be something much too extensive for description. His female patients could never praise him too highly; and the coldest of his male admirers would always say this for him to their friends, "that whatever Jobling's professional skill might be (and it could not be denied that he had a very high reputation), he was one of the most comfortable fellows you ever saw in your life!"

Martin Chuzzlewit, Chap. 27.

PHYSICIAN—The.

The dinner-party was at the great Physician's. Bar was there, and in full force. Ferdinand Barnacle was there, and in his most engaging state. Few ways of life were hidden from Physician, and he was oftener in its darkest places than even Bishop. There were brilliant ladies about London who perfectly doted on him, my dear, as the most charming creature and the most delightful person, who would have been shocked to find themselves so close to him if they could have known on what sights those thoughtful eyes of his had rested within an hour or two, and near to whose beds, and under what roofs, his composed figure had stood. But, Physician was a composed man, who performed neither on his own trumpet, nor on the trumpets of other people. Many wonderful things did he see and hear, and much irreconcilable moral contradiction did he pass his life among; yet his equality of compassion was no more disturbed than the Divine Master's of all healing was. He went, like the rain, among the just and unjust, doing all the good he could, and

neither proclaiming it in the synagogues nor at the corners of streets.

As no man of large experience of humanity, however quietly carried it may be, can fail to be invested with an interest peculiar to the possession of such knowledge, Physician was an attractive man. Even the daintier gentlemen and ladies who had no idea of his secret, and who would have been startled out of more wits than they had, by the monstrous impropriety of his proposing to them, "Come and see what I see!" confessed his attraction. Where he was, something real was. And half a grain of reality, like the smallest portion of some other scarce natural productions, will flavor an enormous quantity of diluent.

It came to pass, therefore, that Physician's little dinners always presented people in their least conventional lights. The guests said to themselves, whether they were conscious of it or no, "Here is a man who really has an acquaintance with us as we are, who is admitted to some of us every day with our wigs and paint off, who hears the wanderings of our minds, and sees the undisguised expression of our faces, when both are past our control; we may as well make an approach to reality with him, for the man has got the better of us and is too strong for us." Therefore Physician's guests came out so surprisingly at his round table, that they were almost natural.

Bar's knowledge of that agglomeration of Jurymen which is called humanity was as sharp as a razor, yet a razor is not a generally convenient instrument, and Physician's plain bright scalpel, though far less keen, was adaptable to far wider purposes. Bar knew all about the gullibility and knavery of people; but Physician could have given him a better insight into their tendernesses and affections, in one week of his rounds, than Westminster Hall and all the circuits put together, in threescore years and ten. Bar always had a suspicion of this, and perhaps was glad to encourage it (for, if the world were really a great Law Court, one would think that the last day of Term could not too soon arrive); and so he liked and respected Physician quite as much as any other kind of man did.—*Little Dorrit, Book II., Chap. 25.*

PHYSICIAN—The riches of good deeds.

I never walk out with my husband, but I hear the people bless him. I never go into a house of any degree, but I hear his praises, or see them in grateful eyes. I never lie down at night but I know that in the course of that day he has alleviated pain, and soothed some fellow-creature in the time of need. I know that from the beds of those who were past recovery, thanks have often, often gone up, in the last hour, for his patient ministration. Is not this to be rich?

Black House, Chap. 67.

PHYSIOGNOMY—Of a hotel.

I hold phrenology, within certain limits, to be true; I am much of the same mind as to the subtler expressions of the hand; I hold physiognomy to be infallible; though all these sciences demand rare qualities in the student. But I also hold that there is no more certain index to personal character than the condition of a set of casters is to the character of any hotel. Knowing, and having often tested this theory of mine,

Bullfinch resigned himself to the worst, when, laying aside any remaining veil of disguise, I held up before him in succession the cloudy oil and furry vinegar, the clogged cayenne, the dirty salt, the obscene dregs of soy, and the anchovy sauce in a flannel waistcoat of decomposition.

A Dinner in an Hour. New Uncommercial Samples.

PICKWICKIANS—The.

And how much more interesting did the spectacle become, when, starting into full life and animation, as a simultaneous call for "Pickwick" burst from his followers, that illustrious man slowly mounted into the Windsor chair, on which he had been previously seated, and addressed the club himself had founded. What a study for an artist did that exciting scene present! The eloquent Pickwick, with one hand gracefully concealed behind his coat tails, and the other waving in air, to assist his glowing declamation; his elevated position revealing those tights and gaiters, which, had they clothed an ordinary man, might have passed without observation, but which, when Pickwick clothed them—if we may use the expression—inspired voluntary awe and respect; surrounded by the men who had volunteered to share the perils of his travels and who were destined to participate in the glories of his discoveries. On his right hand sat Mr. Tracy Tupman—the too-susceptible Tupman, who to the wisdom and experience of maturer years superadded the enthusiasm and ardor of a boy, in the most interesting and pardonable of human weaknesses—love. Time and feeding had expanded that once romantic form; the black silk waistcoat had become more and more developed; inch by inch had the gold watch-chain beneath it disappeared from within the range of Tupman's vision; and gradually had the capacious chin encroached upon the borders of the white cravat: but the soul of Tupman had known no change—admiration of the fair sex was still its ruling passion. On the left of his great leader sat the poetic Snodgrass, and near him again the sporting Winkle, the former poetically enveloped in a mysterious blue cloak with a canine-skin collar, and the latter communicating additional lustre to a new green shooting-coat, plaid neckerchief, and closely-fitted drabs.—*Pickwick, Chap. 1.*

PICKWICKIAN SENSE—The.

"Mr. Blotton (of Aldgate) rose to order. Did the honorable Pickwickian allude to him? (Cries of "Order," "Chair," "Yes," "No," "Go on," "Leave off," etc.)

"Mr. Pickwick would not put up to be put down by clamor. He *had* alluded to the honorable gentleman. (Great excitement.)

"Mr. Blotton would only say then, that he repelled the hon. gent.'s false and scurrilous accusation, with profound contempt.

* * * * *

"The Chairman was quite sure the hon. Pickwickian would withdraw the expression he had just made use of.

"Mr. Blotton, with all possible respect for the chair, was quite sure he would not.

"The Chairman felt it his imperative duty to demand of the honorable gentleman whether he had used the expression which had just escaped him in a common sense?

"Mr. Blotton had no hesitation in saying that he had not—he had used the words in its Pickwickian sense. (Hear, hear.) He was bound to acknowledge that, personally, he entertained the highest regard and esteem for the honorable gentleman; he had merely considered him a humbug in a Pickwickian point of view. (Hear, hear.)

"Mr. Pickwick felt much gratified by the fair, candid, and full explanation of his honorable friend. He begged it to be at once understood, that his own observations had been merely intended to bear a Pickwickian construction. (Cheers.)"—*Pickwick, Chap. 1.*

PICKWICK—Sam Weller's opinion of.

"Bless his old gaiters," rejoined Sam, looking out at the garden-door. "He's a-keepin' guard in the lane with that 'ere dark lantern, like a amiable Guy Fawkes? I never see such a fine creetur in my days. Blessed if I don't think his heart must ha' been born five-and-twenty year arter his body, at least!"—*Pickwick, Chap. 39.*

"None o' that, I say, young feller," repeated Sam, firmly. "No man serves him but me. And now we're upon it, I'll let you into another secret besides that," said Sam, as he paid for the beer. "I never heerd, mind you, nor read of in story-books, nor see in picters, any angel in tights and gaiters—not even in spectacles, as I remember, though that may ha' been done for anythin' I know to the contrairey—but mark my vords, Job Trotter, he's a reg'lar thorough-bred angel for all that; and let me see the man as ventures to tell me he knows a better vun."

Pickwick, Chap. 45.

PICKWICK—His antiquarian discovery.

As they turned back, Mr. Pickwick's eye fell upon a small broken stone, partially buried in the ground, in front of a cottage door. He paused.

"This is very strange," said Mr. Pickwick.

"What is strange?" inquired Mr. Tupman, staring eagerly at every object near him, but the right one. "God bless me, what's the matter?"

This last was an ejaculation of irrepressible astonishment, occasioned by seeing Mr. Pickwick, in his enthusiasm for discovery, fall on his knees before the little stone, and commence wiping the dust off it with his pocket handkerchief.

"There is an inscription here," said Mr. Pickwick.

"Is it possible?" said Mr. Tupman.

"I can discern," continued Mr. Pickwick, rubbing away with all his might, and gazing intently through his spectacles; "I can discern a cross, and a B, and then a T. This is important," continued Mr. Pickwick, starting up; "this is some very old inscription, existing perhaps long before the ancient alms-houses in this place. It must not be lost."

He tapped at the cottage door. A laboring man opened it.

"Do you know how this stone came here, my friend?" inquired the benevolent Mr. Pickwick.

"No, I doan't, sir," replied the man civilly. "It was here long afore I war born or any on us."

Mr. Pickwick glanced triumphantly at his companion.

"You—you—are not particularly attached to it, I dare say," said Mr. Pickwick, trembling with anxiety. "You wouldn't mind selling it, now?"

"Ah! but who'd buy it?" inquired the man, with an expression of face which he probably meant to be very cunning.

"I'll give you ten shillings for it at once," said Mr. Pickwick, "if you would take it up for me."

The astonishment of the village may be easily imagined, when (the little stone having been raised with one wrench of a spade), Mr. Pickwick, by dint of great personal exertion bore it with his own hands to the inn, and after having carefully washed it, deposited it on the table.

The exultation and joy of the Pickwickians knew no bounds, when their patience and assiduity, their washing and scraping, were crowned with success. The stone was uneven and broken, and the letters were straggling and irregular, but the following fragment of an inscription was clearly to be deciphered:

*
B I L S T
U M
P S H I
S. M.
A R K

Mr. Pickwick's eyes sparkled with delight, as he sat and gloated over the treasure he had discovered. He had attained one of the greatest objects of his ambition. In a county known to abound in remains of the early ages; in a village in which there still existed some memorials of the olden time, he—he, the Chairman of the Pickwick Club—had discovered a strange and curious inscription of unquestionable antiquity, which had wholly escaped the observation of the many learned men who had preceded him. He could hardly trust the evidence of his senses.—*Pickwick, Chap. II.*

PICKWICK—The antiquarian controversy.

It appears from the Transactions of the Club, then, that Mr. Pickwick lectured upon the discovery at a General Club Meeting, convened on the night succeeding their return, and entered into a variety of ingenious and erudite speculations on the meaning of the inscription. It also appears that a skillful artist executed a faithful delineation of the curiosity, which was engraven on stone, and presented to the Royal Antiquarian Society, and other learned bodies; that heart-burnings and jealousies without number, were created by rival controversies which were penned upon the subject; and that Mr. Pickwick himself wrote a Pamphlet, containing ninety-six pages of very small print, and twenty-seven different readings of the inscription. That three old gentlemen cut off their eldest sons with a shilling a-piece for presuming to doubt the antiquity of the fragment; and that one enthusiastic individual cut himself off prematurely, in despair at being unable to fathom its meaning. That Mr. Pickwick was elected an honorary member of seventeen native and foreign societies, for making the discovery; that none of the seventeen could make anything of it; but that all the seventeen agreed it was very extraordinary.

Mr. Blotton, indeed—and the name will be doomed to the undying contempt of those who

cultivate the mysterious and the sublime—Mr. Blotton, we say, with the doubt and cavilling peculiar to vulgar minds, presumed to state a view of the case, as degrading as ridiculous. Mr. Blotton, with a mean desire to tarnish the lustre of the immortal name of Pickwick, actually undertook a journey to Cobham in person, and on his return, sarcastically observed in an oration at the club, that he had seen the man from whom the stone was purchased; that the man presumed the stone to be ancient, but solemnly denied the antiquity of the inscription—inasmuch as he represented it to have been rudely carved by himself in an idle mood, and to display letters intended to bear neither more nor less than the simple construction of—"BILL STUMPS, HIS MARK;" and that Mr. Stumps, being little in the habit of original composition, and more accustomed to be guided by the sound of words than by the strict rules of orthography, had omitted the concluding "L" of his christian name.

The Pickwick Club (as might have been expected from so enlightened an Institution), received this statement with the contempt it deserved, expelled the presumptuous and ill-conditioned Blotton, and voted Mr. Pickwick a pair of gold spectacles, in token of their confidence and approbation; in return for which, Mr. Pickwick caused a portrait of himself to be painted, and hung up in the club-room.

Mr. Blotton, though ejected, was not conquered. He also wrote a pamphlet, addressed to the seventeen learned societies, native and foreign, containing a repetition of the statement he had already made, and rather more than half intimating his opinion that the seventeen learned societies were so many "humbugs." Hereupon the virtuous indignation of the seventeen learned societies, native and foreign, being roused, several fresh pamphlets appeared; the foreign learned societies corresponded with the native learned societies; the native learned societies translated the pamphlets of the foreign learned societies into English; the foreign learned societies translated the pamphlets of the native learned societies into all sorts of languages; and thus commenced that celebrated scientific discussion so well known to all men, as the Pickwick controversy.

But this base attempt to injure Mr. Pickwick recoiled upon the head of its calumnious author. The seventeen learned societies unanimously voted the presumptuous Blotton an ignorant meddler, and forthwith set to work upon more treatises than ever. And to this day the stone remains, an illegible monument of Mr. Pickwick's greatness, and a lasting trophy to the littleness of his enemies.—*Pickwick, Chap. II.*

PICKWICK—In a rage.

If any dispassionate spectator could have beheld the countenance of the illustrious man whose name forms the leading feature of the title of this work, during the latter part of this conversation, he would have been almost induced to wonder that the indignant fire which flashed from his eyes did not melt the glasses of his spectacles—so majestic was his wrath. His nostrils dilated, and his fists clenched involuntarily, as he heard himself addressed by the villain. But he restrained himself again—he did *not* pulverize him.

"Here," continued the hardened traitor, tossing the license at Mr. Pickwick's feet: "get the name altered—take home the lady—do for Tuppy."

Mr. Pickwick was a philosopher, but philosophers are only men in armor, after all. The shaft had reached him, penetrated through his philosophical harness, to his very heart. In the frenzy of his rage, he hurled the inkstand madly forward, and followed it up himself. But Mr. Jingle had disappeared, and he found himself caught in the arms of Sam.

"Hallo," said that eccentric functionary, "furniter's cheap where you come from, sir. Self-acting ink, that 'ere; it's wrote your mark upon the wall, old gen'l'm'n. Hold still, sir; wot's the use o' runnin' arter a man as has made his lucky, and got to t'other end of the Borough by this time?"—*Pickwick, Chap. 10.*

FIG—An American.

Once more in Broadway! Here are the same ladies in bright colors walking to and fro, in pairs and singly; yonder the very same light blue parasol which passed and repassed the hotel window twenty times while we were sitting there. We are going to cross here. Take care of the pigs. Two portly sows are trotting up behind this carriage, and a select party of half-a-dozen gentlemen hogs have just now turned the corner.

Here is a solitary swine lounging homeward by himself. He has only one ear, having parted with the other to vagrant dogs in the course of his city rambles. But he gets on very well without it, and leads a roving, gentlemanly, vagabond kind of life, somewhat answering to that of our club men at home. He leaves his lodgings every morning at a certain hour, throws himself upon the town, gets through his day in some manner quite satisfactory to himself, and regularly appears at the door of his own house again at night like the mysterious master of Gil Blas. He is a free-and-easy, careless, indifferent kind of pig, having a very large acquaintance among other pigs of the same character, whom he rather knows by sight than conversation, as he seldom troubles himself to stop and exchange civilities, but goes grunting down the kennel, turning up the news and small talk of the city in the shape of cabbage-stalks and offal, and bearing no tails but his own, which is a very short one, for his old enemies, the dogs, have been at that, too, and have left him hardly enough to swear by. He is in every respect a republican pig, going wherever he pleases, and mingling with the best society on an equal if not superior footing, for every one makes way when he appears, and the haughtiest give him the wall if he prefer it. He is a great philosopher, and seldom moved unless by the dogs before mentioned. Sometimes, indeed, you may see his small eye twinkling on a slaughtered friend, whose carcass garnishes a butcher's door-post; but he grunts out, "Such is life; all flesh is pork!" buries his nose in the mire again, and waddles down the gutter, comforting himself with the reflection that there is one snout the less to anticipate stray cabbage-stalks, at any rate.

They are the city scavengers, these pigs. Ugly brutes they are; having for the most part scanty, brown backs, like the lids of old horse-

hair trunks, spotted with unwholesome black blotches. They have long, gaunt legs too, and such peaked snouts that if one of them could be persuaded to sit for his profile nobody would recognize it for a pig's likeness. They are never attended upon, or fed, or driven, or caught, but are thrown upon their own resources in early life, and become preternaturally knowing in consequence. Every pig knows where he lives much better than anybody could tell him. At this hour, just as evening is closing in, you will see them roaming towards bed by scores, eating their way to the last. Occasionally some youth among them who has over-eaten himself, or has been much worried by dogs, trots shrinkingly homeward, like a prodigal son; but this is a rare case: perfect self-possession and self-reliance and immovable composure being their foremost attributes.

American Notes, Chap. 6.

FIGS.

Here, as elsewhere in these parts, the road was perfectly alive with pigs of all ages; lying about in every direction, fast asleep; or grunting along in quest of hidden dainties. I had always a sneaking kindness for these odd animals, and found a constant source of amusement, when all others failed, in watching their proceedings. As we were riding along this morning, I observed a little incident between two youthful pigs, which was so very human as to be inexpressibly comical and grotesque at the time, though I dare say, in telling, it is tame enough.

One young gentleman (a very delicate porker, with several straws sticking about his nose, betokening recent investigations in a dunghill) was walking deliberately on, profoundly thinking, when suddenly his brother, who was lying in a miry hole unseen by him, rose up immediately before his startled eyes, ghostly with damp mud. Never was pig's whole mass of blood so turned. He started back at least three feet, gazed for a moment, and then shot off as hard as he could go; his excessive little tail vibrating with speed and terror, like a distracted pendulum. But before he had gone very far, he began to reason with himself as to the nature of this frightful appearance; and as he reasoned, he relaxed his speed by gradual degrees until at last he stopped, and faced about. There was his brother, with the mud upon him glazing in the sun, yet staring out of the very same hole, perfectly amazed at his proceedings! He was no sooner assured of this—and he assured himself so carefully that one may almost say he shaded his eyes with his hand to see the better—than he came back at a round trot, pounced upon him, and summarily took off a piece of his tail, as a caution to him to be careful what he was about for the future, and never to play tricks with his family any more.

American Notes, Chap. 12.

PIONEER—A Western.

The track of to-day had the same features as the track of yesterday. There was the swamp, the bush, the perpetual chorus of frogs, the rank unseemly growth, the unwholesome steaming earth. Here and there, and frequently too, we encountered a solitary broken-down wagon, full of some new settler's goods. It was a pitiful

sight to see one of these vehicles deep in the mire, the axle-tree broken, the wheel lying idly by its side, the man gone miles away to look for assistance, the woman seated among their wandering household gods, with a baby at her breast, a picture of forlorn, dejected patience, the team of oxen crouching down mournfully in the mud, and breathing forth such clouds of vapor from their mouths and nostrils, that all the damp mist and fog around seemed to have come direct from them.—*American Notes, Chap. 13.*

The landlord was a dry, tough, hard-faced old fellow (not so very old, either, for he was but just turned sixty, I should think), who had been out with the militia in the last war with England, and had seen all kinds of service—except a battle; and he had been very near seeing that, he added—very near. He had all his life been restless and locomotive, with an irresistible desire for change, and was still the son of his old self, for if he had nothing to keep him at home, he said (slightly jerking his hat and his thumb towards the window of the room in which the old lady sat, as we stood talking in front of the house), he would clean up his musket, and be off to Texas to-morrow morning. He was one of the very many descendants of Cain, proper to this continent, who seem destined from their birth to serve as pioneers in the great human army, who gladly go on from year to year extending its outposts, and leaving home after home behind them, and die at last, utterly regardless of their graves being left thousands of miles behind by the wandering generation who succeed.

His wife was a domesticated, kind-hearted old soul, who had come with him "from the queen city of the world," which, it seemed, was Philadelphia; but had no love for this Western country, and indeed had little reason to bear it any, having seen her children, one by one, die here of fever, in the full prime and beauty of their youth. Her heart was sore, she said, to think of them, and to talk on this theme, even to strangers, in that blighted place, so far from her old home, eased it somewhat, and became a melancholy pleasure.—*American Notes, Chap. 14.*

PIPE-FILLING—A fine art.

She was, out and out, the very best filler of a pipe, I should say, in the four quarters of the globe. To see her put that chubby little finger in the bowl, and then blow down the pipe to clear the tube, and, when she had done so, affect to think that there was really something in the tube, and blow a dozen times, and hold it to her eye like a telescope, with a most provoking twist in her capital little face, as she looked down it, was quite a brilliant thing. As to the tobacco, she was perfect mistress of the subject; and her lighting of the pipe, with a wisp of paper, when the Carrier had it in his mouth—going so very near his nose, and yet not scorching it—was Art, high Art.

And the Cricket and the Kettle, tuning up again, acknowledged it! The bright fire, blazing up again, acknowledged it! The little Mower on the clock, in his unheeded work, acknowledged it! The Carrier, in his smoothing forehead and expanding face, acknowledged it, the readiest of all.

Cricket on the Hearth, Chirp 1.

PIPE—The pictures in the smoke.

And as he soberly and thoughtfully puffed at his old pipe, and as the Dutch clock ticked, and as the red fire gleamed, and as the Cricket chirped; that Genius of his Hearth and Home (for such the Cricket was) came out, in fairy shape, into the room, and summoned many forms of Home about him. Dots of all ages and all sizes, filled the chamber. Dots who were merry children, running on before him, gathering flowers in the fields; coy Dots, half shrinking from, half yielding to, the pleading of his own rough image; newly-married Dots, alighting at the door, and taking wonderful possession of the household keys; motherly little Dots, attended by fictitious Slowboys, bearing babies to be christened; matronly Dots, still young and blooming, watching Dots of daughters, as they danced at rustic balls; fat Dots, encircled and beset by troops of rosy grand-children; withered Dots, who leaned on sticks, and tottered as they crept along. Old Carriers too, appeared, with blind old Boxers lying at their feet; and newer carts with younger drivers ("Peerybingle Brothers," on the tilt); and sick old Carriers, tended by the gentlest hands; and graves of dead and gone old Carriers, green in the churchyard. And as the Cricket showed him all these things—he saw them plainly, though his eyes were fixed upon the fire—the Carrier's heart grew light and happy, and he thanked his Household Gods with all his might, and cared no more for Gruff and Tackleton than you do.

Cricket on the Hearth, Chirp 1.

PLAGIARISM—Dramatic.

"You're quite right, sir," interrupted the literary gentleman, leaning back in his chair and exercising his toothpick. "Human intellect, sir, has progressed since his time, is progressing, will progress."

"Shot beyond him, I mean," resumed Nicholas, "in quite another respect, for, whereas he brought within the magic circle of his genius, traditions peculiarly adapted for his purpose, and turned familiar things into constellations which should enlighten the world for ages, you drag within the magic circle of your dullness, subjects not at all adapted to the purposes of the stage, and debase as he exalted. For instance, you take the uncompleted books of living authors, fresh from their hands, wet from the press, cut, hack, and carve them to the powers and capacities of your actors, and the capability of your theatres, finish unfinished works, hastily and crudely vamp up ideas not yet worked out by their original projector, but which have doubtless cost him many thoughtful days and sleepless nights; by a comparison of incidents and dialogue, down to the very last word he may have written a fortnight before, do your utmost to anticipate his plot—all this without his permission, and against his will; and then, to crown the whole proceeding, publish in some mean pamphlet, an unmeaning far-rago of garbled extracts from his work, to which you put your name as author, with the honorable distinction annexed, of having perpetrated a hundred other outrages of the same description. Now, show me the distinction between such pilfering as this, and picking a man's pocket in the street: unless, indeed, it be, that the legislature has a regard for pocket-handkerchiefs,

and leaves men's brains (except when they are knocked out by violence) to take care of themselves."—*Nicholas Nickleby*, Chap. 48.

PLATE-MAKING.

Shall I break the plate? First let me look at the back, and see who made it. COPELAND.

Copeland! Stop a moment. Was it yesterday I visited Copeland's works, and saw them making plates? In the confusion of travelling about, it might be yesterday or it might be yesterday month; but I think it was yesterday. I appeal to the plate. The plate says, decidedly, yesterday. I find the plate, as I look at it, growing into a companion.

Don't you remember (says the plate) how you steamed away, yesterday morning, in the bright sun and the east wind, along the valley of the sparkling Trent? Don't you recollect how many kilns you flew past, looking like the bowls of gigantic tobacco pipes, cut short off from the stem and turned upside down? And the fires—and the smoke—and the roads made with bits of crockery, as if all the plates and dishes in the civilized world had been Macadamised, expressly for the laming of all the horses? Of course I do!

And don't you remember (says the plate) how you alighted at Stoke—a picturesque heap of houses, kilns, smoke, wharfs, canals, and river, lying (as was most appropriate) in a basin—and how, after climbing up the sides of the basin to look at the prospect, you trundled down again at a walking-match pace, and straight proceeded to my father's, Copeland's, where the whole of my family, high and low, rich and poor, are turned out upon the world from our nursery and seminary, covering some fourteen acres of ground? And don't you remember what we spring from; heaps of lumps of clay, partially prepared and cleaned in Devonshire and Dorsetshire—whence said clay principally comes—and hills of flint, without which we should want our ringingsound, and should never be musical? And as to the flint, don't you recollect that it is first burnt in kilns, and is then laid under the four iron feet of a demon slave, subject to violent stamping fits, who, when they come on, stamps away insanely with his four iron legs, and would crush all the Mint in the Isle of Thanet to powder, without leaving off? And as to the clay, don't you recollect how it is put into mills or teasers, and is sliced, and dug, and cut at, by endless knives, clogged and sticky, but persistent—and is pressed out of that machine through a square trough, whose form it takes—and is cut off in square lumps and thrown into a vat, and there mixed with water, and beaten to a pulp by paddle-wheels—and is then run into a rough house, all rugged beams and ladders splashed with white,—superintended by Grindoff, the Miller, in his working clothes, all splashed with white—where it passes through no end of machinery-moved sieves all splashed with white, arranged in an ascending scale of fineness (some so fine, that three hundred silk threads cross each other in a single square inch of their surface), and all in a violent state of ague, with their teeth for ever chattering, and their bodies for ever shivering? And as to the flint again, isn't it mashed and mollified and troubled and soothed, exactly as rags are in a paper-mill, until it is reduced to a pap so fine that it contains no atom of "grit" perceptible

to the nicest taste? And as to the flint and the clay together, are they not, after all this, mixed in the proportion of five of clay to one of flint? and isn't the compound—known as "slip"—run into oblong troughs, where its superfluous moisture may evaporate? and finally, isn't it slapped and banged and beaten and patted and kneaded and wedged and knocked about like butter, until it becomes a beautiful gray dough, ready for the potter's use?

In regard of the potter, popularly so-called (says the plate), you don't mean to say you have forgotten that a workman called a Thrower is the man under whose hand this gray dough takes the shapes of the simpler household vessels as quickly as the eye can follow? You don't mean to say you cannot call him up before you, sitting with his attendant woman, at his potter's wheel—a disc about the size of a dinner-plate, revolving on two drums slowly or quickly as he wills—who made you a complete breakfast set for a bachelor, as a good-humored little off-hand joke? You remember how he took up as much dough as he wanted, and, throwing it on his wheel, in a moment fashioned it into a tea-cup—caught up more clay and made a saucer—a larger dab and whirled it into a teapot—winked at a smaller dab and converted it into the lid of the teapot, accurately fitting by the measurement of his eye alone—coaxed a middle-sized dab for two seconds, broke it, turned it over at the rim, and made a milk-pot—laughed, and turned out a slop-basin—coughed, and provided for the sugar?—*A Plated Article. Reprinted Pieces.*

POETRY—Its weakening effect on the mind.

"Half-a-crown," said Wegg, meditating. "Yes. (It ain't much, sir.) Half-a-crown."

"Per week, you know."

"Per week. Yes. As to the amount of strain upon the intellect now. Was you thinking at all of poetry?" Mr. Wegg inquired, musing.

"Would it come dearer?" Mr. Boffin asked.

"It would come dearer," Mr. Wegg returned. "For when a person comes to grind off poetry night after night, it is but right he should expect to be paid for its weakening effect on his mind."

"To tell you the truth, Wegg," said Boffin, "I wasn't thinking of poetry, except in so far as this:—If you was to happen now and then to feel yourself in the mind to tip me and Mrs. Boffin one of your ballads, why then we should drop into poetry."

"I follow you, sir," said Wegg.—"But not being a regular musical professional, I should be loth to engage myself for that; and therefore, when I dropped into poetry, I should ask to be considered so far, in the light of a friend."

Our Mutual Friend, Book I., Chap. 5.

POETICAL OBITUARY—By Joe.

"Well!" Joe pursued, "somebody must keep the pot a-biling. Pip, or the pot won't bile, don't you know?"

I saw that, and said so.

"Consequence, my father didn't make objections to my going to work; so I went to work at my present calling, which were his too, if he would have followed it, and I worked tolerable hard, I assure you, Pip. In time I were able to keep him, and I kep him till he went off in a purple leptic fit. And it were my intentions to

have had put upon his tombstone that Whatsum'er the failings on his part, Remember reader he were that good in his hart."

Joe recited this couplet with such manifest pride and careful perspicuity, that I asked him if he had made it himself?

"I made it," said Joe, "my own self. I made it in a moment. It was like striking out a horse-shoe complete, in a single blow. I never was so much surprised in all my life—couldn't credit my own ed—to tell you the truth, hardly believed it *were* my own ed. As I was saying, Pip, it were my intentions to have had it cut over him; but poetry costs money, cut it how you will, small or large, and it were not done."

Great Expectations, Chap. 7.

POLICE—The English detective.

Just at dusk, Inspectors Wield and Stalker are announced; but we do not undertake to warrant the orthography of any of the names here mentioned. Inspector Wield presents Inspector Stalker. Inspector Wield is a middle-aged man of a portly presence, with a large, moist, knowing eye, a husky voice, and a habit of emphasizing his conversation by the aid of a corpulent fore-finger, which is constantly in juxtaposition with his eyes or nose. Inspector Stalker is a shrewd, hard-headed Scotchman—in appearance not at all unlike a very acute, thoroughly-trained schoolmaster, from the Normal Establishment at Glasgow. Inspector Wield one might have known, perhaps, for what he is—Inspector Stalker, never.

The ceremonies of reception over, Inspectors Wield and Stalker observe that they have brought some sergeants with them. The sergeants are presented—five in number, Sergeant Dornton, Sergeant Witchem, Sergeant Mith, Sergeant Fendall, and Sergeant Straw. We have the whole Detective force from Scotland Yard, with one exception. They sit down in a semi-circle (the two Inspectors at the two ends) at a little distance from the round table, facing the editorial sofa. Every man of them, in a glance, immediately takes an inventory of the furniture and an accurate sketch of the editorial presence. The Editor feels that any gentleman in company could take him up, if need should be, without the smallest hesitation, twenty years hence.

The whole party are in plain clothes. Sergeant Dornton, about fifty years of age, with a ruddy face and a high, sun-burnt forehead, has the air of one who has been a Sergeant in the army—he might have sat to Wilkie for the Soldier in the Reading of the Will. He is famous for steadily pursuing the inductive process, and, from small beginnings, working on from clue to clue until he bags his man. Sergeant Witchem, shorter and thicker-set, and marked with the small-pox, has something of a reserved and thoughtful air, as if he were engaged in deep arithmetical calculations. He is renowned for his acquaintance with the swell mob. Sergeant Mith, a smooth-faced man with a fresh bright complexion, and a strange air of simplicity, is a dab at housebreakers. Sergeant Fendall, a light-haired, well-spoken, polite person, is a prodigious hand at pursuing private inquiries of a delicate nature. Straw, a little wiry Sergeant of meek demeanor and strong sense, would knock at a door and ask a series of ques-

tions in any mild character you choose to prescribe to him, from a charity-boy upwards, and seem as innocent as an infant. They are, one and all, respectable-looking men; of perfectly good deportment and unusual intelligence; with nothing lounging or slinking in their manners; with an air of keen observation and quick perception when addressed; and generally presenting in their faces, traces more or less marked of habitually leading lives of strong mental excitement. They have all good eyes; and they all can, and they all do, look full at whomsoever they speak to.

Forever on the watch, with their wits stretched to the utmost, these officers have, from day to day and year to year, to set themselves against every novelty of trickery and dexterity that the combined imaginations of all the lawless rascals in England can devise, and to keep pace with every such invention that comes out. In the Courts of Justice, the materials of thousands of such stories as we have narrated—often elevated into the marvellous and romantic, by the circumstances of the case—are dryly compressed into the set phrase, "in consequence of information I received, I did so and so." Suspicion was to be directed, by careful inference and deduction, upon the right person; the right person was to be taken, wherever he had gone, or whatever he was doing to avoid detection; he is taken; there he is at the bar; that is enough. From information I, the officer, received, I did it; and, according to the custom in these cases, I say no more.

These games of chess, played with live pieces, are played before small audiences, and are chronicled nowhere. The interest of the game supports the player. Its results are enough for Justice. To compare great things with small, suppose LEVERRIER or ADAMS informing the public that from information he had received he had discovered a new planet; or COLUMBUS informing the public of his day that from information he had received he had discovered a new continent; so the Detectives inform it that they have discovered a new fraud or an old offender, and the process is unknown.

The Detective Police. Reprinted Pieces.

POLICE-OFFICE—A.

The whitewashed room was pure white as of old, the methodical book-keeping was in peaceful progress as of old, and some distant howler was banging against a cell door as of old. The sanctuary was not a permanent abiding-place, but a kind of criminal Pickford's. The lower passions and vices were regularly ticked off in the books, warehoused in the cells, carted away as per accompanying invoice, and left little mark upon it.

Our Mutual Friend, Book IV., Chap. 12.

POLITICIAN—His sentiments.

He was a great politician, of course, and explained his opinion at some length to one of our company; but I only remember that he concluded with two sentiments, one of which was, Somebody for ever, and the other, Blast everybody else! which is by no means a bad abstract of the general creed in these matters.

American Notes, Chap. 13.

POLITICIANS.

These are the great actors for whom the stage is reserved. A People there are, no doubt—a certain large number of supernumeraries, who are to be occasionally addressed, and relied upon for shouts and choruses, as on the theatrical stage; but Boodle and Buffy, their followers and families, their heirs, executors, administrators, and assigns, are the born first-actors, managers, and leaders, and no others can appear upon the scene for ever and ever.

Black House, Chap. 12.

POLITICAL ECONOMY—Toots's idea of.

Mr. Baps was a very grave gentleman, with a slow and measured manner of speaking; and before he had stood under the lamp five minutes, he began to talk to Toots (who had been silently comparing pumps with him) about what you were to do with your raw materials when they came into your ports in return for your drain of gold. Mr. Toots, to whom the question seemed perplexing, suggested "Cook 'em."—*Dombey & Son, Chap. 14.*

POMPOSITY—Mr. Sapsea as a type of.

Accepting the jackass as the type of self-sufficient stupidity and conceit,—a custom, perhaps, like some few other customs, more conventional than fair,—then the purest jackass in Cloisterham is Mr. Thomas Sapsea, Auctioneer.

Mr. Sapsea has many admirers; indeed, the proposition is carried by a large local majority, even including non-believers in his wisdom, that he is a credit to Cloisterham. He possesses the great qualities of being portentous and dull, and of having a roll in his speech, and another roll in his gait; not to mention a certain gravely flowing action with his hands, as if he were presently going to confirm the individual with whom he holds discourse. Much nearer sixty years of age than fifty, with a flowing outline of stomach, and horizontal creases in his waistcoat; reputed to be rich; voting at elections in the strictly respectable interest; morally satisfied that nothing but he himself has grown since he was a baby; how can dunder-headed Mr. Sapsea be otherwise than a credit to Cloisterham, and society?—*Edwin Drood, Chap. 4.*

POMPOSITY—Its influence.

"Well!" said Wemmick, "that's over! He's a wonderful man, without his living likeness; but I feel that I have to screw myself up when I dine with him—and I dine more comfortably unscrewed."—*Great Expectations, Chap. 48.*

PONY—A theatrical.

"He's a good pony at bottom," said Mr. Crummles, turning to Nicholas.

He might have been at bottom, but he certainly was not at top, seeing that his coat was of the roughest and most ill-favored kind. So, Nicholas merely observed that he shouldn't wonder if he was.

"Many and many is the circuit this pony has gone," said Mr. Crummles, flicking him skillfully on the eyelid for old acquaintance sake. "He is quite one of us. His mother was on the stage."

"Was she?" rejoined Nicholas.

"She ate apple-pie at a circus for upwards of

fourteen years," said the manager; "fired pistols, and went to bed in a night-cap; and, in short, took the low comedy entirely. His father was a dancer."

"Was he at all distinguished?"

"Not very," said the manager. "He was rather a low sort of pony. The fact is, he had been originally jobbed out by the day, and he never quite got over his old habits. He was clever in melodrama too, but too broad—too broad. When the mother died, he took the port-wine business."

"The port-wine business!" cried Nicholas.

"Drinking port-wine with the clown," said the manager; "but he was greedy, and one night bit off the bowl of the glass and choked himself, so his vulgarity was the death of him at last."—*Nicholas Nickleby, Chap. 23.*

POOR—Their characteristics.

There was a string of people already straggling in, whom it was not difficult to identify as the nondescript messengers, go-betweens, and errand-bearers of the place. Some of them had been lounging in the rain until the gate should open; others, who had timed their arrival with greater nicety, were coming up now, and passing in with damp whitey-brown paper bags from the grocers, loaves of bread, lumps of butter, eggs, milk, and the like. The shabbiness of these attendants upon shabbiness, the poverty of these insolvent waiters upon insolvency, was a sight to see. Such threadbare coats and trousers, such fusty gowns and shawls, such squashed hats and bonnets, such boots and shoes, such umbrellas and walking-sticks, never were seen in Rag Fair. All of them wore the cast-off clothes of other men and women; were made up of patches and pieces of other people's individuality, and had no sartorial existence of their own proper. Their walk was the walk of a race apart. They had a peculiar way of doggedly slinking round the corner, as if they were eternally going to the pawnbroker's. When they coughed, they coughed like people accustomed to be forgotten on doorsteps and in draughty passages, waiting for answers to letters in faded ink, which gave the recipients of those manuscripts great mental disturbance, and no satisfaction. As they eyed the stranger in passing, they eyed him with borrowing eyes—hungry, sharp, speculative as to his softness if they were accredited to him, and the likelihood of his standing something handsome. Mendicity on commission stooped in their high shoulders, shambled in their unsteady legs, buttoned and pinned and darned and dragged their clothes, frayed their button-holes, leaked out of their figures in dirty little ends of tape, and issued from their mouths in alcoholic breathings.—*Little Dorrit, Book I., Chap. 9.*

POOR AND UNFORTUNATE—The voice of the.

Oliver told them all his simple history, and was often compelled to stop, by pain and want of strength. It was a solemn thing, to hear, in the darkened room, the feeble voice of the sick child recounting a weary catalogue of evils and calamities which hard men had brought upon him. Oh! if, when we oppress and grind our fellow-creatures, we bestowed but one thought on the dark evidences of human error, which, like dense and heavy clouds, are rising, slowly,

it is true, but not less surely, to Heaven, to pour their after-vengeance on our heads; if we heard but one instant, in imagination, the deep testimony of dead men's voices, which no power can stifle, and no pride shut out; where would be the injury and injustice, the suffering, misery, cruelty, and wrong, that each day's life brings with it!—*Oliver Twist, Chap. 30.*

POOR—The plea of the.

"Now, gentlemen," said Will Fern, holding out his hands, and flushing for an instant in his haggard face. "See how your laws are made to trap and hunt us when we're brought to this. I tries to live elsewhere. And I'm a vagabond. To jail with him! I comes back here. I goes a-nutting in your woods, and breaks—who don't?—a limber branch or two. To jail with him! One of your keepers sees me in the broad day, near my own patch of garden, with a gun. To jail with him! I has a nat'ral angry word with that man, when I'm free again. To jail with him! I cut a stick. To jail with him! I eats a rotten apple or a turnip. To jail with him! It's twenty mile away; and coming back, I begs a trifle on the road. To jail with him! At last the constable, the keeper—anybody—finds me anywhere, a-doing anything. To jail with him, for he's a vagrant, and a jail-bird known; and jail's the only home he's got."

The Alderman nodded sagaciously, as who should say, "A very good home too!"

"Do I say this to serve MY cause?" cried Fern. "Who can give me back my liberty, who can give me back my good name, who can give me back my innocent niece? Not all the Lords and Ladies in wide England. But, gentlemen, gentlemen, dealing with other men like me, begin at the right end. Give us, in mercy, better homes when we're a-lying in our crannies; give us better food when we're a-working for our lives; give us kinder laws to bring us back when we're a-going wrong; and don't set Jail, Jail, Jail, afore us, everywhere we turn. There an't a condescension you can show the Laborer then, that he won't take, as ready and as grateful as a man can be; for he has a patient, peaceful, willing heart. But you must put his rightful spirit in him first; for, whether he's a wreck and ruin such as me, or is like one of them that stand here now, his spirit is divided from you at this time. Bring it back, gentlefolks, bring it back! Bring it back, afore the day comes when even his Bible changes in his altered mind, and the words seem to him to read, as they have sometimes read in my own eyes—in Jail, 'Whither thou goest, I can Not go; where thou lodgest, I do Not lodge; thy people are Not my people; Nor thy God my God!'"

Chimes, 3d quarter.

POOR—The homes of the.

Great heaps of ashes; stagnant pools, overgrown with rank grass and duckweed; broken turnstiles; and the upright posts of palings long since carried off for firewood, which menaced all heedless walkers with their jagged and rusty nails, were the leading features of the landscape; while here and there a donkey, or a ragged horse, tethered to a stake, and cropping off a wretched meal from the coarse, stunted turf, were quite in keeping with the scene, and would have suggested (if the houses had not done so

sufficiently, of themselves) how very poor the people were who lived in the crazy huts adjacent, and how foolhardy it might prove for one who carried money, or wore decent clothes, to walk that way alone, unless by daylight.

Poverty has its whims and shows of taste, as wealth has. Some of these cabins were turreted, some had false windows painted on their rotten walls; one had a mimic clock, upon a crazy tower of four feet high, which screened the chimney; each in its little patch of ground had a rude seat or arbor. The population dealt in bones, in rags, in broken glass, in old wheels, in birds, and dogs. These, in their several ways of stowage, filled the gardens; and shedding a perfume, not of the most delicious nature, in the air, filled it besides with yells, and screams, and howling.

Barnaby Rudge, Chap. 44.

POOR—Hospital scenes among the.

Among this congregation were some evil-looking young women, and beetle-browed young men; but not many—perhaps that kind of characters kept away. Generally, the faces (those of the children excepted) were depressed and subdued, and wanted color. Aged people were there in every variety. Mumbling, bleary-eyed, spectacled, stupid, deaf, lame; vacantly winking in the gleams of sun that now and then crept in through the open doors from the paved yard; shading their listening ears or blinking eyes with their withered hands; poring over their books, leering at nothing, going to sleep, crouching and drooping in corners. There were weird old women, all skeleton within, all bonnet and cloak without, continually wiping their eyes with dirty dusters of pocket-handkerchiefs; and there were ugly old crones, both male and female, with a ghastly kind of contentment upon them which was not at all comforting to see. Upon the whole, it was the dragon, Pauperism, in a very weak and impotent condition; toothless, fangless, drawing his breath heavily enough, and hardly worth chaining up.

In a room opening from a squalid yard, where a number of listless women were lounging to and fro, trying to get warm in the infelicitous sunshine of the tardy May morning—in the "Itch Ward," not to compromise the truth—a woman such as HOGARTH has often drawn, was hurriedly getting on her gown before a dusty fire. She was the nurse, or wardswoman, of that insalubrious department—herself a pauper—flabby, raw-boned, untidy, unpromising, and coarse of aspect as need be. But, on being spoken to about the patients whom she had in charge, she turned round, with her shabby gown half on, half off, and fell a-crying with all her might. Not for show, not querulously, not in any mawkish sentiment, but in the deep grief and affliction of her heart; turning away her dishevelled head: sobbing most bitterly, wringing her hands, and letting fall abundance of great tears, that choked her utterance. What was the matter with the nurse of the itch-ward? Oh, the "dropped child" was dead! Oh, the child that was found in the street, and she had brought up ever since, had died an hour ago; and see where the little creature lay, beneath this cloth! The dear, the pretty dear!

The dropped child seemed too small and poor a thing for Death to be in earnest with, but

Death had taken it; and already its diminutive form was neatly washed, composed, and stretched as if in sleep upon a box. I thought I heard a voice from Heaven saying, It shall be well for thee, O nurse of the itch-ward, when some less gentle pauper does those offices to thy cold form, that such as the dropped child are the angels who behold my Father's face!

Groves of babies in arms; groves of mothers and other sick women in bed; groves of lunatics; jungles of men in stone-paved down-stairs day-rooms, waiting for their dinners; longer and longer groves of old people, in up-stairs Infirmary wards, wearing out life, God knows how—this was the scenery through which the walk lay, for two hours. In some of these latter chambers, there were pictures stuck against the wall, and a neat display of crockery and pewter on a kind of sideboard; now and then it was a treat to see a plant or two: in almost every ward there was a cat.

In all of these Long Walks of aged and infirm, some old people were bed-ridden, and had been for a long time; some were sitting on their beds half-naked; some dying in their beds; some out of bed, and sitting at a table near the fire. A sullen or lethargic indifference to what was asked, a blunted sensibility to everything but warmth and food, a moody absence of complaint as being of no use, a dogged silence and resentful desire to be left alone again, I thought were generally apparent.

Who could wonder, looking through those weary vistas of bed and infirmity, that it should do him good to meet with some other scenes, and assure himself that there was something else on earth? Who could help wondering why the old men lived on as they did; what grasp they had on life; what crumbs of interest or occupation they could pick up from its bare board; whether Charley Walters had ever described to them the days when he kept company with some old pauper woman in the bud, or Billy Stevens ever told them of the time when he was a dweller in the far-off foreign land called Home!

The morsel of burnt child, lying in another room, so patiently, in bed, wrapped in lint, and looking steadfastly at us with his bright, quiet eyes when we spoke to him kindly, looked as if the knowledge of these things, and of all the tender things there are to think about, might have been in his mind—as if he thought, with us, that there was a fellow-feeling in the pauper nurses, which appeared to make them more kind to their charges than the race of common nurses in the hospitals—as if he mused upon the Future of some older children lying around him in the same place, and thought it best, perhaps, all things considered, that he should die—as if he knew, without fear, of those many coffins, made and unmade, piled up in the store below—and of his unknown friend, “the dropped child,” calm upon the box-lid, covered with a cloth. But there was something wistful and appealing, too, in his tiny face, as if, in the midst of the hard necessities and incongruities he pondered on, he pleaded, in behalf of the helpless and the aged poor, for a little more liberty—and a little more bread.

A Walk in a Workhouse. Reprinted Pieces.

POOR—Public duty to the.

My Lords and Gentlemen and Honorable Boards, when you, in the course of your dust-shovelling and cinder-raking, have piled up a mountain of pretentious failure, you must off with your honorable coats for the removal of it, and fall to the work with the power of all the queen's horses and all the queen's men, or it will come rushing down and bury us alive.

Yes, verily, my Lords and Gentlemen and Honorable Boards, adapting your Catechism to the occasion, and by God's help so you must. For when we have got things to the pass that with an enormous treasure at disposal to relieve the poor, the best of the poor detest our mercies, hide their heads from us, and shame us by starving to death in the midst of us, it is a pass impossible of prosperity, impossible of continuance. It may not be so written in the Gospel according to Podsnappery; you may not “find these words” for the text of a sermon, in the Returns of the Board of Trade; but they have been the truth since the foundations of the universe were laid, and they will be the truth until the foundations of the universe are shaken by the Builder. This boastful handiwork of ours, which fails in its terrors for the professional pauper, the sturdy breaker of windows, and the rampant tearer of clothes, strikes with a cruel and a wicked stab at the stricken sufferer, and is a horror to the deserving and unfortunate. We must mend it, Lords and Gentlemen and Honorable Boards, or in its own evil hour it will mar every one of us.

Our Mutual Friend, Book III., Chap. 8.

POOR—To be cultivated.

It was but a hurried parting in a common street, yet it was a sacred remembrance to these two common people. Utilitarian economists, skeletons of schoolmasters, Commissioners of Fact, genteel and used-up infidels, gabblers of many little dog's-eared creeds, the poor you will have always with you. Cultivate in them, while there is yet time, the utmost graces of the fancies and affections, to adorn their lives, so much in need of ornament; or, in the day of your triumph, when romance is utterly driven out of their souls, and they and a bare existence stand face to face, Reality will take a wolfish turn, and make an end of you.

Hard Times, Book II., Chap. 6.

POOR—The parish.

How much is conveyed in those two short words—“The Parish!” And with how many tales of distress and misery, of broken fortune and ruined hopes, too often of unrelieved wretchedness and successful knavery, are they associated. A poor man with small earnings, and a large family, just manages to live on from hand to mouth, and to procure food from day to day; he has barely sufficient to satisfy the present cravings of nature, and can take no heed of the future. His taxes are in arrear, quarter-day passes by, another quarter-day arrives; he can procure no more quarter for himself, and is summoned by—the parish. His goods are distrained, his children are crying with cold and hunger, and the very bed on which his sick wife is lying, is dragged from beneath her. What can he do? To whom is he to apply for relief? To private charity? To benevolent individuals? Certainly not—there

is his parish. There are the parish vestry, the parish infirmary, the parish surgeon, the parish officers, the parish beadle. Excellent institutions, and gentle, kind-hearted men. The woman dies—she is buried by the parish. The children have no protector—they are taken care of by the parish. The man first neglects, and afterwards cannot obtain, work—he is relieved by the parish: and when distress and drunkenness have done their work upon him, he is maintained, a harmless, babbling idiot, in the parish asylum.—*Sketches (Scenes), Chap. 1.*

POOR PATIENTS—Their patronage.

"It's wonderful how the poor people patronize me," said Mr. Bob Sawyer, reflectively. "They knock me up, at all hours of the night; they take medicine to an extent which I should have conceived impossible; they put on blisters and leeches with a perseverance worthy of a better cause; they make additions to their families, in a manner which is quite awful. Six of those last-named little promissory notes, all due on the same day, Ben, and all entrusted to me!"

"It's very gratifying, isn't it?" said Mr. Ben Allen, holding his plate for some more minced veal.

"Oh, very," replied Bob; "only not quite so much so, as the confidence of patients with a shilling or two to spare, would be. This business was capitally described in the advertisement, Ben. It is a practice, a very extensive practice—and that's all."—*Pickwick, Chap. 48.*

POOR—The tenderness of the.

Cant as we may, and as we shall to the end of all things, it is very much harder for the poor to be virtuous than it is for the rich; and the good that is in them shines the brighter for it. In many a noble mansion lives a man, the best of husbands and of fathers, whose private worth in both capacities is justly lauded to the skies. But bring him here, upon this crowded deck, strip from his fair young wife her silken dress and jewels, unbind her braided hair, stamp early wrinkles on her brow, pinch her pale cheek with care and much privation, array her faded form in coarsely patched attire, let there be nothing but his love to set her forth or deck her out, and you shall put it to the proof indeed. So change his station in the world, that he shall see in those young things who climb about his knee, not records of his wealth and name, but little wrestlers with him for his daily bread, so many poachers on his scanty meal, so many units to divide his every sum of comfort, and further to reduce its small amount. In lieu of the endearments of childhood in its sweetest aspect, heap upon him all its pains and wants, its sicknesses and ills, its fretfulness, caprice, and querulous endurance; let its prattle be, not of engaging infant fancies, but of cold and thirst and hunger; and if his fatherly affection outlive all this, and he be patient, watchful, tender, careful of his children's lives, and mindful always of their joys and sorrows, then send him back to Parliament, and Pulpit, and to Quarter Sessions, and when he hears fine talk of the depravity of those who live from hand to mouth, and labor hard to do it, let him speak up, as one who knows, and tell those holders forth that they, by parallel with such a class, should be High

Angels in their daily lives, and lay but humble siege to Heaven at last.

Which of us shall say what he would be, if such realities, with small relief or change all through his days, were his? Looking round upon these people, far from home, houseless, indigent, wandering, weary with travel and hard living, and seeing how patiently they nursed and tended their young children; how they consulted over their wants first, then half supplied their own; what gentle ministers of hope and faith the women were; how the men profited by their example; and how very, very seldom even a moment's petulance or harsh complaint broke out among them—I felt a stronger love and honor of my kind come glowing on my heart, and wished to God there had been many Atheists in the better part of human nature there to read this simple lesson in the book of Life.—*American Notes, Chap. 15.*

POOR—The—Their kindness to each other.

How the heart of each to each was softened by the hard trials of their lives! I think the best side of such people is almost hidden from us. What the poor are to the poor is little known, excepting to themselves and God.

Black House, Chap. 8.

POPULARITY (Slurk, the Editor).

"Are you the landlord?" inquired the gentleman.

"I am, sir," replied the landlord.

"Do you know me?" demanded the gentleman.

"I have not that pleasure, sir," rejoined the landlord.

"My name is Slurk," said the gentleman.

The landlord slightly inclined his head.

"Slurk, sir," repeated the gentleman, haughtily. "Do you know me now, man?"

The landlord scratched his head, looked at the ceiling and at the stranger, and smiled feebly.

"Do you know me, man?" inquired the stranger, angrily.

The landlord made a strong effort, and at length replied: "Well, sir, I do *not* know you."

"Great Heaven!" said the stranger, dashing his clenched fist upon the table. "And this is popularity!"

The landlord took a step or two towards the door; the stranger, fixing his eyes upon him, resumed.

"This," said the stranger, "this is gratitude for years of labor and study in behalf of the masses. I alight wet and weary; no enthusiastic crowds press forward to greet their champion; the church-bells are silent; the very name elicits no responsive feeling in their torpid bosoms. It is enough," said the agitated Mr. Slurk, pacing to and fro, "to curdle the ink in one's pen, and induce one to abandon their cause forever."

Pickwick, Chap. 51.

PORTER—Toby Veck, the.

They called him Trotty from his pace, which meant speed if it didn't make it. He could have walked faster perhaps; most likely; but rob him of his trot, and Toby would have taken to his bed and died. It bespattered him with mud in dirty weather; it cost him a world of trouble; he could have walked with infinitely greater

case; but that was one reason for his clinging to it so tenaciously. A weak, small, spare old man, he was a very Hercules, this Toby, in his good intentions. He loved to earn his money. He delighted to believe—Toby was very poor, and couldn't well afford to part with a delight—that he was worth his salt. With a shilling or an eighteen-penny message or small parcel in hand, his courage, always high, rose higher. As he trotted on, he would call out to fast Postmen ahead of him, to get out of the way; devoutly believing that in the natural course of things he must inevitably overtake and run them down; and he had perfect faith—not often tested—in his being able to carry anything that man could lift.

Thus, even when he came out of his nook to warm himself on a wet day, Toby trotted. Making, with his leaky shoes, a crooked line of slushy footprints in the mire; and blowing on his chilly hands and rubbing them against each other, poorly defended from the searching cold by threadbare mufflers of gray worsted, with a private apartment only for the thumb, and a common room or tap for the rest of the fingers; Toby, with his knees bent and his cane beneath his arm, still trotted. Falling out into the road to look up at the belfry when the Chimes resounded, Toby trotted still.

Chimes, 1st Quarter.

PORTER—A solemn.

Lest, with all these proofs and confirmations, any man should be suspicious of the Anglo-Bengalee Disinterested Loan and Life Assurance Company; should doubt in tiger, cab, or person, Tigg Montague, Esquire (of Pall Mall and Bengal), or any other name in the imaginative List of Directors: there was a porter on the premises—a wonderful creature, in a vast red waistcoat and a short-tailed pepper-and-salt coat—who carried more conviction to the minds of sceptics than the whole establishment without him. No confidences existed between him and the Directorship; nobody knew where he had served last; no character or explanation had been given or required. No questions had been asked on either side. This mysterious being, relying solely on his figure, had applied for the situation, and had been instantly engaged on his own terms. They were high; but he knew, doubtless, that no man could carry such an extent of waistcoat as himself, and felt the full value of his capacity to such an institution. When he sat upon a seat erected for him in a corner of the office, with his glazed hat hanging on a peg over his head, it was impossible to doubt the respectability of the concern. It went on doubling itself with every square inch of his red waistcoat, until, like the problem of the nails in the horse's shoes, the total became enormous. People had been known to apply to effect an insurance on their lives for a thousand pounds, and looking at him, to beg, before the form of proposal was filled up, that it might be made two. And yet he was not a giant. His coat was rather small than otherwise. The whole charm was in his waistcoat. Respectability, competence, property in Bengal or anywhere else, responsibility to any amount on the part of the company that employed him, were all expressed in that one garment.

Martin Chuzzlewit, Chap. 27.

POSITIVENESS—Mrs. Pratchett's.

"For instance," I says, to give her a little encouragement, "who is Somebody?"

"I give you my sacred honor, Mr. Christopher," answers Pratchett, "that I haven't the faintest notion."

But for the manner in which she settled her cap-strings, I should have doubted this; but in respect of positiveness it was hardly to be discriminated from an affidavit.

"Then you never saw him?" I followed her up with.

"Nor yet," said Mrs. Pratchett, shutting her eyes and making as if she had just took a pill of unusual circumference—which gave a remarkable force to her denial—"nor yet any servant in this house. All have been changed, Mr. Christopher, within five year, and Somebody left his Luggage here before then."

Somebody's Luggage, Chap. 1.

POST-BOYS AND DONKEYS—Sam Weller's idea of.

"This is pleasant," said Bob Sawyer, turning up his coat collar, and pulling the shawl over his mouth to concentrate the fumes of a glass of brandy just swallowed.

"Wery," replied Sam, composedly.

"You don't seem to mind it," observed Bob.

"Vy, I don't exactly see no good my mindin' on it 'ud do, sir," replied Sam.

"That's an unanswerable reason, anyhow," said Bob.

"Yes, sir," rejoined Mr. Weller. "Wotever is, is right, as the young nobleman sweetly remarked wen they put him down in the pension list 'cos his mother's uncle's wife's grandfather vunce lit the king's pipe with a portable tinder-box."

"Not a bad notion that, Sam," said Mr. Bob Sawyer approvingly.

"Just wot the young nobleman said ev'ry quarter-day afterwards for the rest of his life," replied Mr. Weller.

"Wos you ever called in," inquired Sam, glancing at the driver, after a short silence, and lowering his voice to a mysterious whisper: "wos you ever called in, ven you wos 'prentice to a sawbones, to visit a postboy?"

"I don't remember that I ever was," replied Bob Sawyer.

"You never see a postboy in that 'ere hospital as you *walked* (as they says o' the ghosts), did you?" demanded Sam.

"No," replied Bob Sawyer. "I don't think I ever did."

"Never know'd a churchyard were there wos a postboy's tombstone, or see a dead postboy, did you?" inquired Sam, pursuing his catechism.

"No," rejoined Bob, "I never did."

"No!" rejoined Sam triumphantly. "Nor never vill; and there's another thing that no man ever see, and that's a dead donkey. No man never see a dead donkey, 'cept the gen'l'm'n in the black silk smalls as know'd the young 'ooman as kep a goat; and that wos a French donkey, so wery likely he warn't wun o' the reg'lar breed."

"Well, what has that got to do with the post-boys?" asked Bob Sawyer.

"This here," replied Sam. "Without goin' so far as to as-ert, as some wery sensible people do, that postboys and donkeys is both immortal,

wot I say is this ; that wenever they feels their-selves gettin' stiff and past their work, they just rides off together, wun postboy to a pair in the usual way ; wot becomes on 'em nobody knows, but it's wery probable as they starts away to take their pleasure in some other world, for there ain't a man alive as ever see either a donkey or a postboy a-takin' his pleasure in this !"

Pickwick, Chap. 51.

POVERTY—The clutch of.

Mother had the gripe and clutch of Poverty upon her face, upon her figure, and not least of all, upon her voice. Her sharp and high-pitched words were squeezed out of her, as by the compression of bony fingers on a leathern bag ; and she had a way of rolling her eyes about and about the cellar, as she scolded, that was gaunt and hungry.

George Silverman's Explanation.

POVERTY—The pride of.

When this spirited young man, and his sister, had begun systematically to produce the family skeleton for the overawing of the College, this narrative cannot precisely state. Probably at about the period when they began to dine on the College charity. It is certain that the more reduced and necessitous they were, the more pompously the skeleton emerged from its tomb ; and that when there was anything particularly shabby in the wind, the skeleton always came out with the ghastliest flourish.

Little Dorrit, Book I., Chap. 20.

POVERTY—And wrinkles.

Mrs. Plornish was a young woman, made somewhat slatternly in herself and her belongings by poverty ; and so dragged at by poverty and the children together, that their united forces had already dragged her face into wrinkles.—*Little Dorrit, Book I., Chap. 12.*

POVERTY AND OYSTERS—Sam Weller on.

"It's a wery remarkable circumstance, sir," said Sam, "that poverty and oysters always seems to go together."

"I don't understand you, Sam," said Mr. Pickwick.

"What I mean, sir," said Sam, "is, that the poorer a place is, the greater call there seems to be for oysters. Look here, sir ; here's a oyster stall to every half-dozen houses. The street's lined with 'em. Blessed if I don't think that ven a man's wery poor, he rushes out of his lodgings, and eats oysters in reg'lar desperation."

"To be sure he does," said Mr. Weller senior ; "and it's just the same vith pickled salmon !"

"Those are two very remarkable facts, which never occurred to me before," said Mr. Pickwick.—*Pickwick, Chap. 22.*

POWER—Its attraction for low natures.

Power (unless it be the power of intellect or virtue) has ever the greatest attraction for the lowest natures ; and the mere defiance of the unconscious house-front, with his power to strip the roof off the inhabiting family like the roof of a house of cards, was a treat which had a charm for Silas Wegg.

Our Mutual Friend, Book III., Chap. 7.

POWER AND WILL.

"The power to serve is as seldom joined with the will, as the will is with the power, I think."

Nicholas Nickleby, Chap. 20.

POWER—The insolence of newly acquired.

If Wegg had been worse paid for his office, or better qualified to discharge it, he would have considered these visits complimentary and agreeable ; but, holding the position of a handsomely-remunerated humbug, he resented them. This was quite according to rule, for the incompetent servant, by whomsoever employed, is always against his employer. Even those born governors, noble and right honorable creatures, who have been the most imbecile in high places, have uniformly shown themselves the most opposed (sometimes in belying distrust, sometimes in vapid insolence) to their employer. What is in such wise true of the public master and servant, is equally true of the private master and servant all the world over.

Our Mutual Friend, Book II., Chap. 7.

PRAYER—Cruncher on.

"Bust me, if she ain't at it again !"

A woman of orderly and industrious appearance rose from her knees in a corner, with sufficient haste and trepidation to show that she was the person referred to.

"What !" said Mr. Cruncher, looking out of bed for a boot. "You're at it agin, are you ?"

After hailing the morn with this second salutation, he threw a boot at the woman as a third. It was a very muddy boot, and may introduce the odd circumstance connected with Mr. Cruncher's domestic economy, that, whereas he often came home after hanking hours with clean boots, he often got up next morning to find the same boots covered with clay.

"What," said Mr. Cruncher, varying his apostrophe after missing his mark—"what are you up to, Aggerawayter ?"

"I was only saying my prayers."

"Saying your prayers ! You're a nice woman ! What do you mean by flopping yourself down and praying agin me ?"

"I was not praying against you ; I was praying for you."

"You weren't. And if you were, I won't be took the liberty with. Here ! your mother's a nice woman, young Jerry, going a praying agin your father's prosperity. You've got a dutiful mother, you have, my son. You've got a religious mother, you have, my boy : going and flopping herself down, and praying that the bread-and-butter may be snatched out of the mouth of her only child !"

* * * * *

"Bu-u-ust me !" said Mr. Cruncher, who all this time had been putting on his clothes, "if I ain't, what with piety and one blowed thing and another, been choused this last week into as bad luck as ever a poor devil of a honest tradesman met with ! Young Jerry, dress yourself, my boy, and while I clean my boots, keep a eye upon your mother now and then, and if you see any signs of more flopping, give me a call. For, I tell you," here he addressed his wife once more, "I won't be gone agin, in this manner. I am as rickety as a hackney-coach, I'm as sleepy as laudanum, my lines is strained to that degree that I shouldn't know, if it wasn't

for the pain in 'em, which was me and which somebody else, yet I'm none the better for it in pocket; and it's my suspicion that you've been at it from morning to night to prevent me from being the better for it in pocket, and I won't put up with it, Aggerawayter, and what do you say now?"

Tale of Two Cities, Book II., Chap. 1.

PRACTICAL MAN—A.

He was an affectionate father, after his manner; but he would probably have described himself (if he had been put, like Sissy Jupe, upon a definition) as "an eminently practical" father. He had a particular pride in the phrase eminently practical, which was considered to have a special application to him. Whatsoever the public meeting held in Coketown, and whatsoever the subject of such meeting, some Coketowner was sure to seize the occasion of alluding to his eminently practical friend Gradgrind. This always pleased the eminently practical friend. He knew it to be his due, but his due was acceptable.—*Hard Times, Book I., Chap. 3.*

PRECEPTS—Of married ladies.

And to do Mrs. Nickleby justice, she never had lost—and to do married ladies, as a body, justice, they seldom do lose—any occasion of inculcating similar golden precepts, whose only blemish is the slight degree of vagueness and uncertainty in which they are usually enveloped.

Nicholas Nickleby, Chap. 19.

PREDICAMENT.

It is always the person not in the predicament who knows what ought to have been done in it, and would unquestionably have done it too.

Christmas Carol, Stave 3.

PRESS—The American.

Schools may be erected, East, West, North, and South; pupils be taught, and masters reared, by scores upon scores of thousands; colleges may thrive, churches may be crammed, temperance may be diffused, and advancing knowledge in all other forms walk through the land with giant strides; but while the newspaper press of America is in, or near, its present abject state, high moral improvement in that country is hopeless. Year by year it must and will go back; year by year the tone of public feeling must sink lower down; year by year the Congress and the Senate must become of less account before all decent men; and year by year the memory of the Great Fathers of the Revolution must be outraged more and more in the bad life of their degenerate child.

Among the herd of journals which are published in the States there are some, the reader scarcely need be told, of character and credit. From personal intercourse with accomplished gentlemen connected with publications of this class, I have derived both pleasure and profit. But the name of these is Few, and of the others Legion; and the influence of the good is powerless to counteract the mortal poison of the bad.

Among the gentry of America, among the well-informed and moderate, in the learned professions, at the bar and on the bench, there is, as there can be, but one opinion, in reference to the vicious character of these infamous journals.

It is sometimes contended—I will not say strangely, for it is natural to seek excuses for such a disgrace—that their influence is not so great as a visitor would suppose. I must be pardoned for saying that there is no warrant for this plea, and that every fact and circumstance tends directly to the opposite conclusion.

When any man, of any grade of desert in intellect or character, can climb to any public distinction, no matter what, in America, without first grovelling down upon the earth, and bending the knee before this monster of depravity; when any private excellence is safe from its attacks; when any social confidence is left unbroken by it, or any tie of social decency and honor is held in the least regard; when any man in that Free Country has freedom of opinion, and presumes to think for himself, and speak for himself, without humble reference to a censorship which, for its rampant ignorance and base dishonesty, he utterly loathes and despises in his heart; when those who most acutely feel its infamy and the reproach it casts upon the nation, and who most denounce it to each other, dare to set their heels upon, and crush it openly, in the sight of all men; then I will believe that its influence is lessening, and men are returning to their manly senses. But while that Press has its evil eye in every house, and its black hand in every appointment in the state, from a president to a postman; while, with ribald slander for its only stock in trade, it is the standard literature of an enormous class, who must find their reading in a newspaper, or they will not read at all; so long must its odium be upon the country's head, and so long must the evil it works be plainly visible in the Republic.

To those who are accustomed to the leading English journals, or to the respectable journals of the Continent of Europe—to those who are accustomed to anything else in print and paper—it would be impossible, without an amount of extract for which I have neither space nor inclination, to convey an adequate idea of this frightful engine in America.

American Notes, Chap. 18.

PRIDE—The arrogance of.

"His presence! His dignity! No portrait that I have ever seen of any one has been half so replete with those qualities. Something so stately, you know; so uncompromising; so very wide across the chest; so upright! A pecuniary Duke of York, my love, and nothing short of it!" said Miss Tox. "That's what I should designate him."—*Dombey & Son, Chap. 1.*

Towards his first wife, Mr. Dombey, in his cold and lofty arrogance, had borne himself like the removed Being he almost conceived himself to be. He had been "Mr. Dombey" with her when she first saw him, and he was "Mr. Dombey" when she died. He had asserted his greatness during their whole married life, and she had meekly recognized it. He had kept his distant seat of state on the top of his throne, and she her humble station on its lowest step; and much good it had done him, so to live in solitary bondage to his one idea! He had imagined that the proud character of his second wife would have been added to his own—would have merged into it, and exalted his greatness. He had pictured himself haughtier than ever, with

Edith's haughtiness subservient to his. He had never entertained the possibility of its arraying itself against him. And now, when he found it rising in his path at every step and turn of his daily life, fixing its cold, defiant, and contemptuous face upon him, this pride of his, instead of withering, or hanging down its head beneath the shock, put forth new shoots, became more concentrated and intense, more gloomy, sullen, irksome, and unyielding, than it had ever been before.

Who wears such armor, too, bears with him ever another heavy retribution. It is of proof against conciliation, love, and confidence! against all gentle sympathy from without, all trust, all tenderness, all soft emotion; but to deep stabs in the self-love it is as vulnerable as the bare breast to steel; and such tormenting festers rankle there, as follow on no other wounds, no, though dealt with the mailed hand of Pride itself, on weaker pride, disarmed and thrown down.—*Dombey & Son, Chap. 40.*

PRIDE—A duty.

"There is a kind of pride, Sir," she returned, after a moment's silence, "or what may be supposed to be pride, which is mere duty; I hope I cherish no other."—*Dombey & Son, Chap. 33.*

PRIDE—Its egotism.

"He is, if I may say so, the slave of his own greatness, and goes yoked to his own triumphal car like a beast of burden, with no idea on earth but that it is behind him and is to be drawn on, over everything and through everything."—*Dombey & Son, Chap. 45.*

PRIDE—Its characteristics.

It was not in the nature of things that a man of Mr. Dombey's mood, opposed to such a spirit as he had raised against himself, should be softened in the imperious asperity of his temper; or that the cold hard armor of pride in which he lived encased, should be made more flexible by constant collision with haughty scorn and defiance. It is the curse of such a nature—it is a main part of the heavy retribution on itself it bears within itself—that while deference and concession swell its evil qualities, and are the food it grows upon, resistance and a questioning of its exacting claims, foster it too no less. The evil that is in it finds equally its means of growth and propagation in opposites. It draws support and life from sweets and bitters; bowed down before, or unacknowledged, it still enslaves the breast in which it has its throne; and worshipped or rejected, is as hard a master as the Devil in dark fables.—*Dombey & Son, Chap. 40.*

PRIDE—Controlling power of.

He silenced the distant thunder with the rolling of his sea of pride. He would bear nothing but his pride. And in his pride, a heap of inconsistency, and misery, and self-inflicted torment, he hated her.—*Dombey & Son, Chap. 40.*

PRIDE—Its rage.

Prying and tormenting as the world was, it did Mr. Dombey the service of nerving him to pursuit and revenge. It roused his passion, stung his pride, twisted the one idea of his life into a new shape, and made some gratification of his wrath, the object into

which his whole intellectual existence resolved itself. All the stubbornness and implacability of his nature, all its hard impenetrable quality, all its gloom and moroseness, all its exaggerated sense of personal importance, all its jealous disposition to resent the least flaw in the ample recognition of his importance by others, set this way like many streams united into one, and bore him on upon their tide. The most impetuously passionate and violently impulsive of mankind would have been a milder enemy to encounter than the sullen Mr. Dombey wrought to this. A wild beast would have been easier turned or soothed than the grave gentleman without a wrinkle in his starched cravat.

But the very intensity of his purpose became almost a substitute for action in it. While he was yet uninformed of the traitor's retreat, it served to divert his mind from his own calamity, and to entertain it with another prospect. The brother and sister of his false favorite had no such relief; everything in their history, past and present, gave his delinquency a more afflicting meaning to them.—*Dombey & Son, Chap. 53.*

PRIDE—Its fall.

And it was strange, very strange, even to himself, to find, how by quick, though almost imperceptible degrees he lost his delicacy and self-respect, and gradually came to do that as a matter of course, without the least compunction, which, but a few short days before, had galled him to the quick. The first time he visited the pawnbroker's, he felt on his way there as if every person whom he passed suspected whither he was going; and on his way back again as if the whole human tide he stemmed knew well where he had come from. When did he care to think of their discernment now? In his first wanderings up and down the weary streets, he counterfeited the walk of one who had an object in his view; but soon there came upon him the sauntering, slipshod gait of listless idleness, and the lounging at street-corners, and plucking and biting of stray bits of straw, and strolling up and down the same place, and looking into the same shop-windows, with a miserable indifference, fifty times a day. At first, he came out from his lodging with an uneasy sense of being observed—even by those chance passers-by, on whom he had never looked before, and hundreds to one would never see again—issuing in the morning from a public-house; but now, in his comings-out and goings-in he did not mind to lounge about the door, or to stand sunning himself in careless thought beside the wooden stem, studded from head to heel with pegs, on which the beer-pots dangled like so many boughs upon a pewter-tree. And yet it took but five weeks to reach the lowest round of this tall ladder.

Oh, moralists, who treat of happiness and self-respect, innate in every sphere of life, and shedding light on every grain of dust in God's highway, so smooth below your carriage-wheels, so rough beneath the tread of naked feet, be-think yourselves, in looking on the swift descent of men who *have* lived in their own esteem, that there are scores of thousands breathing now, and breathing thick with painful toil, who in that high respect have never lived at all, nor had a chance of life! Go ye, who rest so placidly upon the sacred Bard who had been young, and when he strung his harp was old, and had

never seen the righteous forsaken, or his seed begging their bread; go, Teachers of content and honest pride, into the mine, the mill, the forge, the squalid depths of deepest ignorance, and uttermost abyss of man's neglect, and say can any hopeful plant spring up in air so foul that it extinguishes the soul's bright torch as fast as it is kindled! And, oh! ye Pharisees of the nineteen hundredth year of Christian Knowledge, who soundingly appeal to human nature, see first that it be human. Take heed it has not been transformed, during your slumber and the sleep of generations, into the nature of the Beasts.—*Martin Chuzzlewit*, Chap. 13.

PRINCIPLE—Skimpole's idea of.

"And he would probably add, 'Is there such a thing as principle, Mr. Harold Skimpole?'"

"To which Harold Skimpole would reply, you know," he returned in his gayest manner, and with his most ingenuous smile, "'Upon my life I have not the least idea! I don't know what it is you call by that name, or where it is, or who possesses it. If you possess it, and find it comfortable, I am quite delighted, and congratulate you heartily. But I know nothing about it, I assure you, for I am a mere child, and I lay no claim to it, and I don't want it!' So, you see, excellent Boythorn and I would go to dinner after all!"—*Bleak House*, Chap. 18.

PRINCIPLE—A man of (Weller).

"The fame of the gentleman in question never reached my ears."

"No, sir!" exclaimed Mr. Weller. "You astonish me, sir; he wos a clerk in a gov'ment office, sir."

"Was he?" said Mr. Pickwick.

"Yes, he wos, sir," rejoined Mr. Weller, "and a wery pleasant gen'l'm'n too—one o' the precise and tidy sort, as puts their feet in little india-rubber fire-buckets wen it's wet weather, and never has no other bosom friends but hare-skins; he saved up his money on principle, wore a clean shirt ev'ry day on principle; never spoke to none of his relations on principle, 'fear they shou'd want to borrow money of him; and wos altogether, in fact, an uncommon agreeable character. He had his hair cut on principle vunce a fortnight, and contracted for his clothes on the economic principle—three suits a year, and send hack the old uns. Being a wery reg'lar gen'l'm'n, he din'd ev'ry day at the same place, were it was one and nine to cut off the joint, and a wery good one and nine's worth he used to cut, as the landlord often said, with the tears a tricklin' down his face; let alone the way he used to poke the fire in the winter time, which was a dead loss o' four-pence ha'-penny a day; to say nothin' at all o' the aggravation o' seein' him do it. So uncommon grand with it too! 'Post arter the next gen'l'm'n, he sings out ev'ry day ven he comes in. 'See arter the Times, Thomas; let me look at the Mornin' Herald, wen it's out o' hand; don't forget to bespeak the Chronicle; and just bring the Tizer, vill you;' and then he'd set with his eyes fixed on the clock, and rush out, just a quarter of a minit afore the time, to waylay the boy as was a comin' in with the evenin' paper, wich he'd read with sich intense interest and perseverance as worked the other customers up to the wery confines o' desperation and insanity, 'specially one

i-rascible old gen'l'm'n as the waiter wos always obliged to keep a sharp eye on, at sich times, fear he should be tempted to commit some rash act with the carving-knife. Vell, sir, here he'd stop, occupyin' the best place for three hours, and never takin' nothin' arter his dinner, but sleep, and then he'd go away to a coffee-house a few streets off, and have a small pot o' coffee and four crumpets, arter wich he'd walk home to Kensington and go to bed."

Pickwick, Chap. 44.

PRISON—Newgate.

"The force of habit" is a trite phrase in everybody's mouth; and it is not a little remarkable that those who use it most as applied to others, unconsciously afford in their own persons singular examples of the power which habit and custom exercise over the minds of men, and of the little reflection they are apt to bestow on subjects with which every day's experience has rendered them familiar. If Bedlam could be suddenly removed, like another Aladdin's palace, and set down on the space now occupied by Newgate, scarcely one man out of a hundred whose road to business every morning lies through Newgate Street, or the Old Bailey, would pass the building without bestowing a hasty glance on its small, grated windows, and a transient thought upon the condition of the unhappy beings immured in its dismal cells; and yet these same men, day by day, and hour by hour, pass and repass this gloomy depository of the guilt and misery of London, in one perpetual stream of life and bustle, utterly unmindful of the throng of wretched creatures pent up within it—nay, not even knowing, or if they do, not heeding the fact, that as they pass one particular angle of the massive wall, with a light laugh or a merry whistle, they stand within one yard of a fellow-creature, bound and helpless, whose hours are numbered, from whom the last feeble ray of hope has fled forever, and whose miserable career will shortly terminate in a violent and shameful death. Contact with death, even in its least terrible shape, is solemn and appalling. How much more awful is it to reflect on this near vicinity to the dying—to men in full health and vigor, in the flower of youth or the prime of life, with all their faculties and perceptions as acute and perfect as your own; but dying, nevertheless—dying as surely—with the hand of death imprinted upon them as indelibly—as if mortal disease had wasted their frames to shadows, and corruption had already begun!

Sketches (Scenes), Chap. 25.

PRISON—Sunrise in.

When she had stolen down stairs, and along the empty yard, and had crept up to her own high garret, the smokeless housetops and the distant country hills were discernible over the wall in the clear morning. As she gently opened the window, and looked eastward down the prison-yard, the spikes upon the walls were tipped with red, then made a sullen purple pattern on the sun as it came flaming up into the heavens. The spikes had never looked so sharp and cruel, nor the bars so heavy, nor the prison space so gloomy and contracted. She thought of the sunrise on rolling rivers, of the sunrise on wide seas, of the sunrise on rich landscapes, of the sunrise on great forests where the birds

were waking and the trees were rustling ; and she looked down into the living grave on which the sun had risen, with her father in it, three-and-twenty years, and said, in a burst of sorrow and compassion, " No, no, I have never seen him in my life."

Little Dorrit, Book I., Chap. 19.

PRISON—In the French Revolution.

The prison of La Force was a gloomy prison, dark and filthy, and with a horrible smell of foul sleep in it. Extraordinary how soon the noisome flavor of imprisoned sleep becomes manifest in all such places that are ill cared for !

" Come ! " said the chief, at length, taking up his keys, " come with me, emigrant."

Through the dismal prison twilight, his new charge accompanied him by corridor and staircase, many doors clanging and locking behind them, until they came into a large, low, vaulted chamber, crowded with prisoners of both sexes. The women were seated at a long table, reading and writing, knitting, sewing, and embroidering ; the men were for the most part, standing behind their chairs, or lingering up and down the room.

In the instinctive association of prisoners with shameful crime and disgrace, the new-comer recoiled from this company. But the crowning unreality of his long unreal ride, was, their all at once rising to receive him, with every refinement of manner known to the time, and with all the engaging graces and courtesies of life.

So strangely clouded were these refinements by the prison manners and gloom, so spectral did they become in the inappropriate squalor and misery through which they were seen, that Charles Darnay seemed to stand in a company of the dead. Ghosts all ! The ghost of beauty, the ghost of stateliness, the ghost of elegance, the ghost of pride, the ghost of frivolity, the ghost of wit, the ghost of youth, the ghost of age, all waiting their dismissal from the desolate shore, all turning on him eyes that were changed by the death they had died in coming there.

It struck him motionless. The gaoler standing at his side, and the other gaolers moving about, who would have been well enough as to appearance in the ordinary exercise of their functions, looked so extravagantly coarse contrasted with sorrowing mothers and blooming daughters who were there—with the apparitions of the coquette, the young beauty, and the mature woman, delicately bred—that the inversion of all experience and likelihood which the scene of shadows presented, was heightened to its utmost. Surely, ghosts all ! Surely, the long unreal ride some progress of disease that had brought him to these gloomy shades !

" In the name of the assembled companions in misfortune," said a gentleman of courtly appearance and address, coming forward, " I have the honor of giving you welcome to La Force, and of condoling with you on the calamity that has brought you among us. May it soon terminate happily !"

Tale of Two Cities, Book III., Chap. 1.

PRISON.

A prison taint was on everything there. The imprisoned air, the imprisoned light, the imprisoned damps, the imprisoned men, were all deteriorated by confinement. As the captive

men were faded and haggard, so the iron was rusty, the stone was slimy, the wood was rotten, the air was faint, the light was dim. Like a well, like a vault, like a tomb, the prison had no knowledge of the brightness outside ; and would have kept its polluted atmosphere intact, in one of the spice islands of the Indian Ocean.

Little Dorrit, Book I., Chap. 1.

PRISON—Old Bailey.

They hanged at Tyburn, in those days, so the street outside Newgate had not obtained one infamous notoriety that has since attached to it. But the gaol was a vile place, in which most kinds of debauchery and villany were practised, and where dire diseases were bred, that came into court with the prisoners, and sometimes rushed straight from the dock at my Lord Chief Justice himself, and pulled him off the bench. It had more than once happened, that the judge in the black cap pronounced his own doom as certainly as the prisoner's, and even died before him. For the rest, the Old Bailey was famous as a kind of deadly inn-yard, from which pale travellers set out continually, in carts and coaches, on a violent passage into the other world : traversing some two miles and a half of public street and road, and shaming few good citizens, if any. So powerful is use, and so desirable to be good use in the beginning. It was famous, too, for the pillory, a wise old institution, that inflicted a punishment of which no one could foresee the extent ; also, for the whipping-post, another dear old institution, very humanising and softening to behold in action ; also, for extensive transactions in blood-money, another fragment of ancestral wisdom, systematically leading to the most frightful mercenary crimes that could be committed under Heaven. Altogether, the Old Bailey, at that date, was a choice illustration of the precept, that " Whatever is, is right ; " an aphorism that would be as final as it is lazy, did it not include the troublesome consequence, that nothing that ever was, was wrong.

Making his way through the tainted crowd, dispersed up and down this hideous scene of action, with the skill of a man accustomed to make his way quietly, the messenger found out the door he sought, and handed in his letter through a trap in it. For people then paid to see the play at the Old Bailey, just as they paid to see the play in Bedlam—only the former entertainment was much the dearer.

Tale of Two Cities, Book II., Chap. 2.

PRISON DISCIPLINE.

The whip is a very contagious kind of thing, and difficult to confine within one set of bounds. Utterly abolish punishment by fine—a barbarous device, quite as much out of date as wager by battle, but particularly connected in the vulgar mind with this class of offence—at least quadruple the term of imprisonment for aggravated assaults—and, above all, let us, in such cases, have no Pet Prisoning, vain-glorifying, strong soup, and roasted meats, but hard work, and one unchanging and uncompromising dietary of bread and water, well or ill ; and we shall do much better than by going down into the dark to grope for the whip among the rusty fragments of the rack, and the branding-iron, and the chains and gibbet from the public roads, and

the weights that pressed men to death in the cells of Newgate.

Lying Awake. Reprinted Pieces.

PRISON—The peace of a.

"That a child would be born to you in a place like this?" said the doctor. "Bah, bah, sir, what does it signify? A little more elbow-room is all we want here. We are quiet here; we don't get badgered here; there's no knocker here, sir, to be hammered at by creditors and bring a man's heart into his mouth. Nobody comes here to ask if a man's at home, and to say he'll stand on the door-mat till he is. Nobody writes threatening letters about money, to this place. It's freedom, sir, it's freedom! I have had to-day's practice at home and abroad, on a march, and aboard ship, and I'll tell you this: I don't know that I have ever pursued it under such quiet circumstances, as here this day. Elsewhere, people are restless, worried, hurried about, anxious, respecting one thing, anxious respecting another. Nothing of the kind here, sir. We have done all that—we know the worst of it; we have got to the bottom, we can't fall, and what have we found? Peace. That's the word for it. Peace." With this profession of faith, the doctor, who was an old jail-bird, and was more sodden than usual, and had the additional and unusual stimulus of money in his pocket, returned to his associate and chum in hoarseness, puffiness, red-facedness, all-fours, tobacco, dirt, and brandy.

Little Dorrit, Book I., Chap. 6.

PRISON—Solitary confinement in an American.

In the outskirts stands a great prison, called the Eastern Penitentiary, conducted on a plan peculiar to the State of Pennsylvania. The system here is rigid, strict, and hopeless solitary confinement. I believe it, in its effects, to be cruel and wrong.

In its intention, I am well convinced that it is kind, humane, and meant for reformation; but I am persuaded that those who devised this system of Prison Discipline, and those benevolent gentlemen who carry it into execution, do not know what it is that they are doing. I believe that very few men are capable of estimating the immense amount of torture and agony which this dreadful punishment, prolonged for years, inflicts upon the sufferers; and in guessing at it myself, and in reasoning from what I have seen written upon their faces, and what to my certain knowledge they feel within, I am only the more convinced that there is a depth of terrible endurance in it which none but the sufferers themselves can fathom, and which no man has a right to inflict upon his fellow-creature. I hold this slow and daily tampering with the mysteries of the brain to be immeasurably worse than any torture of the body; and because its ghastly signs and tokens are not so palpable to the eye and sense of touch as scars upon the flesh,—because its wounds are not upon the surface, and it extorts few cries that human ears can hear,—therefore I the more denounce it as a secret punishment which slumbering humanity is not roused up to stay. I hesitated once, debating with myself, whether, if I had the power of saying "Yes," or "No," I would allow it to be tried in certain cases, where the terms of im-

prisonment were short; but now I solemnly declare, that with no rewards or honors could I walk a happy man beneath the open sky by day, or lie me down upon my bed at night, with the consciousness that one human creature, for any length of time, no matter what, lay suffering this unknown punishment in his silent cell, and I the cause, or I consenting to it in the least degree.

* * * * *

Over the head and face of every prisoner who comes into this melancholy house a black hood is drawn; and in this dark shroud, an emblem of the curtain dropped between him and the living world, he is led to the cell from which he never again comes forth, until his whole term of imprisonment has expired. He never hears of wife or children, home or friends, the life or death of any single creature. He sees the prison officers, but, with that exception, he never looks upon a human countenance or hears a human voice. He is a man buried alive,—to be dug out in the slow round of years; and in the mean time, dead to everything but torturing anxieties and horrible despair.

His name, and crime, and term of suffering are unknown, even to the officer who delivers him his daily food. There is a number over his cell door, and in a book of which the governor of the prison has one copy, and the moral instructor another—this is the index to his history. Beyond these pages the prison has no record of his existence; and, though he live to be in the same cell ten weary years, he has no means of knowing, down to the very last hour, in what part of the building it is situated; what kind of men there are about him; whether in the long winter nights there are living people near, or he is in some lonely corner of the great jail, with walls and passages and iron doors between him and the nearest sharer in its solitary horrors.—*American Notes, Chap. 7.*

PRISON—Solitary confinement in.

As I walked among these solitary cells, and looked at the faces of the men within them, I tried to picture to myself the thoughts and feelings natural to their condition. I imagined the hood just taken off, and the scene of their captivity disclosed to them in all its dismal monotony.

At first, the man is stunned. His confinement is a hideous vision; and his old life a reality. He throws himself upon his bed, and lies there, abandoned to despair. By degrees the insupportable solitude and barrenness of the place rouse him from this stupor, and when the trap in his grated door is opened, he humbly begs and prays for work. "Give me some work to do, or I shall go raving mad!"

He has it, and by fits and starts applies himself to labor; but every now and then there comes upon him a burning sense of the years that must be wasted in that stone coffin, and an agony so piercing in the recollection of those who are hidden from his view and knowledge, that he starts from his seat, and, striding up and down the narrow room with both hands clasped on his uplifted head, hears spirits tempting him to beat his brains out on the wall.

Again he falls upon his bed, and lies there moaning. Suddenly he starts up, wondering whether any other man is near; whether there

is another cell like that on either side of him ; and listens keenly.

There is no sound ; but other prisoners may be near, for all that. He remembers to have heard once, when he little thought of coming here himself, that the cells were so constructed that the prisoners could not hear each other, though the officers could hear them. Where is the nearest man—upon the right, or on the left ? or is there one in both directions ? Where is he sitting now—with his face to the light ? or is he walking to and fro ? How is he dressed ? Has he been here long ? Is he much worn away ? Is he very white and spectre-like ? Does he think of his neighbor too ?

Scarcely venturing to breathe, and listening while he thinks, he conjures up a figure with his back towards him, and imagines it moving about in this next cell. He has no idea of the face, but he is certain of the dark form of a stooping man. In the cell upon the other side he puts another figure, whose face is hidden from him also. Day after day, and often when he wakes up in the middle of the night, he thinks of these two men until he is almost distracted. He never changes them. There they are always, as he first imagined them—an old man on the right ; a younger man upon the left—whose hidden features torture him to death, and have a mystery that makes him tremble.

The weary days pass on with solemn pace, like mourners at a funeral ; and slowly he begins to feel that the white walls of the cell have something dreadful in them ; that their color is horrible ; that their smooth surface chills his blood ; that there is one hateful corner which torments him. Every morning when he awakes, he hides his head beneath the coverlet, and shudders to see the ghastly ceiling looking down upon him. The blessed light of day itself peeps in, an ugly phantom face, through the unchangeable crevice which is his prison window.

By slow but sure degrees, the terrors of that hateful corner swell until they beset him at all times, invade his rest, make his dreams hideous, and his nights dreadful. At first, he took a strange dislike to it ; feeling as though it gave birth in his brain to something of corresponding shape which ought not to be there, and racked his head with pains. Then he began to fear it, then to dream of it, and of men whispering its name and pointing to it. Then he could not bear to look at it, nor yet to turn his back upon it. Now it is every night the lurking-place of a ghost ; a shadow ; a silent something, horrible to see, but whether bird or beast, or muffled human shape, he cannot tell.

When he is in his cell by day, he fears the little yard without. When he is in the yard, he dreads to re-enter the cell. When night comes, there stands the phantom in the corner. If he have the courage to stand in its place, and drive it out (he had once, being desperate), it broods upon his bed. In the twilight, and always at the same hour, a voice calls to him by name ; as the darkness thickens, his Loom begins to live ; and even that, his comfort, is a hideous figure, watching him till daybreak.

Again, by slow degrees, these horrible fancies depart from him one by one ; returning sometimes, unexpectedly, but at longer intervals, and in less alarming shapes. He has talked upon

religious matters with the gentleman who visits him, and has read his Bible, and has written a prayer upon his slate, and hung it up as a kind of protection, and an assurance of Heavenly companionship. He dreams now, sometimes, of his children or his wife, but is sure that they are dead, or have deserted him. He is easily moved to tears ; is gentle, submissive, and broken-spirited. Occasionally, the old agony comes back ; a very little thing will revive it ; even a familiar sound, or the scent of summer flowers in the air ; but it does not last long now ; for the world without has come to be the vision, and this solitary life the sad reality.

On the haggard face of every man among these prisoners the same expression sat. I know not what to liken it to. It had something of that strained attention which we see upon the faces of the blind and deaf, mingled with a kind of horror, as though they had all been secretly terrified. In every little chamber that I entered, and at every grate through which I looked, I seemed to see the same appalling countenance. It lives in my memory, with the fascination of a remarkable picture. Parade before my eyes a hundred men, with one among them newly released from his solitary suffering, and I would point him out.

The faces of the women, as I have said, it humanizes and refines. Whether this be because of their better nature, which is elicited in solitude, or because of their being gentler creatures, of greater patience and longer suffering, I do not know ; but so it is. That the punishment is, nevertheless, to my thinking, fully as cruel and as wrong in their case as in that of the men, I need scarcely add.

My firm conviction is that, independent of the mental anguish it occasions—an anguish so acute and so tremendous, that all imagination of it must fall far short of the reality—it wears the mind into a morbid state, which renders it unfit for the rough contact and busy action of the world. It is my fixed opinion that those who have undergone this punishment MUST pass into society again morally unhealthy and diseased. There are many instances on record of men who are chosen or have been condemned to lives of perfect solitude, but I scarcely remember one, even among sages of strong and vigorous intellect, where its effect has not become apparent in some disordered train of thought or some gloomy hallucination. What monstrous phantoms, bred of despondency and doubt, and born and reared in solitude, have stalked upon the earth, making creation ugly, and darkening the face of Heaven !

American Notes, Chap. 7.

PRISONER—Before execution.

We entered the first cell. It was a stone dungeon, eight feet long by six wide, with a bench at the upper end, under which were a common rug, a Bible, and prayer-book. An iron candlestick was fixed into the wall at the side ; and a small, high window in the back admitted as much air and light as could struggle in between a double row of heavy, crossed iron bars. It contained no other furniture of any description.

Conceive the situation of a man, spending his last night on earth in this cell. Buoyed up with some vague and undefined hope of reprieve, he knew not why—indulging in some wild and

visionary idea of escaping, he knew not how—hour after hour of the three preceding days allowed him for preparation, has fled with a speed which no man living would deem possible, for none but this dying man can know. He has wearied his friends with entreaties, exhausted the attendants with importunities, neglected in his feverish restlessness the timely warnings of his spiritual consoler; and, now that the illusion is at last dispelled, now that eternity is before him and guilt behind, now that his fears of death amount almost to madness, and an overwhelming sense of his helpless, hopeless state rushes upon him, he is lost and stupified, and has neither thoughts to turn to, nor power to call upon, the Almighty Being, from whom alone he can seek mercy and forgiveness, and before whom his repentance can alone avail.

Hours have glided by, and still he sits upon the same stone bench with folded arms, heedless alike of the fast-decreasing time before him, and the urgent entreaties of the good man at his side. The feeble light is wasting gradually, and the deathlike stillness of the street without, broken only by the rumbling of some passing vehicle which echoes mournfully through the empty yards, warns him that the night is waning fast away. The deep bell of St. Paul's strikes—one! He heard it; it has roused him. Seven hours left! He paces the narrow limits of his cell with rapid strides, cold drops of terror starting on his forehead, and every muscle of his frame quivering with agony. Seven hours! He suffers himself to be led to his seat, mechanically takes the Bible which is placed in his hand, and tries to read and listen. No: his thoughts will wander. The book is torn and soiled by use—and like the book he read his lessons in, at school, just forty years ago! He has never bestowed a thought upon it, perhaps, since he left it as a child: and yet the place, the time, the room—nay, the very boys he played with, crowd as vividly before him as if they were scenes of yesterday; and some forgotten phrase, some childish word, rings in his ears like the echo of one uttered but a minute since. The voice of the clergyman recalls him to himself. He is reading from the sacred book its solemn promises of pardon for repentance, and its awful denunciation of obdurate men. He falls upon his knees and clasps his hands to pray. Hush! what sound was that? He starts upon his feet. It cannot be two yet. Hark! Two quarters have struck—the third—the fourth. It is! Six hours left. Tell him not of repentance! Six hours' repentance for eight times six years of guilt and sin! He buries his face in his hands, and throws himself on the bench.

Worn with watching and excitement, he sleeps, and the same unsettled state of mind pursues him in his dreams. An insupportable load is taken from his breast; he is walking with his wife in a pleasant field, with the bright sky above them, and a fresh and boundless prospect on every side—how different from the stone walls of Newgate! She is looking—not as she did when he saw her for the last time in that dreadful place, but as she used when he loved her—long, long ago, before misery and ill-treatment had altered her looks, and vice had changed his nature—and she is leaning upon his arm, and looking up into his face with tenderness and

affection—and he does *not* strike her now, nor rudely shake her from him. And oh! how glad he is to tell her all he had forgotten in that last hurried interview, and to fall on his knees before her and fervently beseech her pardon for all the unkindness and cruelty that wasted her form and broke her heart! The scene suddenly changes. He is on his trial again: there are the judge and jury, and prosecutors, and witnesses, just as they were before. How full the court is—what a sea of heads—with a gallows, too, and a scaffold—and how all those people stare at him! Verdict, "Guilty." No matter; he will escape.

The night is dark and cold, the gates have been left open, and in an instant he is in the street, flying from the scene of his imprisonment like the wind. The streets are cleared, the open fields are gained, and the broad wide country lies before him. Onward he dashes in the midst of darkness, over hedge and ditch, through mud and pool, bounding from spot to spot with a speed and lightness astonishing even to himself. At length he pauses; he must be safe from pursuit now; he will stretch himself on that bank and sleep till sunrise.

A period of unconsciousness succeeds. He wakes, cold and wretched. The dull gray light of morning is stealing into the cell, and falls upon the form of the attendant turnkey. Confused by his dreams, he starts from his uneasy bed in momentary uncertainty. It is but momentary. Every object in the narrow cell is too frightfully real to admit of doubt or mistake. He is the condemned felon again, guilty and despairing; and in two hours more will be dead.—*Sketches, Chap. 25.*

PRISONER—The old.

He was a sallow man—all cobblers are; and had a strong bristly beard—all cobblers have. His face was a queer, good-tempered, crooked-featured piece of workmanship, ornamented with a couple of eyes that must have worn a very joyous expression at one time, for they sparkled yet. The man was sixty, by years, and Heaven knows how old by imprisonment, so that his having any look approaching to mirth or contentment, was singular enough. He was a little man, and being half doubled up as he lay in bed, looked about as long as he ought to have been without his legs. He had a great red pipe in his mouth, and was smoking, and staring at the rushlight, in a state of enviable placidity.

"Have you been here long?" inquired Sam, breaking the silence which had lasted for some time.

"Twelve year," replied the cobbler, biting the end of his pipe as he spoke.

"Contempt?" inquired Sam.

The cobbler nodded.

"Well, then," said Sam, with some sternness, "wot do you persevere in bein' obstinit for, vastin' your precious life away, in this here magnified pound? Wy don't you give in, and tell the Chancellorship that you're verry sorry for makin' his court contemptible, and you won't do so no more?"

The cobbler put his pipe in the corner of his mouth, while he smiled, and then brought it back to its old place again; but said nothing.

"Wy don't you?" said Sam, urging his question strenuously.

"Ah," said the cobbler, "you don't quite understand these matters. What do you suppose ruined me, now?"

"Wy," said Sam, trimming the rush-light, "I s'pose the beginnin' wos, that you got into debt, eh?"

"Never owed a farden," said the cobbler; "try again."

"Well, perhaps," said Sam, "you bought houses, wich is delicate English for goin' mad; or took to buildin', wich is a medical term for bein' incurable."

The cobbler shook his head and said, "Try again."

"You didn't go to law, I hope?" said Sam, suspiciously.

"Never in my life," replied the cobbler. "The fact is, I was ruined by having money left me."

"Come, come," said Sam, "that von't do. I wish some rich enemy 'ud try to vork my destruction in that 'ere vay. I'd let him."

Pickwick, Chap. 44.

PRISONER—The dead.

All was noise and tumult—save in a little miserable shed a few yards off, where lay, all quiet and ghastly, the body of the Chancery prisoner who had died the night before, awaiting the mockery of an inquest. The body! It is the lawyer's term for the restless, whirling mass of cares and anxieties, affections, hopes, and griefs, that make up the living man. The law *had* his body; and there it lay, clothed in grave-clothes, an awful witness to its tender mercy.—*Pickwick, Chap. 45.*

PRISONER—The friendless.

"Friends!" interposed the man, in a voice which rattled in his throat. "If I lay dead at the bottom of the deepest mine in the world; tight screwed down and soldered in my coffin; rotting in the dark and filthy ditch that drags its slime along, beneath the foundations of this prison; I could not be more forgotten or unheeded than I am here. I am a dead man; dead to society, without the pity they bestow on those whose souls have passed to judgment. Friends to see *me*! My God! I have sunk from the prime of life into old age, in this place, and there is not one to raise his hand above my bed, when I lie dead upon it, and say, 'It is a blessing he is gone!'"

Pickwick, Chap. 42.

PRISONER—Conviction of Sampson Brass.

Mr. Sampson, then, being detained, as already has been shown, by the justice upon whom he called, and being so strongly pressed to protract his stay that he could by no means refuse, remained under his protection for a considerable time, during which the great attention of his entertainer kept him so extremely close, that he was quite lost to society, and never even went abroad for exercise saving into a small paved yard. So well, indeed, was his modest and retiring temper understood by those with whom he had to deal, and so jealous were they of his absence, that they required a kind of friendly bond to be entered into by two substantial housekeepers, in the sum of fifteen hundred pounds a-piece, before they would suffer him to quit their hospitable roof—doubting, it appeared, that he would re-

turn, if once let loose, on any other terms. Mr. Brass, struck with the humor of this jest, and carrying out its spirit to the utmost, sought from his wide connection a pair of friends whose joint possessions fell some halfpence short of fifteen pence, and proffered them as bail—for that was the merry word agreed upon on both sides. These gentlemen being rejected after twenty-four hours' pleasantry, Mr. Brass consented to remain, and did remain until a club of choice spirits called a Grand Jury (who were in the joke) summoned him to a trial before twelve other wags for perjury and fraud, who in their turn found him guilty with a most facetious joy—nay, the very populace entered into the whim, and when Mr. Brass was moving in a hackney-coach towards the building where these wags assembled, saluted him with rotten eggs and carcasses of kittens, and feigned to wish to tear him into shreds, which greatly increased the comicality of the thing, and made him relish it the more, no doubt.

* * * the upshot was, that, instead of being desired to travel for a time in foreign parts, he was permitted to grace the mother country, under certain insignificant restrictions.

These were, that he should, for a term of years, reside in a spacious mansion where several other gentlemen were lodged and boarded at the public charge, who went clad in a sober uniform of grey turned up with yellow, had their hair cut extremely short, and chiefly lived on gruel and light soup. It was also required of him that he should partake of their exercise of constantly ascending an endless flight of stairs; and, lest his legs, unused to such exertion, should be weakened by it, that he should wear upon one ankle an amulet or charm of iron. These conditions being arranged, he was removed one evening to his new abode, and enjoyed, in common with nine other gentlemen and two ladies, the privilege of being taken to his place of retirement in one of Royalty's own carriages.—*Old Curiosity Shop, Chap. 73.*

PRISONER—For debt (Sam Weller's story).

"It strikes me, Sam," said Mr. Pickwick, leaning over the iron rail at the stair-head, "It strikes me, Sam, that imprisonment for debt is scarcely any punishment at all."

"Think not, sir?" inquired Mr. Weller.

"You see how these fellows drink, and smoke, and roar," replied Mr. Pickwick. "It's quite impossible that they can mind it much."

"Ah, that's just the wery thing, sir," rejoined Sam, "they don't mind it; it's a regular holiday to them—all porter and skittles. It's the t'other vuns as gets done over, vith this sort o' thing: them down-hearted fellers as can't svig away at the beer, nor play at skittles neither; them as vould pay if they could, and gets low by being boxed up. I'll tell you wot it is, sir; them as is always a idlin' in public houses it don't damage at all, and them as is always a workin' wen they can, it damages too much. 'It's unekal,' as my father used to say when his grog worn't made half-and-half: 'It's unekal, and that's the fault on it.'"

"I think you're right, Sam," said Mr. Pickwick, after a few moments' reflection, "quite right."

"P'raps, now and then, there's some honest people as likes it," observed Mr. Weller, in a

reflective tone, "but I never heerd o' one as I can call to mind, 'cept the little dirty-faced man in the brown coat: and that was force of habit."

"And who was he?" inquired Mr. Pickwick.

"Wy, that's just the wery point as nobody never know'd," replied Sam.

"But what did he do?"

"Wy, he did wot many men as has been much better know'd has done in their time, sir," replied Sam, "he run a match agin the constable, and vun it."

"In other words, I suppose," said Mr. Pickwick, "he got into debt."

"Just that, sir," replied Sam, "and in course o' time he come here in consekens. It warn't much—execution for nine pound nothin', multiplied by five for costs; but hows'ever here he stopped for seventeen year. If he got any wrinkles in his face, they was stopped up with the dirt, for both the dirty face and the brown coat was just the same at the end o' that time as they was at the beginnin'. He was a wery peaceful inoffendin' little creetur, and was always a bustlin' about for somebody, or playin' rackets and never vinnin'; till at last the turnkeys they got quite fond on him, and he was in the lodge ev'ry night, a chattering vith 'em, and tellin' stories, and all that 'ere. Vun night he was in there as usual, along vith a wery old friend of his, as was on the lock, ven he says all of a sudden, 'I ain't seen the market outside, Bill,' he says (Fleet Market was there at that time)—

'I ain't seen the market outside, Bill,' he says, 'for seventeen year.' 'I know you ain't,' says the turnkey, smoking his pipe. 'I should like to see it for a minit, Bill,' he says. 'Wery probable,' says the turnkey, smoking his pipe wery fierce, and making believe he warn't up to what the little man wanted. 'Bill,' says the little man more abrupt than afore, 'I've got the fancy in my head. Let me see the public streets once more afore I die; and if I ain't struck with apoplexy, I'll be back in five minits by the clock.' 'And wot 'ud become o' me if you was struck with apoplexy?' said the turnkey. 'Wy,' says the little creetur, 'whoever found me 'ud bring me home, for I have got my card in my pocket, Bill,' he says, 'No. 20, Coffee-room Flight;' and that was true, sure enough, for wen he wanted to make the acquaintance of any new-comer, he used to pull out a little limp card with them words on it and nothin' else: in consideration of vich, he was always called Number Twenty. The turnkey takes a fixed look at him, and at last he says in a solemn manner, 'Twenty,' he says, 'I'll trust you; you won't get your old friend into trouble.' 'No, my boy; I hope I've somethin' better behind here,' says the little man, and as he said it he hit his little veskit wery hard, and then a tear started out o' each eye, which was wery extraordinary, for it was supposed as water never touched his face. He shook the turnkey by the hand; out he vent—

"And never came back again," said Mr. Pickwick.

"Wrong for vunce, sir," replied Mr. Weller, "for back he come, two minits afore the time, a bilin' with rage; sayin' how he'd been nearly run over by a hackney coach; that he warn't used to it: and he was blowed if he wouldn't write to the Lord Mayor. They got him pacified at last; and for five years arter that, he

never even so much as peeped out o' the lodge-gate."

"At the expiration of that time he died, I suppose," said Mr. Pickwick.

"No he didn't, sir," replied Sam. "He got a curiosity to go and taste the beer at a new public-house over the way, and it was such a wery nice parlor, that he took it into his head to go there every night, wich he did for a long time, always comin' back reg'lar about a quarter of an hour afore the gate shut, wich was all wery snug and comfortable. At last he began to get so precious jolly, that he used to forget how the time vent, or care nothin' at all about it, and he vent on gettin' later and later, till vun night his old friend was just a shuttin' the gate—had turned the key in fact—wen he come up. 'Hold hard, Bill,' he says. 'Wot, ain't you come home yet, Twenty?' says the turnkey, 'I thought you was in, long ago.' 'No I wasn't,' says the little man, with a smile. 'Well then, I'll tell you wot it is, my friend,' says the turnkey, openin' the gate very slow and sulky, 'it's my pinion as you've got into bad company o' late, wich I'm wery sorry to see. Now, I don't wish to do nothing harsh,' he says, 'but if you can't confine yourself to steady circles, and find your way back at reglar hours, as sure as you're a standin' there, I'll shut you out altogether!' The little man was seized with a violent fit o' tremblin', and never vent outside the prison walls arterwards!"

Pickwick, Chap. 41.

PROFANITY.

A variety of expletive adjectives let loose upon society without any substantive to accompany them.—*Pickwick, Chap. 42.*

PROFANITY—Of Old Lobbs.

"Now it did unfortunately happen, that old Lobbs, being very hungry, was monstrous cross. Nathaniel Pipkin could hear him growling away like an old mastiff with a sore throat; and whenever the unfortunate apprentice with the thin legs came into the room, so surely did old Lobbs commence swearing at him in a most Saracenic and ferocious manner, though apparently with no other end or object than that of easing his bosom by the discharge of a few superfluous oaths."

Pickwick, Chap. 17.

PROFESSIONAL ENTHUSIASM.

"It was a maxim of Captain Swosser's," said Mrs. Badger, "speaking in his figurative naval manner, that when you make pitch hot, you cannot make it too hot; and that if you only have to swab a plank, you should swab it as if Davy Jones were after you. It appears to me that this maxim is applicable to the medical, as well as to the nautical profession."

"To all professions," observed Mr. Badger, "it was admirably said by Captain Swosser. Beautifully said."

"People objected to Professor Dingo, when we were staying in the North of Devon, after our marriage," said Mrs. Badger, "that he disfigured some of the houses and other buildings, by chipping off fragments of those edifices with his little geological hammer. But the Professor replied that he knew of no building, save the Temple of Science. The principle is the same, I think!"

"Precisely the same," said Mr. Badger.

"Finely expressed! The Professor made the same remark, Miss Summerson, in his last illness; when (his mind wandering) he insisted on keeping his little hammer under the pillow, and chipping at the countenances of the attendants. The ruling passion!"—*Bleak House, Chap. 17.*

PROOFS—Smeared.

He smeared himself and he smeared the Proofs, the night through, to that degree that when Sol gave him warning to depart (in a four-wheeler), few could have said which was them, and which was him, and which was blots. His last instructions was, that I should instantly run and take his corrections to the office of the present Journal. I did so. They most likely will not appear in print, for I noticed a message being brought round from Beauford Printing House, while I was a throwing this concluding statement on paper, that the ole resources of that establishment was unable to make out what they meant.—*Somebody's Luggage, Chap. 3.*

PROSPERITY—The effect of (Mark Tapley).

There's a surprisin' number of men, sir, who, as long as they've only got their own shoes and stockings to depend upon, will walk down-hill, along the gutters, quiet enough, and by themselves, and not do much harm. But set any on 'em up with a coach and horses, sir; and it's wonderful what a knowledge of drivin' he'll show, and how he'll fill his vehicle with passengers, and start off in the middle of the road, neck or nothing, to the Devil!

Martin Chuzzlewit, Chap. 52.

PROVERB—A flowing-bearded and patriarchal.

"Stop!" cried Mr. Tigg, holding out his hand. "Hold! There is a most remarkably long-headed, flowing-bearded, and patriarchal proverb, which observes that it is the duty of a man to be just before he is generous. Be just now, and you can be generous presently. Do not confuse me with the man Slyme. Do not distinguish the man Slyme as a friend of mine, for he is no such thing. I have been compelled, sir, to abandon the party whom you call Slyme. I have no knowledge of the party whom you call Slyme. I am, sir," said Mr. Tigg, striking himself upon the breast, "a premium tulip, of a very different growth and cultivation from the cabbage Slyme, sir."

Martin Chuzzlewit, Chap. 13.

PUBLIC MAN—His self-importance.

For a gentleman who was rejoiced to see a body of visitors, Mr. Gregsbury looked as uncomfortable as might be; but perhaps this was occasioned by senatorial gravity, and a statesmanlike habit of keeping his feelings under control. He was a tough, burly, thick-headed gentleman, with a loud voice, a pompous manner, a tolerable command of sentences with no meaning in them, and, in short, every requisite for a very good member indeed.

Nicholas Nickleby, Chap. 16.

PUBLIC MAN—The duties of his secretary.

"There are other duties, Mr. Nickleby, which a secretary to a parliamentary gentleman must never lose sight of. I should require to be crammed, sir."

"I beg your pardon," interposed Nicholas, doubtful whether he had heard aright.

"—To be crammed, sir," repeated Mr. Gregsbury.

"May I beg your pardon again, if I inquire what you mean, sir?" said Nicholas.

"My meaning, sir, is perfectly plain," replied Mr. Gregsbury, with a solemn aspect. "My secretary would have to make himself master of the foreign policy of the world, as it is mirrored in the newspapers; to run his eye over all accounts of public meetings, all leading articles, and accounts of the proceedings of public bodies; and to make notes of anything which it appeared to him might be made a point of, in any little speech upon the question of some petition lying on the table, or anything of that kind. Do you understand?"

"I think I do, sir," replied Nicholas.

"Then," said Mr. Gregsbury, "it would be necessary for him to make himself acquainted, from day to day, with newspaper paragraphs on passing events; such as 'Mysterious disappearance, and supposed suicide of a pot-boy,' or anything of that sort, upon which I might found a question to the Secretary of State for the Home Department. Then, he would have to copy the question, and as much as I remembered of the answer (including a little compliment about independence and good sense); and to send the manuscript in a frank to the local paper, with perhaps half a dozen lines of leader to the effect, that I was always to be found in my place in Parliament, and never shrunk from the responsible and arduous duties, and so forth. You see."

Nicholas bowed.

"Besides which," continued Mr. Gregsbury, "I should expect him, now and then, to go through a few figures in the printed tables, and to pick out a few results, so that I might come out pretty well on timber duty questions, and finance questions, and so on; and I should like him to get up a few little arguments about the disastrous effects of a return to cash payments and a metallic currency, with a touch now and then about the exportation of bullion, and the Emperor of Russia, and bank notes, and all that kind of thing, which it's only necessary to talk fluently about, because nobody understands it. Do you take me?"—*Nicholas Nickleby, Chap. 16.*

PUDDING—A successful.

I am a neat hand at cookery, and I'll tell you what I knocked up for my Christmas-eve dinner in the Library Cart. I knocked up a beefsteak pudding for one, with two kidneys, a dozen oysters, and a couple of mushrooms, thrown in. It's a pudding to put a man in good-humor with everything, except the two bottom buttons of his waistcoat.—*Dr. Marigold.*

PUGILIST—"Chicken," the.

With that, Mr. Toots, repairing to the shop-door, sent a peculiar whistle into the night, which produced a stoical gentleman in a shaggy white great-coat and a flat-brimmed hat, with very short hair, a broken nose, and a considerable tract of bare and sterile country behind each ear.

"Sit down, Chicken," said Mr. Toots.

The compliant Chicken spat out some small pieces of straw on which he was regaling himself, and took in a fresh supply from a reserve he carried in his hand.

"There ain't no drain of nothing short handy, is there?" said the Chicken, generally. "This here sluicing night is hard lines to a man as lives on his condition!"

Captain Cuttle proffered a glass of rum, which the Chicken, throwing back his head, emptied into himself, as into a cask, after proposing the brief sentiment, "Towards us!"

Dombey & Son, Chap. 32.

This gentleman awakened in Miss Nipper some considerable astonishment; for, having been defeated by the Larkey Boy, his visage was in a state of such great dilapidation, as to be hardly presentable in society with comfort to the beholders. The Chicken himself attributed this punishment to his having had the misfortune to get into Chancery early in the proceedings, when he was severely fibbed by the Larkey one, and heavily grassed. But it appeared from the published records of that great contest that the Larkey Boy had had it all his own way from the beginning, and that the Chicken had been tapped, and bunged, and had received pepper, and had been made groggy, and had come up piping, and had endured a complication of similar strange inconveniences, until he had been gone into and finished.

Dombey & Son, Chap. 50.

Mr. Toots informs the Chicken, behind his hand, that the middle gentleman, he in the fawn-colored pantaloons, is the father of his love. The Chicken hoarsely whispers Mr. Toots that he's as stiff a cove as ever he see, but that it is within the resources of science to double him up, with one blow in the waistcoat.—*Dombey & Son, Chap. 31.*

Not being able quite to make up his mind about it, he consulted the Chicken—without taking that gentleman into his confidence; merely informing him that a friend in Yorkshire had written to him (Mr. Toots) for his opinion on such a question. The Chicken replying that his opinion always was, "Go in and win," and further, "When your man's before you and your work cut out, go in and do it."

Dombey & Son, Chap. 23.

PUNCH—Mr. Micawber's.

To divert his thoughts from this melancholy subject, I informed Mr. Micawber that I relied upon him for a bowl of punch, and led him to the lemons. His recent despondency, not to say despair, was gone in a moment. I never saw a man so thoroughly enjoy himself amid the fragrance of lemon-peel and sugar, the odor of burning rum, and the steam of boiling water, as Mr. Micawber did that afternoon. It was wonderful to see his face shining at us out of a thin cloud of these delicate fumes, as he stirred, and mixed, and tasted, and looked as if he were making, instead of punch, a fortune for his family down to the latest posterity. As to Mrs. Micawber, I don't know whether it was the effect of the cap, or the lavender-water, or the pins, or the fire, or the wax-candles, but she came out of my room, comparatively speaking, lovely. And the lark was never gayer than that excellent woman.

"Punch, my dear Copperfield," said Mr.

Micawber, tasting it, "like time and tide, waits for no man. Ah! it is at the present moment in high flavor."—*David Copperfield, Chap. 28.*

PUNCH—Bob Sawyer's.

They sat down to dinner; the beer being served up, as Mr. Sawyer remarked, "in its native pewter."

After dinner, Mr. Bob Sawyer ordered in the largest mortar in the shop, and proceeded to brew a reeking jorum of ram-punch therein; stirring up and amalgamating the materials with a pestle in a very creditable and apothecary-like manner. Mr. Sawyer, being a bachelor, had only one tumbler in the house, which was assigned to Mr. Winkle as a compliment to the visitor; Mr. Ben Allen being accommodated with a funnel with a cork in the narrow end; and Bob Sawyer contented himself with one of those wide-lipped crystal vessels inscribed with a variety of cabalistic characters, in which chemists are wont to measure out their liquid drugs in compounding prescriptions. These preliminaries adjusted, the punch was tasted, and pronounced excellent; and it having been arranged that Bob Sawyer and Ben Allen should be considered at liberty to fill twice to Mr. Winkle's once, they started fair, with great satisfaction and good-fellowship.

Pickwick, Chap. 38.

PUNCH—And its results.

"Well, that certainly is most capital cold punch," said Mr. Pickwick, looking earnestly at the stone bottle; "and the day is extremely warm, and—Tupman, my dear friend, a glass of punch?"

"With the greatest delight," replied Mr. Tupman; and having drank that glass, Mr. Pickwick took another, just to see whether there was any orange peel in the punch, because orange peel always disagreed with him; and finding that there was not, Mr. Pickwick took another glass to the health of their absent friend, and then felt himself imperatively called on to propose another in honor of the punch-compounder, unknown.

This constant succession of glasses produced considerable effect upon Mr. Pickwick; his countenance beamed with the most sunny smiles, laughter played around his lips, and good-humored merriment twinkled in his eye. Yielding by degrees to the influence of the exciting liquid, rendered more so by the heat, Mr. Pickwick expressed a strong desire to recollect a song which he had heard in his infancy, and the attempt proving abortive, sought to stimulate his memory with more glasses of punch, which appeared to have quite a contrary effect; for, from forgetting the words of the song, he began to forget how to articulate any words at all; and finally, after rising to his legs to address the company in an eloquent speech, he fell into the barrow and fast asleep, simultaneously.

Pickwick, Chap. 19.

PUNCH—Feeling, the groundwork of.

"Why, you smell rather comfortable here!" said Wegg, seeming to take it ill, and stopping and sniffing as he entered.

"I *am* rather comfortable, sir!" said Venus.

"You don't use lemon in your business, do you?" asked Wegg, sniffing again.

"No, Mr. Wegg," said Venus. "When I use it at all, I mostly use it in cobblers' punch."

"What do you call cobblers' punch?" demanded Wegg, in a worse humor than before.

"It's difficult to impart the receipt for it, sir," returned Venus, "because, however particular you may be in allotting your materials, so much will still depend upon the individual gifts, and there being a feeling thrown into it. But the groundwork is gin."

"In a Dutch bottle?" said Wegg, gloomily, as he sat himself down.

Our Mutual Friend, Book IV., Chap. 14.

PURSE—An empty.

Joe bought a roll, and reduced his purse to the condition (with a difference) of that celebrated purse of Fortunatus, which, whatever were its favored owner's necessities, had one unvarying amount in it. In these real times, when all the Fairies are dead and buried, there are still a great many purses which possess that quality. The sum-total they contain is expressed in arithmetic by a circle, and whether it be added to or multiplied by its own amount, the result of the problem is more easily stated than any known in figures.

Barnaby Rudge, Chap. 31.

Q

QUILP—A post-mortem examination of.

"They think you're—you're drowned," replied the boy, who in his malicious nature had a strong infusion of his master. "You was last seen on the brink of the wharf, and they think you tumbled over. Ha ha!"

The prospect of playing the spy under such delicious circumstances, and of disappointing them all by walking in alive, gave more delight to Quilp than the greatest stroke of good fortune could possibly have inspired him with. He was no less tickled than his hopeful assistant, and they both stood for some seconds, grinning and gasping and wagging their heads at each other, on either side of the post, like an unmatchable pair of Chinese idols.

"Ah!" said Mr. Brass, breaking the silence, and raising his eyes to the ceiling with a sigh, "Who knows but he may be looking down upon us now! Who knows but he may be surveying of us from—from somewheres or another, and contemplating us with a watchful eye! Oh Lor!"

Here Mr. Brass stopped to drink half his punch, and then resumed; looking at the other half, as he spoke, with a dejected smile.

"I can almost fancy," said the lawyer, shaking his head, "that I see his eye glistening down at the very bottom of my liquor. When shall we look upon his like again? Never, never! One minute we are here"—holding his tumbler before his eyes—"the next we are there"—gulping down its contents, and striking himself emphatically a little below the chest—"in the tomb. To think that I should be drinking his very rum! It seems like a dream."

With the view, no doubt, of testing the real-

ity of his position, Mr. Brass pushed his tumbler as he spoke towards Mrs. Jiniwin for the purpose of being replenished; and turned towards the attendant mariners.

"The search has been quite unsuccessful then?"

"Quite, master. But I should say that if he turns up anywhere, he'll come ashore somewhere about Grinidge to-morrow, at ebb tide, eh, mate?"

The other gentleman assented, observing that he was expected at the Hospital, and that several pensioners would be ready to receive him whenever he arrived.

"Then we have nothing for it but resignation," said Mr. Brass; "nothing but resignation, and expectation. It would be a comfort to have his body; it would be a dreary comfort."

"Oh, beyond a doubt," assented Mrs. Jiniwin, hastily; "if we once had that, we should be quite sure."

"With regard to the descriptive advertisement," said Sampson Brass, taking up his pen. "It is a melancholy pleasure to recall his traits. Respecting his legs now—?"

"Crooked, certainly," said Mrs. Jiniwin.

"Do you think they *were* crooked?" said Brass, in an insinuating tone. "I think I see them now coming up the street very wide apart, in nankeen pantaloons a little shrunk and without straps. Ah! what a vale of tears we live in. Do we say crooked?"

"I think they were a little so," observed Mrs. Quilp with a sob.

"Legs crooked," said Brass, writing as he spoke. "Large head, short body, legs crooked—"

"Very crooked," suggested Mrs. Jiniwin.

"We'll not say very crooked, ma'am," said Brass, piously. "Let us not bear hard upon the weaknesses of the deceased. He is gone, ma'am, to where his legs will never come in question. We will content ourselves with crooked, Mrs. Jiniwin."

"I thought you wanted the truth," said the old lady. "That's all."

"Bless your eyes, how I love you," muttered Quilp. "There she goes again. Nothing but punch!"

"This is an occupation," said the lawyer, laying down his pen and emptying his glass, "which seems to bring him before my eyes like the Ghost of Hamlet's father, in the very clothes that he wore on work-a-days. His coat, his waistcoat, his shoes and stockings, his trousers, his hat, his wit and humor, his pathos and his umbrella, all come before me like visions of my youth. His linen!" said Mr. Brass, smiling fondly at the wall, "his linen, which was always of a particular color, for such was his whim and fancy—how plain I see his linen now!"

"You had better go on, sir," said Mrs. Jiniwin impatiently.

"True, ma'am, true," cried Mr. Brass. "Our faculties must not freeze with grief. I'll trouble you for a little more of that, ma'am. A question now arises, with relation to his nose."

"Flat," said Mrs. Jiniwin.

"Aquiline!" cried Quilp, thrusting in his head, and striking the feature with his fist.

"Aquiline, you hag. Do you see it? Do you call this flat? Do you? Eh?"

"Oh capital, capital!" shouted Brass, from the mere force of habit. "Excellent! How very good he is! He's a most remarkable man—so extremely whimsical! Such an amazing power of taking people by surprise!"

Old Curiosity Shop, Chap. 49.

QUILP—At home.

"Mrs. Quilp!"

"Yes, Quilp."

"Am I nice to look at? Should I be the handsomest creature in the world if I had but whiskers? Am I quite a lady's man as it is?—am I, Mrs. Quilp?"

Mrs. Quilp dutifully replied, "Yes, Quilp;" and fascinated by his gaze, remained looking timidly at him, while he treated her with a succession of such horrible grimaces as none but himself and nightmares had the power of assuming. During the whole of this performance, which was somewhat of the longest, he preserved a dead silence, except when, by an unexpected skip or leap, he made his wife start backward with an irrepressible shriek. Then he chuckled.

"Mrs. Quilp," he said at last.

"Yes, Quilp," she meekly replied.

Instead of pursuing the theme he had in his mind, Quilp arose, folded his arms again, and looked at her more sternly than before, while she averted her eyes and kept them on the ground.

"Mrs. Quilp."

"Yes, Quilp."

"If ever you listen to these beldames again, I'll bite you."—*Old Curiosity Shop, Chap. 4.*

QUILP—His domestic system.

"How are you now, my dear old darling?"

Slight and ridiculous as the incident was, it made him appear such a little fiend, and withal such a keen and knowing one, that the old woman felt too much afraid of him to utter a single word, and suffered herself to be led with extraordinary politeness to the breakfast table. Here he by no means diminished the impression he had just produced, for he ate hard eggs, shell and all, devoured gigantic prawns with the heads and tails on, chewed tobacco and water-cresses at the same time and with extraordinary greediness, drank boiling tea without winking, bit his fork and spoon till they bent again, and, in short, performed so many horrifying and uncommon acts that the women were nearly frightened out of their wits and began to doubt if he were really a human creature. At last, having gone through these proceedings, and many others which were equally a part of his system, Mr. Quilp left them, reduced to a very obedient and humbled state, and betook himself to the river-side, where he took boat for the wharf on which he had bestowed his name.

Old Curiosity Shop, Chap. 4.

R

RACES—Going to the.

Meanwhile, they were drawing near the town where the races were to begin next day; for, from passing numerous groups of gipsies and

trampers on the road, wending their way towards it, and straggling out from every by-way and cross-country lane, they gradually fell into a stream of people, some walking by the side of covered carts, others with horses, others with donkeys, others toiling on with heavy loads upon their backs, but all tending to the same point. The public-houses by the wayside, from being empty and noiseless as those in the remoter parts had been, now sent out boisterous shouts and clouds of smoke; and, from the misty windows, clusters of broad red faces looked down upon the road. On every piece of waste or common ground, some small gambler drove his noisy trade, and bellowed to the idle passers-by to stop and try their chance; the crowd grew thicker and more noisy; gilt gingerbread in blanket-stalls exposed its glories to the dust; and often a four-horse carriage, dashing by, obscured all objects in the gritty cloud it raised, and left them, stunned and blinded, far behind.

It was dark before they reached the town itself, and long indeed the few last miles had been. Here all was tumult and confusion; the streets were filled with throngs of people—many strangers were there, it seemed, by the looks they cast about—the church-bells rang out their noisy peals, and flags streamed from windows and house-tops. In the large inn-yards waiters flitted to and fro and ran against each other, horses clattered on the uneven stones, carriage-steps fell rattling down, and sickening smells from many dinners came in a heavy, lukewarm breath upon the sense. In the smaller public-houses, fiddles with all their might and main were squeaking out the tune to staggering feet; drunken men, oblivious of the burden of their song, joined in a senseless howl, which drowned the tinkling of the feeble bell, and made them savage for their drink; vagabond groups assembled round the doors to see the stroller woman dance, and add their uproar to the shrill flageolet and deafening drum.

As the morning wore on, the tents assumed a gayer and more brilliant appearance, and long lines of carriages came rolling softly on the turf. Men who had lounged about all night in smock-frocks and leather leggings, came out in silken vests and hats and plumes, as jugglers or mountebanks; or in gorgeous liveries, as soft-spoken servants at gambling booths; or in sturdy yeoman dress, as decoys at unlawful games. Black-eyed gipsy girls, hooded in showy handkerchiefs, sallied forth to tell fortunes, and pale slender women with consumptive faces lingered upon the footsteps of ventriloquists and conjurors, and counted the sixpences with anxious eyes long before they were gained. As many of the children as could be kept within bounds, were stowed away, with all the other signs of dirt and poverty, among the donkeys, carts, and horses; and as many as could not thus be disposed of ran in and out in all intricate spots, crept between people's legs and carriage-wheels, and came forth unharmed from under horses' hoofs. The dancing-dogs, the stilts, the little lady and the tall man, and all the other attractions, with organs out of number and bands innumerable, emerged from the holes and corners in which they had passed the night, and flourished boldly in the sun.—*Old Curiosity Shop, Chap. 19.*

RACE-COURSE—The scenes upon a.

The little race-course at Hampton was in the full tide and height of its gaiety; the day as dazzling as day could be; the sun high in the cloudless sky, and shining in its fullest splendor. Every gaudy color that fluttered in the air from carriage-seat and garish tent-top, shone out in its gaudiest hues. Old dingy flags grew new again, faded gilding was re-burnished, stained rotten canvas looked a snowy white, the very beggars' rags were freshened up, and sentiment quite forgot its charity in its fervent admiration of poverty so picturesque.

It was one of those scenes of life and animation, caught in its very brightest and freshest moments, which can scarcely fail to please; for, if the eye be tired of show and glare, or the ear be weary with the ceaseless round of noise, the one may repose, turn almost where it will, on eager, happy, and expectant faces, and the other deaden all consciousness of more annoying sounds in those of mirth and exhilaration. Even the sunburnt faces of gypsy children, half naked though they be, suggest a drop of comfort. It is a pleasant thing to see that the sun has been there; to know that the air and light are on them every day; to feel that they *are* children, and lead children's lives; that if their pillows be damp, it is with the dews of Heaven, and not with tears; that the limbs of their girls are free, and that they are not crippled by distortions, imposing an unnatural and horrible penance upon their sex; that their lives are spent, from day to day, at least among the waving trees, and not in the midst of dreadful engines which make young children old before they know what childhood is, and give them the exhaustion and infirmity of age, without, like age, the privilege to die. God send that old nursery tales were true, and that gypsies stole such children by the score!

The great race of the day had just been run; and the close lines of people, on either side of the course, suddenly breaking up and pouring into it, imparted a new liveliness to the scene, which was again all busy movement. Some hurried eagerly to catch a glimpse of the winning horse; others darted to and fro, searching, no less eagerly, for the carriages they had left in quest of better stations. Here, a little knot gathered round a pea-and-thimble table to watch the plucking of some unhappy greenhorn; and there, another proprietor, with his confederates in various disguises—one man in spectacles, another, with an eye-glass and a stylish hat; a third, dressed as a farmer well-to-do in the world, with his top-coat over his arm, and his flash notes in a large leathern pocket-book; and all with heavy-handed whips to represent most innocent country fellows, who had trotted there on horseback—sought, by loud and noisy talk and pretended play, to entrap some unwary customer; while the gentlemen confederates (of more villanous aspect still, in clean linen and good clothes) betrayed their close interest in the concern by the anxious, furtive glance they cast on all new-comers. There would be hanging on the outskirts of a wide circle of people assembled round some itinerant juggler, opposed, in his turn, by a noisy band of music, or the classic game of "Ring the Bull," while ventriloquists holding dialogues with wooden dolls, and fortune-telling women smothering the cries of real babies, divided with

them, and many more, the general attention of the company. Drinking-tents were full, glasses began to clink in carriages, hampers to be unpacked, tempting provisions to be set forth, knives and forks to rattle, champagne corks to fly, eyes to brighten that were not dull before, and pickpockets to count their gains during the last heat. The attention so recently strained on one object of interest, was now divided among a hundred; and, look where you would, there was a motley assemblage of feasting, laughing, talking, begging, gambling, and mummerly.

Of the gambling-booths there was a plentiful show, flourishing in all the splendor of carpeted ground, striped hangings, crimson cloth, pin-naled roofs, geranium pots, and livery servants. There were the Stranger's club house, the Athenæum club-house, the Hampton club-house, the Saint James's club-house, half-a-mile of club-houses, to play *in*; and there were *rouge-et-noir*, French hazard, and other games, to play *at*. It is into one of these booths that our story takes its way.

Fitted up with three tables for the purposes of play, and crowded with players and lookers-on, it was, although the largest place of the kind upon the course, intensely hot, notwithstanding that a portion of the canvas roof was rolled back to admit more air, and there were two doors for a free passage in and out. Excepting one or two men who, each with a long roll of half-crowns chequered with a few stray sovereigns, in his left hand, staked their money at every roll of the ball with a business-like sedateness which showed that they were used to it, and had been playing all day, and most probably all the day before, there was no very distinctive character about the players. They were chiefly young men, apparently attracted by curiosity, or staking small sums as part of the amusement of the day, with no very great interest in winning or losing. There were two persons present, however, who, as peculiarly good specimens of a class, deserve a passing notice.

Of these, one was a man of six or eight and fifty, who sat on a chair near one of the entrances of the booth, with his hands folded on the top of his stick, and his chin appearing above them. He was a tall, fat, long-bodied man, buttoned up to the throat in a light green coat, which made his body look still longer than it was. He wore, besides drab breeches and gaiters, a white neckerchief, and a broad-brimmed white hat. Amid all the buzzing noise of the games, and the perpetual passing in and out of people, he seemed perfectly calm and abstracted, without the smallest particle of excitement in his composition. He exhibited no indication of weariness, nor, to a casual observer, of interest either. There he sat, quite still and collected. Sometimes, but very rarely, he nodded to some passing face, or beckoned to a waiter to obey a call from one of the tables. The next instant he subsided into his old state. He might have been some profoundly deaf old gentleman, who had come in to take a rest, or he might have been patiently waiting for a friend, without the least consciousness of anybody's presence, or he might have been fixed in a trance, or under the influence of opium. People turned round and looked at him; he made no gesture, caught nobody's eye, let them pass away, and others come on and be succeeded by others, and took no

notice. When he did move, it seemed wonderful how he could have seen anything to occasion it. And so, in truth, it was. But there was not a face that passed in or out, which this man failed to see; not a gesture at any one of the three tables that was lost upon him; not a word, spoken by the bankers, but reached his ear; not a winner or loser he could not have marked. And he was the proprietor of the place.

The other presided over the *rouge-et-noir* table. He was probably some ten years younger, and was a plump, paunchy, sturdy-looking fellow, with his underlip a little pursed, from a habit of counting money inwardly, as he paid it, but with no decidedly bad expression in his face, which was rather an honest and jolly one than otherwise. He wore no coat, the weather being hot, and stood behind the table with a huge mound of crowns and half-crowns before him, and a cash-box for notes. This game was constantly playing. Perhaps twenty people would be staking at the same time. This man had to roll the ball, to watch the stakes as they were laid down, to gather them off the color which lost, to pay those who won, to do it all with the utmost despatch, to roll the ball again, and to keep this game perpetually alive. He did it all with a rapidity absolutely marvellous; never hesitating, never making a mistake, never stopping, and never ceasing to repeat such unconnected phrases as the following, which, partly from habit, and partly to have something appropriate and business-like to say, he constantly poured out with the same monotonous emphasis, and in nearly the same order, all day long:

"Rooge-a-nore from Paris! Gentlemen, make your game and back your own opinions—any time while the ball rolls—rooge-a-nore from Paris, gentlemen, it's a French game, gentlemen, I brought it over myself, I did indeed! Rooge-a-nore from Paris—black wins—black—stop a minute, sir, and I'll pay you directly—two there, half a pound there, three there and one there—gentlemen, the ball's a-rolling—any time, sir, while the ball rolls!—The beauty of this game is, that you can double your stakes or put down your money, gentlemen, any time while the ball rolls—black again—black wins—I never saw such a thing—I never did, in all my life, upon my word I never did; if any gentleman had been backing the black in the last five minutes he must have won five and forty pound in four rolls of the ball, he must indeed. Gentlemen, we've port, sherry, cigars, and most excellent champagne. Here, waiter, bring a bottle of champagne, and let's have a dozen or fifteen cigars here—and let's be comfortable, gentlemen—and bring some clean glasses—any time while the ball rolls!—I lost one hundred and thirty-seven pound yesterday, gentlemen, at one roll of the ball, I did indeed!—how do you do, sir" (recognizing some knowing gentleman without any halt or change of voice, and giving a wink so slight that it seems an accident), "will you take a glass of sherry, sir?—here, waiter! bring a clean glass, and hand the sherry to this gentleman—and hand it round, will you, waiter—this is the rooge-a-nore from Paris, gentlemen—any time while the ball rolls!—gentlemen, make your game and back your own opinions—it's the rooge-a-

nore from Paris—quite a new game, I brought it over myself, I did indeed—gentlemen, the ball's a-rolling!"—*Nicholas Nickleby*, Chap. 50.

RAGE—Its effervescence.

He darted swiftly from the room with every particle of his hitherto-buttoned-up indignation effervescing, from all parts of his countenance, in a perspiration of passion.—*Pickwick*, Chap. 2.

RAGE—A mad-house style of manner.

"Gad, Nickleby," said Mr. Mantalini, retreating towards his wife, "what a demneble fierce old evil genius you are? You're enough to frighten my life and soul out of her little delicious wits—flying all at once into such a blazing, ravaging, raging passion as never was, demmit!"

"Pshaw," rejoined Ralph, forcing a smile. "It is but manner."

"It is a demd uncomfortable, private-mad-house sort of manner," said Mr. Mantalini, picking up his cane.—*Nicholas Nickleby*, Chap. 34.

RAGE—Of Mr. Smallweed.

This tends to the discomfiture of Mr. Smallweed, who finds it so difficult to resume his object, whatever it may be, that he becomes exasperated, and secretly claws the air with an impotent vindictiveness expressive of an intense desire to tear and rend the visage of Mr. George. As the excellent old gentleman's nails are long and leaden, and his hands lean and veinous, and his eyes green and watery; and, over and above this, as he continues, while he claws, to slide down in his chair and to collapse into a shapeless bundle; he becomes such a ghastly spectacle, even in the accustomed eyes of Judy, that that young virgin pounces at him with something more than the ardor of affection, and so shakes him up, and pats and pokes him in divers parts of his body, but particularly in that part which the science of self-defence would call his wind, that in his grievous distress he utters enforced sounds like a pavior's rammer.

Black House, Chap. 26.

RAILROAD—Construction of the.

The first shock of a great earthquake had, just at that period, rent the whole neighborhood to its centre. Traces of its course were visible on every side. Houses were knocked down; streets broken through and stopped; deep pits and trenches dug in the ground; enormous heaps of earth and clay thrown up; buildings that were undermined and shaking, propped by great beams of wood. Here, a chaos of carts, overthrown and jumbled together, lay topsy-turvy at the bottom of a steep unnatural hill; there, confused treasures of iron soaked and rusted in something that had accidentally become a pond. Everywhere were bridges that led nowhere; thoroughfares that were wholly impassable; Babel towers of chimneys, wanting half their height; temporary wooden houses and enclosures, in the most unlikely situations; carcasses of ragged tenements, and fragments of unfinished walls and arches, and piles of scaffolding, and wildernesses of bricks, and giant forms of cranes, and tripods straddling above nothing. There were a hundred thousand shapes and substances of incompleteness, wildly mingled out of their places, upside down, burrowing in the

earth, aspiring in the air, mouldering in the water, and unintelligible as any dream. Hot springs and fiery eruptions, the usual attendants upon earthquakes, lent their contributions of confusion to the scene. Boiling water hissed and heaved within dilapidated walls; whence, also, the glare and roar of flames came issuing forth; and mounds of ashes blocked up rights of way, and wholly changed the law and custom of the neighborhood.

In short, the yet unfinished and unopened Railroad was in progress; and, from the very core of all this dire disorder, trailed smoothly away, upon its mighty course of civilization and improvement.

But as yet, the neighborhood was shy to own the Railroad. One or two bold speculators had projected streets; and one had built a little, but had stopped among the mud and ashes to consider farther of it. A bran-new Tavern, redolent of fresh mortar and size, and fronting nothing at all, had taken for its sign The Railway Arms; but that might be rash enterprise—and then it hoped to sell drink to the workmen. So, the Excavators' House of Call had sprung up from a beer shop; and the old-established Ham and Beef Shop had become the Railway Eating House, with a roast leg of pork daily, through interested motives of a similar immediate and popular description. Lodging-house keepers were favorable in like manner; and for the like reasons were not to be trusted. The general belief was very slow. There were frowzy fields, and cow-houses, and dung-hills, and dust-heaps, and ditches, and gardens, and summer-houses, and carpet-beating grounds at the very door of the Railway. Little tumuli of oyster-shells in the oyster season, and of lobster-shells in the lobster season, and of broken crockery and faded cabbage leaves in all seasons, encroached upon its high places. Posts, and rails, and old cautions to trespassers, and backs of mean houses, and patches of wretched vegetation, stared it out of countenance. Nothing was the better for it, or thought of being so. If the miserable waste ground lying near it could have laughed, it would have laughed it to scorn, like many of the miserable neighbors.

Staggs's Gardens was uncommonly incredulous. It was a little row of houses, with little squalid patches of ground before them, fenced off with old doors, barrel staves, scraps of tarpaulin, and dead bushes; with bottomless tin kettles and exhausted iron fenders thrust into the gaps. Here, the Staggs's Gardeners trained scarlet beans, kept fowls and rabbits, erected rotten summer-houses (one was an old boat), dried clothes, and smoked pipes. Some were of opinion that Staggs's Gardens derived its name from a deceased capitalist, one Mr. Stagga, who had built it for his delectation. Others, who had a natural taste for the country, held that it dated from those rural times when the antlered herd, under the familiar denomination of Stagges, had resorted to its shady precincts. Be this as it may, Staggs's Gardens was regarded by its population as a sacred grove, not to be withered by railroads; and so confident were they generally of its long outliving any such ridiculous inventions, that the master chimney-sweeper at the corner, who was understood to take the lead in the local politics of the Gardens, had publicly declared that on the occasion

of the Railroad opening, if ever it did open, two of his boys should ascend the flues of his dwelling, with instructions to hail the failure with derisive jeers from the chimney-pots.

Dombey & Son, Chap. 6.

RAILROAD—A finished.

There was no such place as Staggs's Gardens. It had vanished from the earth. Where the old rotten summer-houses once had stood, palaces now reared their heads, and granite columns of gigantic girth opened a vista to the railway world beyond. The miserable waste ground, where the refuse-matter had been heaped of yore, was swallowed up and gone; and in its frowzy stead were tiers of warehouses, crammed with rich goods and costly merchandise. The old bye-streets now swarmed with passengers and vehicles of every kind; the new streets, that had stopped disheartened in the mud and wagon-ruts, formed towns within themselves, originating wholesome comforts and conveniences belonging to themselves, and never tried nor thought of until they sprung into existence. Bridges that had led to nothing, led to villas, gardens, churches, healthy public walks. The carcasses of houses, and beginnings of new thoroughfares, had started off upon the line at steam's own speed, and shot away into the country in a monster train.

As to the neighborhood which had hesitated to acknowledge the railroad in its straggling days, that had grown wise and penitent, as any Christian might in such a case, and now boasted of its powerful and prosperous relation. There were railway patterns in its drapers' shops, and railway journals in the windows of its newsmen. There were railway hotels, coffee-houses, lodging-houses, boarding-houses; railway plans, maps, views, wrappers, bottles, sandwich-boxes, and time-tables; railway hackney-coach and cab-stands; railway omnibuses, railway streets and buildings, railway hangers-on and parasites, and flatterers out of all calculation. There was even railway time observed in clocks, as if the sun itself had given in. Among the vanquished was the master chimney-sweeper, whilome incredulous at Staggs's Gardens, who now lived in a stuccoed house three stories high, and gave himself out, with golden flourishes upon a varnished board, as contractor for the cleansing of railway chimneys by machinery.

To and from the heart of this great change, all day and night, throbbing currents rushed and returned incessantly like its life's blood. Crowds of people and mountains of goods, departing and arriving scores upon scores of times in every four-and-twenty hours, produced a fermentation in the place that was always in action. The very houses seemed disposed to pack up and take trips. Wonderful Members of Parliament, who, little more than twenty years before, had made themselves merry with the wild railroad theories of engineers, and given them the liveliest rubs in cross-examination, went down into the north with their watches in their hands, and sent on messages before by the electric telegraph, to say that they were coming. Night and day the conquering engines rumbled at their distant work, or, advancing smoothly to their journey's end, and gliding like tame dragons into the allotted corners grooved out to the inch for their reception, stood bubbling and

trembling there, making the walls quake, as if they were dilating with the secret knowledge of great powers yet unsuspected in them, and strong purposes not yet achieved.

But Staggs's Gardens had been cut up root and branch. Oh, woe the day when "not a rood of English ground"—laid out in Staggs's Gardens—is secure.

Dombey & Son, Chap. 15.

RAILROAD—The course of.

He found no pleasure or relief in the journey. Tortured by these thoughts he carried monotony with him, through the rushing landscape, and hurried headlong, not through a rich and varied country, but a wilderness of blighted plans and gnawing jealousies. The very speed at which the train was whirled along mocked the swift course of the young life that had been borne away so steadily and so inexorably to its foredoomed end. The power that forced itself upon its iron way—its own—defiant of all paths and roads, piercing through the heart of every obstacle, and dragging living creatures of all classes, ages, and degrees behind it, was a type of the triumphant monster, Death.

Away, with a shriek, and a roar, and a rattle, from the town, burrowing among the dwellings of men and making the streets hum, flashing out into the meadows for a moment, mining in through the damp earth, booming on in darkness and heavy air, bursting out again into the sunny day so bright and wide; away, with a shriek, and a roar, and a rattle, through the fields, through the woods, through the corn, through the hay, through the chalk, through the mould, through the clay, through the rock, among objects close at hand and almost in the grasp, ever flying from the traveller, and a deceitful distance ever moving slowly within him: like as in the track of the remorseless monster, Death!

Through the hollow, on the height, by the heath, by the orchard, by the park, by the garden, over the canal, across the river, where the sheep are feeding, where the mill is going, where the barge is floating, where the dead are lying, where the factory is smoking, where the stream is running, where the village clusters, where the great cathedral rises, where the bleak moor lies, and the wild breeze smooths or ruffles it at its inconstant will; away, with a shriek, and a roar, and a rattle, and no trace to leave behind but dust and vapor: like as in the track of the remorseless monster, Death!

Breasting the wind and light, the shower and sunshine, away, and still away, it rolls and roars, figures and rapid, smooth and certain, and great works and massive bridges crossing up above, fall like a beam of shadow an inch broad, upon the eye, and then are lost. Away, and still away, onward and onward ever; glimpses of cottage-homes, of houses, mansions, rich estates, of husbandry and handicraft, of people, of old roads and paths that look deserted, small, and insignificant as they are left behind: and so they do, and what else is there but such glimpses, in the track of the indomitable monster, Death!

Away, with a shriek, and a roar, and a rattle, plunging down into the earth again, and working on in such a storm of energy and perseverance, that amidst the darkness and whirlwind the motion seems reversed, and to tend furiously backward, until a ray of light upon the wet wall

shows its surface flying past like a fierce stream. Away once more into the day, and through the day, with a shrill yell of exultation, roaring, rattling, tearing on, spurning everything with its dark breath, sometimes pausing for a minute where a crowd of faces are, that in a minute more are not: sometimes lapping water greedily, and before the spout at which it drinks has ceased to drip upon the ground, shrieking, roaring, rattling, through the purple distance!

Louder and louder yet, it shrieks and cries as it comes tearing on resistless to the goal; and now its way, still like the way of Death, is strewn with ashes thickly. Everything around is blackened. There are dark pools of water, muddy lanes, and miserable habitations far below. There are jagged walls and falling houses close at hand, and through the battered roofs and broken windows, wretched rooms are seen, where want and fever hide themselves in many wretched shapes, while smoke, and crowded gables, and distorted chimneys, and deformity of brick and mortar penning up deformity of mind and body, choke the murky distance.

Dombey & Son, Chap. 20.

RAILROAD—The rush of the engine.

The ground shook, the house rattled, the fierce impetuous rush was in the air! He felt it come up, and go darting by; and even when he had hurried to the window, and saw what it was, he stood, shrinking from it, as if it were not safe to look.

A curse upon the fiery devil, thundering along so smoothly, tracked through the distant valley by a glare of light and lurid smoke, and gone! He felt as if he had been plucked out of its path, and saved from being torn asunder. It made him shrink and shudder even now, when its faintest hum was hushed, and when the lines of iron road he could trace in the moonlight, running to a point, were as empty and as silent as a desert.

A trembling of the ground, and quick vibration in his ears; a distant shriek; a dull light advancing, quickly changed to two red eyes, and a fierce fire, dropping glowing coals; an irresistible bearing on of a great roaring and dilating mass; a high wind, and a rattle—another come and gone, and he holding to a gate, as if to save himself.

He waited for another, and for another. He walked back to his former point, and back again to that, and still, through the wearisome vision of his journey, looked for these approaching monsters. He loitered about the station, waiting until one should stay to call there; and when one did, and was detached for water, he stood parallel with it, watching its heavy wheels and brazen front, and thinking what a cruel power and might it had! Ugh! To see the great wheels slowly turning, and to think of being run down and crushed!

Dombey & Son, Chap. 55.

RAILROAD—On a.

Ah! The fresh air is pleasant after the forcing-frame, though it does blow over these interminable streets, and scatter the smoke of this vast wilderness of chimneys. Here we are—no, I mean there we were, for it has darted far into the rear—in Bermondsey, where the tanners live. Flash! The distant shipping in the

Thames is gone. Whirr! The little streets of new brick and red tile, with here and there a flag-staff growing like a tall weed out of the scarlet beans, and, everywhere, plenty of open sewer and ditch for the promotion of the public health, have been fired off in a volley. Whizz! Dust-heaps, market gardens, and waste grounds. Rattle! New Cross Station. Shock! There we were at Croydon. Bu-r-r-r! The tunnel.

I wonder why it is that when I shut my eyes in a tunnel I begin to feel as if I were going at an Express pace the other way. I am clearly going back to London now. Compact Enchantress must have forgotten something, and reversed the engine. No! After long darkness, pale fitful streaks of light appear. I am still flying on for Folkestone. The streaks grow stronger—become continuous—become the ghost of day—become the living day—became, I mean—the tunnel is miles and miles away, and here I fly through sunlight, all among the harvest and the Kentish hops.

There is a dreamy pleasure in this flying. I wonder where it was, and when it was, that we exploded, blew into space somehow, a Parliamentary Train, with a crowd of heads and faces looking at us out of cages, and some hats waving. Moneyed Interest says it was at Reigate Station. Expounds to Mystery how Reigate Station is so many miles from London, which Mystery again develops to Compact Enchantress. There might be neither a Reigate nor a London for me, as I fly away among the Kentish hops and harvest. What do I care!

Bang! We have let another Station off, and fly away regardless. Everything is flying. The hop-gardens turn gracefully towards me, presenting regular avenues of hops in rapid flight, then whirl away. So do the pools and rushes, hay-stacks, sheep, clover in full bloom, delicious to the sight and smell, corn-sheaves, cherry-orchards, apple-orchards, reapers, gleaners, hedgers, gates, fields that taper off into little angular corners, cottages, gardens, now and then a church. Bang, bang! A double-barrelled Station! Now a wood, now a bridge, now a landscape, now a cutting, now a—Bang! a single-barrelled Station—there was a cricket match somewhere, with two white tents, and then four flying cows, then turnips—now the wires of the electric telegraph are all alive, and spin, and blur their edges, and go up and down, and make the intervals between each other most irregular; contracting and expanding in the strangest manner. Now we slacken. With a screwing, and a grinding, and a smell of water thrown on ashes, now we stop.

A Flight. Reprinted Pieces.

RAILROAD—Preparations for a.

Railroads shall soon traverse all this country, and with a rattle and a glare the engine and train shall shoot like a meteor over the wide night-landscape, turning the moon paler; but, as yet, such things are non-existent in these parts, though not wholly unexpected. Preparations are afoot, measurements are made, ground is staked out. Bridges are begun, and their not yet united piers desolately look at one another over roads and streams, like brick and mortar couples with an obstacle to their union; fragments of embankments are thrown up, and

left as precipices, with torrents of rusty carts and barrows tumbling over them; tripods of tall poles appear on hill-tops, where there are rumors of tunnels; everything looks chaotic, and abandoned in full hopelessness. Along the freezing roads, and through the night, the post-chaise makes its way without a railroad on its mind.—*Bleak House, Chap. 55.*

RAILROAD TRAIN.

Then, the train rattled among the house-tops, and among the ragged sides of houses torn down to make way for it, and over the swarming streets, and under the fruitful earth, until it shot across the river; bursting over the quiet surface like a bomb-shell, and gone again as if it had exploded in the rush of smoke and steam and glare. A little more, and again it roared across the river, a great rocket; spurning the watery turnings and doublings with ineffable contempt, and going straight to its end, as Father Time goes to his. To whom it is no matter what living waters run high or low, reflect the heavenly lights and darknesses, produce their little growth of weeds and flowers, turn here, turn there, are noisy or still, are troubled or at rest, for their course has one sure termination, though their sources and devices are many.

Our Mutual Friend, Book IV., Chap. 11.

RAILROAD—Arrival of the train.

The seizure of the station with a fit of trembling, gradually deepening to a complaint of the heart, announced the train. Fire, and steam, and smoke, and red light; a hiss, a crash, a bell, and a shriek; the little station a desert speck in the thunder-storm.

Hard Times, Book II., Chap. 11

RAILROAD JOURNEY—In America.

Now you emerge for a few brief minutes on an open country, glittering with some bright lake or pool, broad as many an English river, but so small here that it scarcely has a name; now catch hasty glimpses of a distant town, with its clean white houses and their cool piazzas, its prim New England church and school-house; when whi-r-r-r! almost before you have seen them, comes the same dark screen, the stunted trees, the stumps, the logs, the stagnant water—all so like the last that you seem to have been transported back again by magic.

The train calls at stations in the woods, where the wild impossibility of anybody having the smallest reason to get out is only to be equalled by the apparently desperate hopelessness of there being anybody to get in. It rushes across the turnpike road, where there is no gate, no policeman, no signal, nothing but a rough wooden arch, on which is painted, "WHEN THE BELL RINGS, LOOK OUT FOR THE LOCOMOTIVE." On it whirls headlong, dives through the woods again, emerges in the light, clatters over frail arches, rumbles upon the heavy ground, shoots beneath a wooden bridge which intercepts the light for a second like a wink, suddenly awakens all the slumbering echoes in the main street of a large town, and dashes on, hap-hazard, pell-mell, neck or nothing, down the middle of the road. There—with mechanics working at their trades, and people leaning from their doors and windows, and boys flying kites and playing marbles, and men smoking, and women talking

and children crawling, and pigs burrowing, and unaccustomed horses plunging and rearing, close to the very rails—there—on, on, on—tears the mad dragon of an engine, with its train of cars; scattering in all directions a shower of burning sparks from its wood fire; screeching, hissing, yelling, panting; until at last the thirsty monster stops beneath a covered way to drink, the people cluster round, and you have time to breathe again.—*American Notes, Chap. 4.*

RAILROAD CARS—In America.

The cars are like shabby omnibuses, but larger; holding thirty, forty, fifty people. The seats, instead of stretching from end to end, are placed crosswise. Each seat holds two persons. There is a long row of them on each side of the caravan, a narrow passage up the middle, and a door at both ends. In the centre of the carriage there is usually a stove, fed with charcoal or anthracite coal, which is for the most part red-hot. It is insufferably close; and you see the hot air fluttering between yourself and any other object you may happen to look at, like the ghost of smoke.

American Notes, Chap. 4.

RAILROAD—Its irresponsibility.

How its wheels clank and rattle, and the tram-road shakes, as the train rushes on! And now the engine yells, as it were lashed and tortured like a living laborer, and writhed in agony. A poor fancy; for steel and iron are of infinitely greater account, in this commonwealth, than flesh and blood. If the cunning work of man be urged beyond its power of endurance, it has within it the elements of its own revenge; whereas, the wretched mechanism of the Divine Hand is dangerous with no such property, but may be tampered with, and crushed, and broken, at the driver's pleasure. Look at that engine! It shall cost a man more dollars in the way of penalty, and fine, and satisfaction of the outraged law, to deface in wantonness that senseless mass of metal, than to take the lives of twenty human creatures. Thus the stars wink upon the bloody stripes; and Liberty pulls down her cap upon her eyes, and owns Oppression in its vilest aspect, for her sister.

Martin Chuzzlewit, Chap. 21.

RAILROAD DEPOT.

When there was no market, or when I wanted variety, a railway terminus with the morning mails coming in was remunerative company. But, like most of the company to be had in this world, it lasted only a very short time. The station lamps would burst out ablaze, the porters would emerge from places of concealment, the cabs and trucks would rattle to their places (the post-office carts were already in theirs), and finally the bell would strike up, and the train would come banging in. But there were few passengers and little luggage, and everything scuttled away with the greatest expedition. The locomotive post-offices, with their great nets—as if they had been dragging the country for bodies—would fly open as to their doors, and would disgorge a smell of lamp, an exhausted clerk, a guard in a red coat, and their bags of letters; the engine would blow and heave and perspire, like an engine wiping its forehead, and saying what a run it had had; and within

ten minutes the lamps were out, and I was houseless and alone again.

Uncommercial Traveller, Chap. 13.

RAIN—In the city.

Presently the rain began to fall in slanting lines between him and those houses, and people began to collect under cover of the public passage opposite, and to look out hopelessly at the sky as the rain dropped thicker and faster. Then wet umbrellas began to appear, dragged skirts, and mud. What the mud had been doing with itself, or where it came from, who could say? But it seemed to collect in a moment, as a crowd will, and in five minutes to have splashed all the sons and daughters of Adam. The lamplighter was going his rounds now; and as the fiery jets sprang up under his touch, one might have fancied them astonished at being suffered to introduce any show of brightness into such a dismal scene.

In the country, the rain would have developed a thousand fresh scents, and every drop would have had its bright association with some beautiful form of growth or life. In the city, it developed only foul, stale smells, and was a sickly, lukewarm, dirt-stained, wretched addition to the gutters.—*Little Dorrit, Book I., Chap. 3.*

RAIN.

The rain seemed to have worn itself out by coming down so fast.

It must be confessed that, at that moment, he had no very agreeable employment either for his moral or his physical perceptions. The day was dawning from a patch of watery light in the east, and sullen clouds came driving up before it, from which the rain descended in a thick, wet mist. It streamed from every twig and bramble in the hedge; made little gullies in the path; ran down a hundred channels in the road; and punched innumerable holes into the face of every pond and gutter. It fell with an oozy, slushy sound among the grass; and made a muddy kennel of every furrow in the ploughed fields. No living creature was anywhere to be seen. The prospect could hardly have been more desolate if animated nature had been dissolved in water, and poured down upon the earth again in that form.

Martin Chuzzlewit, Chap. 13.

Unfortunately the morning was drizzly, and an angel could not have concealed the fact that the eaves were shedding sooty tears outside the window, like some weak giant of a Sweep.

Great Expectations, Chap. 27.

RAIN—After a.

The superabundant moisture, trickling from everything after the late rain, set him off well. Nothing near him was thirsty. Certain top-heavy dahlias, looking over the palings of his neat, well-ordered garden, had swilled as much as they could carry—perhaps a trifle more—and may have been the worse for liquor; but the sweet-briar, roses, wall-flowers, the plants at the windows, and the leaves on the old tree, were in the beaming state of moderate company that had taken no more than was wholesome for them, and had served to develop their best qualities. Sprinkling dewy drops about them on the ground, they seemed profuse of innocent

an sparkling mirth, that did good where it lighted, softening neglected corners which the steady rain could seldom reach, and hurting nothing.—*Battle of Life, Chap. 3.*

RAMPAGE—Mrs. Joe on a.

Joe and I being fellow-sufferers, and having confidences as such, Joe imparted a confidence to me the moment I raised the latch of the door, and peeped in at him opposite to it, sitting in the chimney corner.

"Mrs. Joe has been out a dozen times, looking for you, Pip. And she's out now, making it a baker's dozen."

"Is she?"

"Yes, Pip," said Joe; "and what's worse, she's got Tickler with her."

At this dismal intelligence, I twisted the only button on my waistcoat round and round, and looked in great depression at the fire. Tickler was a wax-ended piece of cane, worn smooth by collision with my tickled frame.

"She sot down," said Joe, "and she got up, and she made a grab at Tickler, and she Ram-paged out. That's what she did," said Joe, slowly clearing the fire between the lower bars with the poker, and looking at it: "she Ram-paged out, Pip."

"Has she been gone long, Joe?" I always treated him as a larger species of child, and as no more than my equal.

"Well," said Joe, glancing up at the Dutch clock, "she's been on the Ram-page, this last spell, about five minutes, Pip. She's a coming! Get behind the door, old chap, and have the jack-towel betwixt you."

I took the advice. My sister, Mrs. Joe, throwing the door wide open, and finding an obstruction behind it, immediately divined the cause, and applied Tickler to its further investigation. She concluded by throwing me—I often served her as a connubial missile—at Joe, who, glad to get hold of me on any terms, passed me on into the chimney and quietly fenced me up there with his great leg.

"Where have you been, you young monkey?" said Mrs. Joe, stamping her foot. "Tell me directly what you've been doing to wear me away with fret and fright and worrit, or I'd have you out of that corner if you was fifty Pips, and he was five hundred Gargerys."—*Great Expectations, Chap. 2.*

READING—A boy's.

My father had left a small collection of books in a little room up-stairs, to which I had access (for it adjoined my own) and which nobody else in our house ever troubled. From that blessed little room, Roderick Random, Peregrine Pickle, Humphrey Clinker, Tom Jones, the Vicar of Wakefield, Don Quixote, Gil Blas, and Robinson Crusoe, came out, a glorious host, to keep me company. They kept alive my fancy, and my hope of something beyond that place and time—they, and the Arabian Nights, and the Tales of the Genii—and did me no harm; for whatever harm was in some of them was not there for me; I knew nothing of it. It is astonishing to me now, how I found time, in the midst of my porings and blunderings over heavier themes, to read those books as I did. It is curious to me how I could ever have consoled myself under my small troubles (which were great troubles to me), by impersonating my fa-

vorite characters in them—as I did—and by putting Mr. and Miss Murdstone into all the bad ones—which I did too. I have been Tom Jones (a child's Tom Jones, a harmless creature) for a week together. I have sustained my own idea of Roderick Random for a month at a stretch, I verily believe. I had a greedy relish for a few volumes of Voyages and Travels—I forget what, now—that were on those shelves; and for days and days I can remember to have gone about my region of our house, armed with the centre-piece out of an old set of boot-trees—the perfect realization of Captain Somebody, of the Royal British Navy, in danger of being beset by savages, and resolved to sell his life at a great price. The Captain never lost dignity, from having his ears boxed with the Latin Grammar. I did; but the Captain was a Captain and a hero, in despite of all the grammars of all the languages in the world, dead or alive.

This was my only and my constant comfort. When I think of it, the picture always rises in my mind, of a summer evening, the boys at play in the churchyard, and I sitting on my bed, reading as if for life. Every barn in the neighborhood, every stone in the church, and every foot of the churchyard, had some association of its own, in my mind, connected with these books, and stood for some locality made famous in them. I have seen Tom Pipes go climbing up the church-steeple; I have watched Strap, with the knapsack on his back, stopping to rest himself upon the wicket-gate; and I *know* that Commodore Trunnion held that Club with Mr. Pickle, in the parlor of our little village ale-house.—*David Copperfield, Chap. 4.*

READING—Wopsle's manner of.

Mr. Wopsle, united to a Roman nose and a large shining bald forehead, had a deep voice which he was uncommonly proud of; indeed, it was understood among his acquaintance that if you could only give him his head, he would read the clergyman into fits; he himself confessed that if the church was "thrown open," meaning to competition, he would not despair of making his mark in it. The church not being "thrown open," he was, as I have said, our clerk. But he punished the amens tremendously; and when he gave out the psalm—always giving the whole verse—he looked all round the congregation first, as much as to say, "You have heard our friend overhead; oblige me with your opinion of this style!"—*Great Expectations, Chap. 4.*

READING—Words delicious to taste.

I remember a certain luscious roll he gave to such phrases as "The people's representatives in Parliament assembled," "Your petitioners therefore humbly approach your honorable house," "His gracious Majesty's unfortunate subjects," as if the words were something real in his mouth, and delicious to taste: Mr. Micawber, meanwhile, listening with a little of an author's vanity, and contemplating (not severely) the spikes on the opposite wall.

David Copperfield, Chap. 11.

READING—Mr. Wegg's difficulty in.

Mr. Wegg's laboring hark became beset by polysyllables, and embarrassed among a perfect archipelago of hard words.

Our Mutual Friend, Book III., Chap. 14.

READING—Dr. Blimber's style of.

The Doctor, leaning back in his chair, with his hand in his breast as usual, held a book from him at arm's length, and read. There was something very awful in this manner of reading. It was such a determined, unimpassioned, inflexible, cold-blooded way of going to work. It left the Doctor's countenance exposed to view; and when the Doctor smiled suspiciously at his author, or knit his brows, or shook his head and made wry faces at him, as much as to say, "Don't tell me, Sir; I know better," it was terrific.

Dombey & Son, Chap. 11.

READING—Captain Cuttle's style of.

Thereupon the Captain, with much alacrity, shouldered his book—for he made it a point of duty to read none but very large books on a Sunday, as having a more staid appearance; and had bargained, years ago, for a prodigious volume at a book-stall, five lines of which utterly confounded him at any time, inasmuch that he had not yet ascertained of what subject it treated—and withdrew.

Dombey & Son, Chap. 50.

READING—On gin and water.

"Now, what'll you read on?"

"Thank you, sir," returned Wegg, as if there were nothing new in his reading at all. "I generally do it on gin and water."

"Keeps the organ moist, does it, Wegg?" asked Mr. Boffin, with innocent eagerness.

"N-no, sir," replied Wegg, coolly, "I should hardly describe it so, sir. I should say, mellers it. Mellers it, is the word I should employ, Mr. Boffin."—*Our Mutual Friend, Chap. 5.*

RECEPTION—An American.

Up they came with a rush. Up they came until the room was full, and, through the open door, a dismal perspective of more to come, was shown upon the stairs. One after another, one after another, dozen after dozen, score after score, more, more, more, up they came; all shaking hands with Martin. Such varieties of hands, the thick, the thin, the short, the long, the fat, the lean, the coarse, the fine; such differences of temperature, the hot, the cold, the dry, the moist, the flabby; such diversities of grasp, the tight, the loose, the short-lived, and the lingering! Still up, up, up, more, more, more: and ever and anon the Captain's voice was heard above the crowd: "There's more below! there's more below. Now, gentlemen, you that have been introduced to Mr. Chuzzlewit, will you clear, gentlemen? Will you clear? Will you be so good as clear, gentlemen, and make a little room for more?"

Regardless of the Captain's cries, they didn't clear at all, but stood there, bolt upright, and staring. Two gentlemen connected with the *Watertoast Gazette* had come express to get the matter for an article on Martin. They had agreed to divide the labor. One of them took him below the waistcoat; one above. Each stood directly in front of his subject, with his head a little on one side, intent on his department. If Martin put one foot before the other, the lower gentleman was down upon him; he rubbed a pimple on his nose, and the upper gentleman booked it. He opened his mouth to

speaking, and the same gentleman was on one knee before him, looking in at his teeth with the nice scrutiny of a dentist. Amateurs in the physiological and phrenological sciences roved about him with watchful eyes and itching fingers, and sometimes one, more daring than the rest, made a mad grasp at the back of his head, and vanished in the crowd. They had him in all points of view: in front, in profile, three-quarter face, and behind. Those who were not professional or scientific, audibly exchanged opinions on his looks. New lights shone in upon him, in respect of his nose. Contradictory rumors were abroad on the subject of his hair. And still the Captain's voice was heard—so stifled by the concourse, that he seemed to speak from underneath a feather-bed, exclaiming, "Gentlemen, you that have been introduced to Mr. Chuzzlewit, *will* you clear?"

Even when they began to clear, it was no better: for then a stream of gentlemen, every one with a lady on each arm (exactly like the chorus to the National Anthem, when Royalty goes in state to the play), came gliding in; every new group fresher than the last, and bent on staying to the latest moment. If they spoke to him, which was not often, they invariably asked the same questions, in the same tone: with no more remorse, or delicacy, or consideration, than if he had been a figure of stone, purchased, and paid for, and set up there, for their delight. Even when, in the slow course of time, these died off, it was as bad as ever, if not worse; for then the boys grew bold, and came in as a class of themselves, and did everything that the grown-up people had done. Uncouth stragglers too, appeared; men of a ghostly kind, who, being in, didn't know how to get out again: inasmuch that one silent gentleman with glazed and fishy eyes, and only one button on his waistcoat (which was a very large metal one, and shone prodigiously), got behind the door, and stood there, like a clock, long after everybody else was gone.—*Martin Chuzzlewit, Chap. 22.*

RECREATION—Gardening in London.

There is another and a very different class of men, whose recreation is their garden. An individual of this class resides some short distance from town—say in the Hampstead Road, or the Kilburn Road, or any other road where the houses are small and neat, and have little slips of back garden. He and his wife—who is as clean and compact a little body as himself—have occupied the same house ever since he retired from business twenty years ago. They have no family. They once had a son, who died at about five years old. The child's portrait hangs over the mantelpiece in the best sitting-room, and a little cart he used to draw about is carefully preserved as a relic.

In fine weather the old gentleman is almost constantly in the garden; and when it is too wet to go into it, he will look out of the window at it by the hour together. He has always something to do there, and you will see him digging, and sweeping, and cutting, and planting, with manifest delight. In spring-time, there is no end to the sowing of seeds, and sticking little bits of wood over them, with labels, which look like epitaphs to their memory; and in the evening, when the sun has gone down, the perseverance with which he lugs a great watering-pot

about is perfectly astonishing. The only other recreation he has, is the newspaper, which he peruses every day, from beginning to end, generally reading the most interesting pieces of intelligence to his wife, during breakfast. The old lady is very fond of flowers, as the hyacinth-glasses in the parlor window, and geranium-pots in the little front court, testify. She takes great pride in the garden, too; and when one of the four fruit-trees produces rather a larger gooseberry than usual, it is carefully preserved under a wine-glass on the sideboard, for the edification of visitors, who are duly informed that Mr. So-and-so planted the tree which produced it, with his own hands. On a summer's evening, when the large watering-pot has been filled and emptied some fourteen times, and the old couple have quite exhausted themselves by trotting about, you will see them sitting happily together in the little summer-house, enjoying the calm and peace of the twilight, and watching the shadows as they fall upon the garden and, gradually growing thicker and more sombre, obscure the tints of their gayest flowers—no bad emblem of the years that have silently rolled over their heads, deadening in their course the brightest hues of early hopes and feelings which have long since faded away. These are their only recreations, and they require no more. They have within themselves the materials of comfort and content; and the only anxiety of each, is to die before the other.

This is no ideal sketch. There used to be many old people of this description; their numbers may have diminished, and may decrease still more. Whether the coarse female education has taken of late days—whether the pursuit of giddy frivolities, and empty nothings, has tended to unfit women for that quiet domestic life, in which they show far more beautifully than in the most crowded assembly, is a question we should feel little gratification in discussing; we hope not.

Sketches (Scenes), Chap. 9.

RECREATIONS—London.

The wish of persons in the humbler classes of life to ape the manners and customs of those whom fortune has placed above them, is often the subject of remark, and not unfrequently of complaint. The inclination may, and no doubt does, exist to a great extent, among the small gentility—the would-be aristocrats—of the middle classes. Tradesmen and clerks, with fashionable novel-reading families, and circulating-library-subscribing daughters, get up small assemblies in humble imitation of Almack's, and promenade the dingy "large room" of some second-rate hotel with as much complacency as the enviable few who are privileged to exhibit their magnificence in that exclusive haunt of fashion and foolery. Aspiring young ladies, who read flaming accounts of some "fancy fair in high life," suddenly grow desperately charitable; visions of admiration and matrimony float before their eyes; some wonderfully meritorious institution, which, by the strangest accident in the world, has never been heard of before, is discovered to be in a languishing condition; Thomson's great room, or Johnson's nursery-ground is forthwith engaged, and the aforesaid young ladies, from mere charity, exhibit themselves for three days,

from twelve to four, for the small charge of one shilling per head! With the exception of these classes of society, however, and a few weak and insignificant persons, we do not think the attempt at imitation to which we have alluded, prevails in any great degree.

Sketches (Scenes), Chap. 9.

RED TAPE.

She was a Fairy, this Tape, and was a bright red all over. She was disgustingly prim and formal, and could never bend herself a hair's breadth this way or that way, out of her naturally crooked shape. But she was very potent in her wicked art. She could stop the fastest thing in the world, change the strongest thing into the weakest, and the most useful into the most useless. To do this she had only to put her cold hand upon it, and repeat her own name, Tape. Then it withered away.

At the Court of Prince Bull—at least I don't mean literally at his court, because he was a very genteel Prince, and readily yielded to his god-mother when she always reserved that for his hereditary Lords and Ladies—in the dominions of Prince Bull, among the great mass of the community who were called in the language of that polite country the Mobs and the Snobs, were a number of very ingenious men, who were always busy with some invention or other, for promoting the prosperity of the Prince's subjects, and augmenting the Prince's power. But, whenever they submitted their models for the Prince's approval, his god-mother stepped forward, laid her hand upon them, and said "Tape." Hence it came to pass, that when any particularly good discovery was made, the discoverer usually carried it off to some other Prince, in foreign parts, who had no old godmother who said Tape. This was not on the whole an advantageous state of things for Prince Bull, to the best of my understanding.

* * * * *

This, again, was very bad conduct on the part of the vicious old nuisance, and she ought to have been strangled for it if she had done nothing worse; but, she did something worse still, as you shall learn. For she got astride of an official broomstick, and muttered as a spell these two sentences, "On Her Majesty's service," and "I have the honor to be, sir, your most obedient servant," and presently alighted in the cold and inclement country where the army of Prince Bull were encamped to fight the army of Prince Bear. On the sea-shore of that country, she found piled together a number of houses for the army to live in, and a quantity of provisions for the army to live upon, and a quantity of clothes for the army to wear; while, sitting in the mud gazing at them, were a group of officers as red to look at as the wicked old woman herself. So she said to one of them, "Who are you, my darling, and how do you do?" "I am the Quarter-master General's Department, god-mother, and I am pretty well." Then she said to another, "Who are you, my darling, and how do you do?" "I am the Commissariat Department, god-mother, and I am pretty well." Then she said to another, "Who are you, my darling, and how do you do?" "I am the head of the Medical Department, god-mother, and I am pretty well." Then she

said to some gentlemen scented with lavender, who kept themselves at a great distance from the rest, "And who are *you*, my pretty pets, and how do *you* do?" and they answered, "We-aw-are-the-aw-Staff-aw-Department, god-mother, and we are very well indeed." "I am delighted to see you all, my beauties," says this wicked old fairy, "—Tape!" Upon that, the houses, clothes, and provisions, all mouldered away; and the soldiers who were sound, fell sick; and the soldiers who were sick, died miserably, and the noble army of Prince Bull perished.—*Prince Bull. Reprinted Pieces.*

RED-FACED MEN.

A numerous race are these red-faced men; there is not a parlor, or club-room, or benefit society, or humble party of any kind, without its red-faced man. Weak-pated dolts they are, and a great deal of mischief they do to their cause, however good. So, just to hold a pattern one up to know the others by, we took his likeness at once, and put him in here. And that is the reason why we have written this paper.

Sketches (Characters), Chap. 5.

REFERENCES.

"As to being a reference," said Pancks, "you know, in a general way, what being a reference means. It's all your eye, that is! Look at your tenants down the Yard here. They'd all be references for one another, if you'd let 'em. What would be the good of letting 'em? It's no satisfaction to be done by two men instead of one. One's enough. A person who can't pay, gets another person who can't pay to guarantee that he can pay. Like a person with two wooden legs getting another person with two wooden legs to guarantee that he has got two natural legs. It don't make either of them able to do a walking-match. And four wooden legs are more troublesome to you than two, when you don't want any." Mr. Pancks concluded by blowing off that steam of his.—*Little Dorrit, Book I., Chap. 23.*

REFINEMENT—An evidence of.

"May I take this opportunity of remarking that it is scarcely delicate to look at vagrants with the attention which I have seen bestowed upon them by a very dear young friend of mine? They should not be looked at. Nothing disagreeable should ever be looked at. Apart from such a habit standing in the way of that graceful equanimity of surface which is so expressive of good breeding, it hardly seems compatible with refinement of mind. A truly refined mind will seem to be ignorant of the existence of anything that is not perfectly proper, placid, and pleasant." Having delivered this exalted sentiment, Mrs. General made a sweeping obeisance, and retired with an expression of mouth indicative of Prunes and Prism.

Little Dorrit, Book II., Chap. 5.

REFORMERS—A party of female.

Mr. and Mrs. Pardiggle were of the party—Mr. Pardiggle, an obstinate-looking man, with a large waistcoat and stubbly hair, who was always talking in a loud bass voice about his mite, or Mrs. Pardiggle's mite, or their five boys' mites. Mr. Quale, with his hair brushed back as usual, and his knobs of temples shining very

much, was also there; not in the character of a disappointed lover, but as the Accepted of a young—at least, an unmarried—lady, a Miss Wisk, who was also there. Miss Wisk's mission, my guardian said, was to show the world that woman's mission was man's mission; and that the only genuine mission of both man and woman, was to be always moving declaratory resolutions about things in general at public meetings. The guests were few; but were, as one might expect at Mrs. Jellyby's, all devoted to public objects only. Besides those I have mentioned, there was an extremely dirty lady, with her bonnet all awry, and the ticketed price of her dress still sticking on it, whose neglected home, Caddy told me, was like a filthy wilderness, but whose church was like a fancy fair. A very contentious gentleman, who said it was his mission to be everybody's brother, but who appeared to be on terms of coolness with the whole of his large family, completed the party.

A party having less in common with such an occasion, could hardly have been got together by any ingenuity. Such a mean mission as the domestic mission, was the very last thing to be endured among them; indeed, Miss Wisk informed us, with great indignation, before we sat down to breakfast, that the idea of woman's mission lying chiefly in the narrow sphere of Home was an outrageous slander on the part of her Tyrant, Man. One other singularity was, that nobody with a mission—except Mr. Quale, whose mission, as I think I have formerly said, was to be in ecstasies with everybody's mission—cared at all for anybody's mission. Mrs. Pardiggle being as clear that the only one infallible course was her course of pouncing upon the poor, and applying benevolence to them like a strait-waistcoat, as Miss Wisk was that the only practical thing for the world was the emancipation of Woman from the thralldom of her Tyrant, Man. Mrs. Jellyby, all the while, sat smiling at the limited vision that could see anything but Borrioboola-Gha.

Bleak House, Chap. 30.

REFORMS—Public—Influence of literature on.

I have found it curious and interesting, looking over the sheets of this reprint, to mark what important social improvements have taken place about us, almost imperceptibly, since they were originally written. The license of Counsel, and the degree to which Juries are ingeniously bewildered, are yet susceptible of moderation; while an improvement in the mode of conducting Parliamentary Elections (and even Parliaments too, perhaps) is still within the bounds of possibility. But legal reforms have pared the claws of Messrs. Dodson and Fogg; a spirit of self-respect, mutual forbearance, education, and co-operation for such good ends, has diffused itself among their clerks; places far apart are brought together, to the present convenience and advantage of the Public, and to the certain destruction, in time, of a host of petty jealousies, blindnesses, and prejudices, by which the Public alone have always been the sufferers; the laws relating to imprisonment for debt are altered; and the Fleet Prison is pulled down!

Who knows, but by the time the series reaches its conclusion, it may be discovered that there are even magistrates in town and country, who should be taught to shake hands every day with

Common-sense and Justice; that even Poor Laws may have mercy on the weak, the aged, and unfortunate; that Schools, on the broad principles of Christianity, are the best adornment for the length and breadth of this civilized land; that Prison-doors should be barred on the outside, no less heavily and carefully than they are barred within; that the universal diffusion of common means of decency and health is as much the right of the poorest of the poor, as it is indispensable to the safety of the rich, and of the State; that a few petty boards and bodies—less than drops in the great ocean of humanity which roars around them—are not forever to let loose Fever and Consumption on God's creatures at their will, or always to keep their jobbing little fiddles going, for a Dance of Death.—*Pickwick. Preface.*

RELATIONS—Poor.

It is a melancholy truth that even great men have their poor relations. Indeed, great men have often more than their fair share of poor relations; inasmuch as very red blood of the superior quality, like inferior blood unlawfully shed, *will* cry aloud, and *will* be heard. Sir Leicester's cousins, in the remotest degree, are so many murders, in respect that they will "out." Among whom there are cousins who are so poor, that one might almost dare to think it would have been the happier for them never to have been plated links upon the Dedlock chain of gold, but to have been made of common iron at first, and done base service.

Service, however (with a few limited reservations; genteel, but not profitable), they may not do, being of the Dedlock dignity. So they visit their richer cousins, and get into debt when they can, and live but shabbily when they can't, and find—the women no husbands, and the men no wives—and ride in borrowed carriages, and sit at feasts that are never of their own making, and so go through high life. The rich family sum has been divided by so many figures, and they are the something over that nobody knows what to do with.—*Bleak House, Chap. 28.*

RELIGION AND LECTURES—In New England.

The peculiar province of the Pulpit in New England (always excepting the Unitarian ministry) would appear to be the denouncement of all innocent and rational amusements. The church, the chapel, and the lecture-room are the only means of excitement excepted; and to the church, the chapel, and the lecture-room the ladies resort in crowds.

Wherever religion is resorted to, as a strong drink, and as an escape from the dull, monotonous round of home, those of its ministers who pepper the highest will be the surest to please. They who strew the Eternal Path with the greatest amount of brimstone, and who most ruthlessly tread down the flowers and leaves that grow by the wayside, will be voted the most righteous; and they who enlarge with the greatest pertinacity on the difficulty of getting into heaven will be considered by all true believers certain of going there, though it would be hard to say by what process of reasoning this conclusion is arrived at. It is so at home, and it is so abroad. With regard to the other means of excitement, the Lecture, it has at least the merit

of being always new. One lecture treads so quickly on the heels of another, that none are remembered; and the course of this month may be safely repeated next, with its charm of novelty unbroken, and its interest unabated.

American Notes, Chap. 3.

RELIGION—A vent for bad-humor.

"What such people miscall their religion, is a vent for their bad-humors and arrogance. And do you know I must say, sir," he continued, mildly laying his head on one side, "that I *don't* find authority for Mr. and Miss Murdstone in the New Testament?"

"I never found it either!" said I.

"In the meantime, sir," said Mr. Chillip, "they are much disliked; and as they are very free in consigning everybody who dislikes them to perdition, we really have a good deal of perdition going on in our neighborhood! However, as Mrs. Chillip says, sir, they undergo a continual punishment; for they are turned inward, to feed upon their own hearts, and their own hearts are very bad feeding."

David Copperfield, Chap. 59.

RELIGION—Austerity in.

I so abhor and from my soul detest that bad spirit, no matter by what class or sect it may be entertained, which would strip life of its healthful graces, rob youth of its innocent pleasures, pluck from maturity and age their pleasant ornaments, and make existence but a narrow path towards the grave; that odious spirit which, if it could have had full scope and sway upon the earth, must have blasted and made barren the imaginations of the greatest men, and left them, in their power of raising up enduring images before their fellow-creatures yet unborn, no better than the beasts; that in these very broad-brimmed hats and very sombre coats—in stiff-necked solemn-visaged piety, in short, no matter what its garb, whether it have cropped hair as in a Shaker village, or long nails as in a Hindoo temple—I recognize the worst among the enemies of Heaven and Earth, who turn the water at the marriage feasts of this poor world, not into wine, but gall. And if there must be people vowed to crush the harmless fancies and the love of innocent delights and gayeties, which are a part of human nature,—as much a part of it as any other love or hope that is our common portion,—let them, for me, stand openly revealed among the ribald and licentious: the very idiots know that *they* are not on the Immortal road, and will despise them, and avoid them readily.

American Notes, Chap. 15.

RELIGION, INDIGESTION, AND LOVE.

She was an indigestive single woman, who called her rigidity religion, and her liver love.

Great Expectations, Chap. 25.

RELIGION—Austere, of the Murdstones.

The gloomy taint that was in the Murdstone blood, darkened the Murdstone religion, which was austere and wrathful. I have thought since that its assuming that character was a necessary consequence of Mr. Murdstone's firmness, which wouldn't allow him to let anybody off from the utmost weight of the severest penalties he could find any excuse for. Be this as it may, I well remember the tremendous visages with which

we used to go to church, and the changed air of the place. Again the dreaded Sunday comes round, and I file into the old pew first, like a guarded captive brought to a condemned service. Again, Miss Murdstone, in a black velvet gown, that looks as if it had been made out of a pall, follows close upon me; then my mother; then her husband. There is no Peggotty now, as in the old time. Again, I listen to Miss Murdstone mumbling the responses, and emphasizing all the dread words with a cruel relish. Again, I see her dark eyes roll round the church when she says "miserable sinners," as if she were calling all the congregation names. Again, I catch rare glimpses of my mother, moving her lips timidly between the two, with one of them muttering at each ear, like low thunder. Again, I wonder with a sudden fear whether it is likely that our good old clergyman can be wrong, and Mr. and Miss Murdstone right, and that all the angels in Heaven can be destroying angels. Again, if I move a finger or relax a muscle of my face, Miss Murdstone pokes me with her prayer-book, and makes my side ache.

David Copperfield, Chap. 4.

RELIGION—True and false.

Lest there should be any well-intentioned persons who do not perceive the difference (as some such could not, when OLD MORTALITY was newly published) between religion and the cant of religion, piety and pretence of piety, a humble reverence for the great truths of Scripture and an audacious and offensive obtrusion of its letter and not its spirit in the commonest dissensions and meanest affairs of life, to the extraordinary confusion of ignorant minds, let them understand that it is always the latter, and never the former, which is satirized here. Further, that the latter is here satirized as being, according to all experience, inconsistent with the former, impossible of union with it, and one of the most evil and mischievous falsehoods existent in society—whether it establish its headquarters, for the time being, in Exeter Hall, or Ebenezer Chapel, or both. It may appear unnecessary to offer a word of observation on so plain a head. But it is never out of season to protest against that coarse familiarity with sacred things which is busy on the lip, and idle in the heart; or against the confounding of Christianity with any class of persons who, in the words of SWIFT, have just enough religion to make them hate, and not enough to make them love, one another.—*Preface to Pickwick.*

REMORSE—Of Mr. Dombey.

"Let him remember it in that room, years to come. The rain that falls upon the roof, the wind that mourns outside the door, may have foreknowledge in their melancholy sound. Let him remember it in that room, years to come!"

He did remember it. In the miserable night he thought of it; in the dreary day, the wretched dawn, the ghostly, memory-haunted twilight. He did remember it. In agony, in sorrow, in remorse, in despair! "Papa! papa! Speak to me, dear papa!" He heard the words again and saw the face. He saw it fall upon the trembling hands, and heard the one prolonged low cry go upward.

Oh! He did remember it! The rain that upon the roof, the wind that mourned

outside the door that night, had had foreknowledge in their melancholy sound. He knew, now, what he had done. He knew, now, that he had called down that upon his head, which bowed it lower than the heaviest stroke of fortune. He knew, now, what it was to be rejected and deserted; now, when every loving blossom he had withered in his innocent daughter's heart was snowing down in ashes on him.

Dombey & Son, Chap. 59.

REPARATION—Religious, of Mrs. Clennam.

"Reparation!" said she. "Yes, truly! It is easy for him to talk of reparation, fresh from journeying and junketing in foreign lands, and living a life of vanity and pleasure. But let him look at me, in prison and in bonds here. I endure without murmuring, because it is appointed that I shall so make reparation for my sins. Reparation! Is there none in this room? Has there been none here this fifteen years?"

Thus was she always balancing her bargain with the Majesty of heaven, posting up the entries to her credit, strictly keeping her set-off, and claiming her due. She was only remarkable in this, for the force and emphasis with which she did it. Thousands upon thousands do it, according to their varying manner, every day.—*Little Dorrit, Book I., Chap. 5.*

REPINING—Useless tears.

"Repining is of no use, ma'am," said Ralph. "Of all fruitless errands, sending a tear to look after a day that is gone, is the most fruitless."

Nicholas Nickleby, Chap. 10.

RESPECT—SELF—The modesty of.

It has always been in my observation of human nature, that a man who has any good reason to believe in himself never flourishes himself before the faces of other people in order that they may believe in him. For this reason, I retained my modesty in very self-respect; and the more praise I got, the more I tried to deserve.

David Copperfield, Chap. 48.

RESPECTABILITY—A pattern of, (Little-mr.)

There was a servant in that house, a man who, I understood, was usually with Steerforth, and had come into his service at the university, who was in appearance a pattern of respectability. I believe there never existed in his station a more respectable-looking man. He was taciturn, soft-footed, very quiet in his manner, deferential, observant, always at hand when wanted, and never near when not wanted; but his great claim to consideration was his respectability. He had not a pliant face; he had rather a stiff neck, rather a tight smooth head, with short hair clinging to it at the sides, a soft way of speaking, with a peculiar habit of whispering the letter S so distinctly, that he seemed to use it oftener than any other man; but every peculiarity that he had he made respectable. If his nose had been upside-down, he would have made that respectable. He surrounded himself with an atmosphere of respectability, and walked secure in it. It would have been next to impossible to suspect him of anything wrong, he was so thoroughly respectable.

Nobody could have thought of putting him in a livery, he was so highly respectable. To have imposed any derogatory work upon him, would have been to inflict a wanton insult on the feelings of a most respectable man. And of this, I noticed the women-servants in the household were so intuitively conscious, that they always did such work themselves, and generally while he read the paper by the pantry fire.

Such a self-contained man I never saw. But in that quality, as in every other he possessed, he only seemed to be the more respectable. Even the fact that no one knew his Christian name, seemed to form a part of his respectability. Nothing could be objected against his surname, Littimer, by which he was known. Peter might have been hanged, or Tom transported; but Littimer was perfectly respectable.

David Copperfield, Chap. 21.

RESERVE AND AFFECTATION.

"Tottle," said Mr. Gabriel Parsons, "you know my way—off-hand, open, say what I mean, mean what I say, hate reserve, and can't bear affectation. One is a bad domino, which only hides what good people have about 'em, without making the bad look better; and the other is much about the same thing as pinking a white cotton stocking to make it look like a silk one. Now listen to what I'm going to say."

Tales, Chap. 10.

RESENTMENT—Mr. Buffle and the Major.

When the Major glared at Mr. Buffle with those meaning words my dear I literally gasped for a teaspoonful of salvolatile in a wineglass of water, and I says, "Pray let it go no further gentlemen I beg and beseech of you!" But the Major could be got to do nothing else but snort long after Mr. Buffle was gone, and the effect it had upon my whole mass of blood when on the next day of Mr. Buffle's rounds the Major spruced himself up and went humming a tune up and down the street with one eye almost obliterated by his hat there are not expressions in Johnson's Dictionary to state. But I safely put the street door on the jar and got behind the Major's blinds with my shawl on and my mind made up the moment I saw danger to rush out screeching till my voice failed me and catch the Major round the neck till my strength went and have all parties bound. I had not been behind the blinds a quarter of an hour when I saw Mr. Buffle approaching with his Collecting-books in his hand. The Major likewise saw him approaching and hummed louder and himself approached. They met before the Airy railings. The Major takes off his hat at arm's length and says "Mr. Buffle I believe?" Mr. Buffle takes off *his* hat at arm's length and says "That is my name sir." Says the Major "Have you any commands for me, Mr. Buffle?" Says Mr. Buffle "Not any sir." Then my dear both of 'em bowed very low and haughty and parted, and whenever Mr. Buffle made his rounds in future him and the Major always met and bowed before the Airy railings, putting me much in mind of Hamlet and the other gentleman in mourning before killing one another, though I could have wished the other gentleman had done it fairer and even if less polite no poison.

Mrs. Lirriper's Legacy, Chap. 1.

REST—Tranquillity of.

It was dimly pleasant to him now, to lie there, with the window open, looking out at the summer sky and the trees; and, in the evening, at the sunset. To watch the shadows of the clouds and leaves, and seem to feel a sympathy with shadows. It was natural that he should. To him, life and the world were nothing else.

Dombey & Son, Chap. 61.

RESTAURANT—The question of refreshment.

To resume the consideration of the curious question of refreshment. I am a Briton, and, as such, I am aware that I never will be a slave,—and yet I have latent suspicion that there must be some slavery of wrong custom in this matter.

I travel by railroad. I start from home at seven or eight in the morning, after breakfasting hurriedly. What with skimming over the open landscape, what with mining in the damp bowels of the earth, what with banging, booming, and shrieking the scores of miles away, I am hungry when I arrive at the "Refreshment" station where I am expected. Please to observe,—expected. I have said I am hungry; perhaps I might say, with greater point and force, that I am to some extent exhausted, and that I need—in the expressive French sense of the word—to be restored. What is provided for my restoration? The apartment that is to restore me is a wind-trap, cunningly set to inveigle all the draughts in that country-side, and to communicate a special intensity and velocity to them as they rotate in two hurricanes,—one about my wretched head, one about my wretched legs. The training of the young ladies behind the counter who are to restore me has been from their infancy directed to the assumption of a defiant dramatic show that I am *not* expected. It is in vain for me to represent to them, by my humble and conciliatory manners, that I wish to be liberal. It is in vain for me to represent to myself, for the encouragement of my sinking soul, that the young ladies have a pecuniary interest in my arrival. Neither my reason nor my feelings can make head against the cold, glazed glare of eye with which I am assured that I am not expected, and not wanted. The solitary man among the bottles would sometimes take pity on me, if he dared, but he is powerless against the rights and might of Woman. (Of the page I make no account, for he is a boy, and therefore the natural enemy of Creation.) Chilling fast in the deadly tornadoes to which my upper and lower extremities are exposed, and subdued by the moral disadvantage at which I stand, I turn my disconsolate eyes on the refreshments that are to restore me. I find that I must either scald my throat by insanelly ladling into it, against time and for no wage, brown hot water stiffened with flour; or I must make myself flaky and sick with Banbury cake; or I must stuff into my delicate organization a currant pincushion which I know will swell into immeasurable dimensions when it has got there; or I must extort from an iron-bound quarry, with a fork, as if I were farming an inhospitable soil, some glutinous lumps of gristle and grease called pork pie. While thus forlornly occupied, I find that the depressing banquet on the table is, in every phase of its profoundly unsatisfactory character, so like the banquet at the meanest

and shabbiest of evening parties, that I begin to think I must have "brought down" to supper the old lady unknown, blue with cold, who is setting her teeth on edge with a cool orange at my elbow; that the pastry-cook who has compounded for the company on the lowest terms per head is a fraudulent bankrupt, redeeming his contract with the stale stock from his window; that, for some unexplained reason, the family giving the party have become my mortal foes, and have given it on purpose to affront me. Or I fancy that I am "breaking up" again at the evening conversazione at school, charged two and sixpence in the half-year's bill; or breaking down again at that celebrated evening party given at Mrs. Bogles's boarding-house when I was a boarder there, on which occasion Mrs. Bogles was taken in execution by a branch of the legal profession who got in as the harp, and was removed (with the keys and subscribed capital) to a place of durance, half an hour prior to the commencement of the festivities.

He beheld nothing to eat but butter in various forms, slightly charged with jam, and languidly frizzling over tepid water. Two ancient turtle-shells, on which was inscribed the legend, "SOUPS," decorated a glass partition within, enclosing a stuffy alcove, from which a ghastly mockery of a marriage-breakfast, spread on a rickety table, warned the terrified traveller. An oblong box of stale and broken pastry at reduced prices, mounted on a stool, ornamented the doorway; and two high chairs, that looked as if they were performing on stilts, embellished the counter. Over the whole a young lady presided, whose gloomy haughtiness as she surveyed the street announced a deep-seated grievance against society, and an implacable determination to be avenged. From a beetle-haunted kitchen below this institution, fumes arose, suggestive of a class of soup which Mr. Grazinglands knew, from painful experience, enfeebles the mind, distends the stomach, forces itself into the complexion, and tries to ooze out at the eyes. As he decided against entering, and turned away, Mrs. Grazinglands, becoming perceptibly weaker, repeated, "I am rather faint, Alexander, but don't mind me." Urged to new efforts by these words of resignation, Mr. Grazinglands looked in at a cold and floury baker's shop, where utilitarian buns, unrelieved by a currant, consorted with hard biscuits, a stone filter of cold water, a hard pale clock, and a hard little old woman, with flaxen hair, of an undeveloped-farinaceous aspect, as if she had been fed upon seeds.

Uncommercial Traveller, Chap. 6.

RESTAURANT—A French.

"On my experience south of Paris," said Our Missis, in a deep tone, "I will not expatiate. Too loathsome were the task! But fancy this. Fancy a guard coming round, with the train at full speed, to inquire how many for dinner. Fancy his telegraphing forward the number of diners. Fancy every one expected, and the table elegantly laid for the complete party. Fancy a charming dinner, in a charming room, and the head-cook, concerned for the honor of every dish, superintending in his clean white jacket and cap. Fancy the Beast travelling six hundred miles on end, very fast, and with great

punctuality, yet being taught to expect all this to be done for it!"

A spirited chorus of "The Beast!"

I noticed that Sniff was agin a rubbing his stomach with a soothing hand, and that he had droored up one leg. But agin I didn't take particular notice, looking on myself as called upon to stimulate public feeling. It being a lark besides.

"Putting everything together," said Our Missis, "French Refreshment comes to this, and O, it comes to a nice total! First: eatable things to eat, and drinkable things to drink."

A groan from the young ladies, kep' up by me.

"Second: convenience, and even elegance."

Another groan from the young ladies, kep' up by me.

"Third: moderate charges."

This time a groan from me, kep' up by the young ladies.

"Fourth:—and here," says Our Missis, "I claim your angriest sympathy—attention, common civility, nay, even politeness!"

Me and the young ladies regularly raging mad all together.

"And I cannot in conclusion," says Our Missis, with her spitefullest sneer, "give you a completer pictur of that despicable nation (after what I have related), than assuring you that they wouldn't bear our constitutional ways and noble independence at Mugby Junction for a single month, and that they would turn us to the right about and put another system in our places, as soon as look at us; perhaps sooner, for I do not believe they have the good taste to care to look at us twice."—*Boy at Mugby.*

RESTAURANT—A.

I dined at what Herbert and I used to call a Geographical chop-house—where there were maps of the world in porter-pot rims on every half-yard of the tablecloths, and charts of gravy on every one of the knives—to this day there is scarcely a single chop-house within the Lord Mayor's dominions which is not Geographical—and wore out the time in dozing over crumbs, staring at gas, and baking in a hot blast of dinners.—*Great Expectations, Chap. 47.*

RETRIBUTION.

"It is a long time," repeated his wife; "and when is it not a long time? Vengeance and retribution require a long time: it is the rule."

"It does not take a long time to strike a man with Lightning," said Defarge.

"How long," demanded madame, composedly, "does it take to make and store the lightning? Tell me?"

Defarge raised his head thoughtfully, as if there were something in that, too.

"It does not take a long time," said madame, "for an earthquake to swallow a town. Eh, well! Tell me how long it takes to prepare the earthquake?"

"A long time, I suppose," said Defarge.

"But when it is ready, it takes place, and grinds to pieces everything before it. In the mean time, it is always preparing, though it is not seen or heard. That is your consolation. Keep it."

She tied a knot with flashing eyes, as if it throttled a foe.

"I tell thee," said madame, extending her

right hand, for emphasis, "that although it is a long time on the road, it is on the road and coming. I tell thee it never retreats, and never stops. I tell thee it is always advancing. Look around and consider the lives of all the world that we know, consider the faces of all the world that we know, consider the rage and discontent to which the *Jacquerie* addresses itself with more and more of certainty every hour. Can such things last? Bah! I mock you."

Tale of Two Cities, Chap. 16.

RETICENCE—Of Mr. Chivery.

He locked himself up as carefully as he locked up the Marshalsea debtors. Even his custom of bolting his meals may have been a part of an uniform whole; but there is no question, that, as to all other purposes, he kept his mouth as he kept the Marshalsea door. He never opened it without occasion. When it was necessary to let anything out, he opened it a little way, held it open just as long as sufficed for the purpose, and locked it again. Even as he would be sparing of his trouble at the Marshalsea door, and would keep a visitor who wanted to go out, waiting for a few moments if he saw another visitor coming down the yard, so that one turn of the key should suffice for both, similarly he would often reserve a remark if he perceived another on its way to his lips, and would deliver himself of the two together. As to any key to his inner knowledge being to be found in his face, the Marshalsea key was as legible an index to the individual characters and histories upon which it was turned.

Little Dorrit, Book I., Chap. 25.

RETICENCE—Of Mrs. General.

"My goodness me, Amy," returned Fanny, "is she the sort of woman to say anything? Isn't it perfectly plain and clear that she has nothing to do, at present, but to hold herself upright, keep her aggravating gloves on, and go sweeping about? Say anything! If she had the ace of trumps in her hand, at whist, she wouldn't say anything, child. It would come out when she played it."

Little Dorrit, Book II., Chap. 7.

REVOLUTION—Before the French.

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way—in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.

There were a king with a large jaw and a queen with a plain face, on the throne of England; there were a king with a large jaw and a queen with a fair face, on the throne of France. In both countries it was clearer than crystal to the lords of the State preserves of loaves and fishes, that things in general were settled for ever.

It was the year of Our Lord one thousand seven hundred and seventy-five.

France, less favored on the whole as to matters spiritual than her sister of the shield and trident, rolled with exceeding smoothness downhill, making paper money and spending it. Under the guidance of her Christian pastors, she entertained herself, besides, with such humane achievements as sentencing a youth to have his hands cut off, his tongue torn out with pincers, and his body burned alive, because he had not kneeled down in the rain to do honor to a dirty procession of monks which passed within his view at a distance of some fifty or sixty yards. It is likely enough that, rooted in the woods of France and Norway, there were growing trees, when that sufferer was put to death, already marked by the Woodman, Fate, to come down and be sawn into boards, to make a certain movable framework with a sack and a knife in it, terrible in history. It is likely enough that in the rough outhouses of some tillers of the heavy lands adjacent to Paris, there were sheltered from the weather that very day, rude carts, bespattered with rustic mire, snuffed about by pigs, and roosted in by poultry, which the Farmer, Death, had already set apart to be his tumbrils of the Revolution. But, that Woodman and that Farmer, though they work unceasingly, work silently, and no one heard them as they went about with muffled tread: the rather, forasmuch as to entertain any suspicion that they were awake, was to be atheistical and traitorous.

In England, there was scarcely an amount of order and protection to justify much national boasting. Daring burglaries by armed men, and highway robberies, took place in the capital itself every night; families were publicly cautioned not to go out of town without removing their furniture to upholsterers' warehouses for security; the highwayman in the dark was a City tradesman in the light, and, being recognized and challenged by his fellow-tradesman whom he stopped in his character of "the Captain," gallantly shot him through the head and rode away; the mail was waylaid by seven robbers, and the guard shot three dead, and then got shot dead himself by the other four, "in consequence of the failure of his ammunition;" after which the mail was robbed in peace; that magnificent potentate the Lord Mayor of London, was made to stand and deliver on Turnham Green, by one highwayman, who despoiled the illustrious creature in sight of all his retinue; prisoners in London gaols fought battles with their turnkeys, and the majesty of the law fired blunderbusses in among them, loaded with rounds of shot and ball; thieves snipped off diamond crosses from the necks of noble lords at Court drawing-rooms; musketeers went into St. Giles's, to search for contraband goods, and the mob fired on the musketeers, and the musketeers fired on the mob, and nobody thought any of these occurrences much out of the common way. In the midst of them, the hangman, ever busy and ever worse than useless, was in constant requisition; now, stringing up long rows of miscellaneous criminals; now, hanging a house-breaker on Saturday who had been taken on Tuesday; now, burning people in the hand at Newgate by the dozen, and now burning pamphlets at the door of Westminster Hall; to-day, taking the life of an atrocious murder-

er, and to-morrow of a wretched pilferer who had robbed a farmer's boy of sixpence.

All these things, and a thousand like them, came to pass in and close upon the dear old year one thousand seven hundred and seventy-five. Environed by them, while the Woodman and the Farmer worked unheeded, those two of the large jaws, and those other two of the plain and the fair faces, trod with stir enough and carried their divine rights with a high hand. Thus did the year one thousand seven hundred and seventy-five conduct their Greatnesses, and myriads of small creatures—the creatures of this chronicle among the rest—along the roads that lay before them.

Tale of Two Cities, Chap. 1.

REVOLUTION—Scenes in the French.

"Patriots!" said Defarge, in a determined voice, "are we ready?"

Instantly Madame Defarge's knife was in her girdle; the drum was beating in the streets, as if it and a drummer had flown together by magic; and The Vengeance, uttering terrific shrieks, and flinging her arms about her head like all the forty Furies at once, was tearing from house to house, rousing the women.

The men were terrible, in the bloody-minded anger with which they looked from windows, caught up what arms they had, and came pouring down into the streets; but the women were a sight to chill the boldest. From such household occupations as their bare poverty yielded, from their children, from their aged and their sick, crouching on the bare ground famished and naked, they ran out with streaming hair, urging one another, and themselves, to madness, with the wildest cries and actions. Villain Foulon taken, my sister! Old Foulon taken, my mother! Miscreant Foulon taken, my daughter! Then, a score of others ran into the midst of these, beating their breasts, tearing their hair, and screaming, Foulon alive! Foulon, who told the starving people they might eat grass! Foulon, who told my old father that he might eat grass, when I had no bread to give him! Foulon, who told my baby it might suck grass, when these breasts were dry with want! O mother of God, this Foulon! O Heaven, our suffering! Hear me, my dead baby and my withered father; I swear on my knees, on these stones, to avenge you on Foulon! Husbands, and brothers, and young men, Give us the blood of Foulon, Give us the head of Foulon, Give us the heart of Foulon, Give us the body and soul of Foulon. Rend Foulon to pieces, and dig him into the ground, that grass may grow from him! With these cries, numbers of the women, lashed into blind frenzy, whirled about, striking and tearing at their own friends until they dropped into a passionate swoon, and were only saved by the men belonging to them from being trampled under foot.

Nevertheless, not a moment was lost; not a moment! This Foulon was at the Hôtel de Ville, and might be loosed. Never, if Saint Antoine knew his own sufferings, insults, and wrongs! Armed men and women flocked out of the Quarter so fast, and drew even these last dregs after them with such a force of suction, that within a quarter of an hour there was not a human creature in Saint Antoine's bosom but a few old crones and the wailing children.

No. They were all by that time choking the Hall of examination where this old man, ugly and wicked, was, and overflowing into the adjacent open space and streets. The Defarges, husband and wife, The Vengeance, and Jacques Three, were in the first press, and at no great distance from him in the Hall.

"See!" cried madame, pointing with her knife. "See the old villain bound with ropes. That was well done to tie a bunch of grass upon his back. Ha, ha! That was well done. Let him eat it, now!" Madame put her knife under her arm, and clapped her hands as at a play.

The people immediately behind Madame Defarge, explaining the cause of her satisfaction to those behind them, and those again explaining to others, and those to others, the neighboring streets resounded with the clapping of hands. Similarly, during two or three hours of drawl, and the winnowing of many bushels of words, Madame Defarge's frequent expressions of impatience were taken up, with marvellous quickness, at a distance: the more readily, because certain men who had by some wonderful exercise of agility climbed up the external architecture to look in from the windows, knew Madame Defarge well, and acted as a telegraph between her and the crowd outside the building.

At length, the sun rose so high that it struck a kindly ray, as of hope or protection, directly down upon the old prisoner's head. The favor was too much to bear; in an instant the barrier of dust and chaff that had stood surprisingly long, went to the winds, and Saint Antoine had got him!

It was known directly, to the furthest confines of the crowd. Defarge had sprung over a railing and a table, and folded the miserable wretch in a deadly embrace—Madame Defarge had but followed and turned her hand in one of the ropes with which he was tied—The Vengeance and Jacques Three were not yet up with them, and the men at the windows had not yet swooped into the Hall, like birds of prey from their high perches—when the cry seemed to go up, all over the city, "Bring him out! Bring him to the lamp!"

Down, and up, and head foremost on the steps of the building; now, on his knees; now, on his feet; now, on his back; dragged, and struck at and stifled by the bunches of grass and straw that were thrust into his face by hundreds of hands; torn, bruised, panting, bleeding, yet always entreating and beseeching for mercy; now full of vehement agony of action, with a small clear space about him as the people drew one another back that they might see; now, a log of dead wood drawn through a forest of legs; he was hauled to the nearest street corner, where one of the fatal lamps swung, and there Madame Defarge let him go—as a cat might have done to a mouse—and silently and composedly looked at him while they made ready, and while he besought her: the women passionately screeching at him all the time, and the men sternly calling out to have him killed with grass in his mouth. Once, he went aloft, and the rope broke, and they caught him shrieking; twice, he went aloft, and the rope broke, and they caught him shrieking; then, the rope was merciful and held him, and his head was soon upon a pike, with

grass enough in the mouth for all Saint Antoine to dance at the sight of.

Tale of Two Cities, Chap. 22.

REVOLUTION—The mobs of the French.

In the howling universe of passion and contention that seemed to encompass this grim old officer, conspicuous in his gray coat and red decoration, there was but one quite steady figure, and that was a woman's. "See, there is my husband!" she cried, pointing him out. "See Defarge!" She stood immovable close to the grim old officer, and remained immovable close to him; remained immovable close to him through the streets, as Defarge and the rest bore him along; remained immovable close to him when he was got near his destination, and began to be struck at from behind; remained immovable close to him when the long-gathering rain of stabs and blows fell heavy; was so close to him when he dropped dead under it, that, suddenly animated, she put her foot upon his neck, and with her cruel knife—long ready—hewed off his head.

The hour was come, when Saint Antoine was to execute his horrible idea of hoisting up men for lamps to show what he could be and do. Saint Antoine's blood was up, and the blood of tyranny and domination by the iron hand was down—down on the steps of the Hôtel de Ville, where the governor's body lay—down on the sole of the shoe of Madame Defarge where she had trodden on the body to steady it for mutilation. "Lower the lamp yonder!" cried Saint Antoine, after glaring round for a new means of death; "here is one of his soldiers to be left on guard!" The swinging sentinel was posted, and the sea rushed on.

The sea of black and threatening waters, and of destructive upheaving of wave against wave, whose depths were yet unfathomed, and whose forces were yet unknown. The remorseless sea of turbulently swaying shapes, voices of vengeance, and faces hardened in the furnaces of suffering until the touch of pity could make no mark on them.

But, in the ocean of faces, where every fierce and furious expression was in vivid life, there were two groups of faces—each seven in number—so fixedly contrasting with the rest, that never did sea roll which bore more memorable wrecks with it. Seven faces of prisoners, suddenly released by the storm that had burst their tomb, were carried high overhead; all scared, all lost, all wondering and amazed, as if the Last Day were come, and those who rejoiced around them were lost spirits. Other seven faces there were, carried higher, seven dead faces, whose drooping eyelids and half-seen eyes awaited the Last Day. Impassive faces, yet with a suspended—not an abolished—expression on them; faces, rather, in a fearful pause, as having yet to raise the dropped lids of the eyes, and bear witness with the bloodless lips, "THOU DIDST IT!"

Seven prisoners released, seven gory heads on pikes, the keys of the accursed fortress of the eight strong towers, some discovered letters and other memorials of prisoners of old time—long dead of broken hearts—such, and such like, the loudly-echoing footsteps of Saint Antoine escort through the Paris streets in mid-July, one thousand seven hundred and eighty-nine.

Tale of Two Cities, Chap. 21.

REVOLUTION—The knitting women of the French.

In the evening, at which season of all others, Saint Antoine turned himself inside out, and sat on door-steps and window-ledges, and came to the corners of vile streets and courts for a breath of air, Madame Defarge, with her work in her hand, was accustomed to pass from place to place and from group to group; a Missionary—there were many like her—such as the world will do well never to breed again. All the women knitted. They knitted worthless things; but the mechanical work was a mechanical substitute for eating and drinking; the hands moved for the jaws and the digestive apparatus; if the bony fingers had been still, the stomachs would have been more famine-pinched.

But, as the fingers went, the eyes went, and the thoughts. And as Madame Defarge moved on from group to group, all three went quicker and fiercer among every little knot of women that she had spoken with, and left behind.

Her husband smoked at his door, looking after her with admiration. "A great woman," said he, "a strong woman, a grand woman, a frightfully grand woman!"

Darkness closed around, and then came the ringing of church bells and the distant beating of the military drums in the Palace Court-Yard, as the women sat knitting, knitting. Darkness encompassed them. Another darkness was closing in as surely, when the church bells, then ringing pleasantly in many an airy steeple over France, should be melted into thundering cannon, when the military drums should be beating to drown a wretched voice, that night all potent as the voice of Power and Plenty, Freedom and Life. So much was closing in about the women who sat knitting, knitting, that they their very selves were closing in around a structure yet unbuilt, where they were to sit knitting, knitting, counting dropping heads.

Tale of Two Cities, Chap. 16.

RHEUMATISM vs. TOMBATISM.

"How are you, Durdles?"

"I've got a touch of the Tombatism on me, Mr. Jasper, but that I must expect."

"You mean the Rheumatism," says Sapsea, in a sharp tone. (He is nettled by having his composition so mechanically received.)

"No, I don't. I mean, Mr. Sapsea, the Tombatism. It's another sort from Rheumatism. Mr. Jasper knows what Durdles means. You get among them Tombs afore it's well light on a winter morning, and keep on, as the Catechism says, a walking in the same all the days of your life, and *yow* 'll know what Durdles means."

"It is a bitter cold place," Mr. Jasper assents, with an antipathetic shiver.

"And if it's bitter cold for you, up in the chancel, with a lot of live breath smoking out about you, what the bitterness is to Durdles, down in the crypt among the earthy damps there, and the dead breath of the old 'uns," returns that individual, "Durdles leaves you to judge."—*Edwin Drood, Chap. 4.*

RICH MAN—His importance.

The famous name of Merdle became, every day, more famous in the land. Nobody knew that the Merdle of such high renown had ever done any good to any one, alive or dead, or to

any earthly thing ; nobody knew that he had any capacity or utterance of any sort in him, which had ever thrown, for any creature, the feeblest farthing-candle ray of light on any path of duty or diversion, pain or pleasure, toil or rest, fact or fancy, among the multiplicity of paths in the labyrinth trodden by the sons of Adam ; nobody had the smallest reason for supposing the clay of which this object of worship was made, to be other than the commonest clay, with as clogged a wick smouldering inside of it as ever kept an image of humanity from tumbling to pieces. All people knew (or thought they knew) that he had made himself immensely rich ; and for that reason alone, prostrated themselves before him, more degradedly and less excusably than the darkest savage creeps out of his hole in the ground to propitiate, in some log or reptile, the Deity of his benighted soul.

Nay, the high priest of this worship had the man before them as a protest against their meanness. The multitude worshipped on trust—though always distinctly knowing why—but the officers at the altar had the man habitually in their view. They sat at his feasts, and he sat at theirs. There was a spectre always attendant on him, saying to these high priests, "Are such the signs you trust, and love to honor ; this head, these eyes, this mode of speech, the tone and manner of this man ? You are the levers of the Circumlocution Office, and the rulers of men. When half-a-dozen of you fall out by the ears, it seems that mother earth can give birth to no other rulers. Does your qualification lie in the superior knowledge of men, which accepts, courts, and puffs this man ? Or, if you are competent to judge aright the signs I never fail to show you when he appears among you, is your superior honesty your qualification ?" Two rather ugly questions these, always going about town with Mr. Merdle ; and there was a tacit agreement that they must be stifled.

Little Dorrit, Book II., Chap. 12.

RICH MAN—The world's tribute to the.

Commotion in the office of the hotel. Merdle ! The landlord, though a gentleman of a haughty spirit, who had just driven a pair of thorough-bred horses into town, turned out to show him up-stairs. The clerks and servants cut him off by back-passages, and were found accidentally hovering in doorways and angles, that they might look upon him. Merdle ! O ye sun, moon, and stars, the great man ! The rich man, who had in a manner revised the New Testament, and already entered into the kingdom of Heaven. The man who could have any one he chose to dine with him, and who had made the money ! As he went up the stairs, people were already posted on the lower stairs, that his shadow might fall upon them when he came down. So were the sick brought out and laid in the track of the Apostle—who had *not* got into the good society, and had *not* made the money.—*Little Dorrit, Book II., Chap. 16.*

RICH MAN—His fall.

But, at about the time of High 'Change, Pressure began to wane, and appalling whispers to circulate east, west, north, and south. At first they were faint, and went no further than a doubt whether Mr. Merdle's wealth would be found to be as vast as had been supposed ; whether there

might not be a temporary difficulty in "realizing" it ; whether there might not even be a temporary suspension (say a month or so) on the part of the wonderful Bank. As the whispers became louder, which they did from that time every minute, they became more threatening. He had sprung from nothing, by no natural growth or process that any one could account for ; he had been, after all, a low, ignorant fellow ; he had been a down-looking man, and no one had ever been able to catch his eye ; he had been taken up by all sorts of people, in quite an unaccountable manner ; he had never had any money of his own ; his ventures had been utterly reckless, and his expenditure had been most enormous. In steady progression, as the day declined, the talk rose in sound and purpose. He had left a letter at the Baths addressed to his physician, and his physician had got the letter, and the letter would be produced at the Inquest on the morrow, and it would fall like a thunderbolt upon the multitude he had deluded. Numbers of men in every profession and trade would be blighted by his insolvency : old people who had been in easy circumstances all their lives would have no place of repentance for their trust in him but the workhouse ; legions of women and children would have their whole future desolated by the hand of this mighty scoundrel. Every partaker of his magnificent feasts would be seen to have been a sharer in the plunder of innumerable homes ; every servile worshipper of riches who had helped to set him on his pedestal, would have done better to worship the Devil point-blank. So, the talk, lashed louder and higher by confirmation on confirmation, and by edition after edition of the evening papers, swelled into such a roar when night came, as might have brought one to believe that a solitary watcher on the gallery above the Dome of Saint Paul's would have perceived the night air to be laden with a heavy muttering of the name of Merdle, coupled with every form of execration.

For, by that time it was known that the late Mr. Merdle's complaint had been, simply, Forgery and Robbery. He, the uncouth object of such wide-spread adulation, the sinner at great men's feasts, the roc's egg of great ladies' assemblies, the subduer of exclusiveness, the leveller of pride, the patron of patrons, the bargain-driver with a Minister for Lordships of the Circumlocution Office, the recipient of more acknowledgment within some ten or fifteen years, at most, than had been bestowed in England upon all peaceful public benefactors, and upon all the leaders of all the Arts and Sciences, with all their works to testify for them, during two centuries at least—he, the shining wonder, the new constellation to be followed by the wise men bringing gifts, until it stopped over certain carrion at the bottom of a bath and disappeared—was simply the greatest Forger and the greatest Thief that ever cheated the gallows.

Little Dorrit, Book II., Chap. 25.

RICH AND POOR.

"Detestation of the high is the involuntary homage of the low."—*Tale of Two Cities, Chap. 9.*

RIDE—Tom Pinch's morning.

What better time for driving, riding, walking, moving through the air by any means, than a

fresh, frosty morning, when hope runs cheerily through the veins with the brisk blood, and tingles in the frame from head to foot! This was the glad commencement of a bracing day in early winter, such as may put the languid summer season (speaking of it when it can't be had) to the blush, and shame the spring for being sometimes cold by halves. The sheep-bells rang as clearly in the vigorous air, as if they felt its wholesome influence like living creatures; the trees, in lieu of leaves or blossoms, shed upon the ground a frosty rime that sparkled as it fell, and might have been the dust of diamonds. So it was, to Tom. From cottage chimneys, smoke went streaming up high, high, as if the earth had lost its grossness, being so fair, and must not be oppressed by heavy vapor. The crust of ice on the else rippling brook, was so transparent and so thin in texture, that the lively water might, of its own free will, have stopped—in Tom's glad mind it had—to look upon the lovely morning. And lest the sun should break this charm too eagerly, there moved between him and the ground a mist like that which waits upon the moon on summer nights—the very same to Tom—and wooed him to dissolve it gently.

Tom Pinch went on; not fast, but with a sense of rapid motion, which did just as well; and as he went, all kinds of things occurred to keep him happy. Thus when he came within sight of the turnpike, and was—Oh a long way off!—he saw the tollman's wife, who had that moment checked a wagon, run back into the little house again like mad, to say (she knew) that Mr. Pinch was coming up. And she was right, for when he drew within hail of the gate, forth rushed the tollman's children, shrieking in tiny chorus, "Mr. Pinch!" to Tom's intense delight. The very tollman, though an ugly chap in general, and one whom folks were rather shy of handling, came out himself to take the toll, and gave him rough good-morning; and that with all this, and a glimpse of the family breakfast on the little round table before the fire, the crust Tom Pinch had brought away with him acquired as rich a flavor as though it had been cut from a fairy loaf.

But there was more than this. It was not only the married people and the children who gave Tom Pinch a welcome as he passed. No, no. Sparkling eyes and snowy breasts came hurriedly to many an upper casement as he clattered by, and gave him back his greeting: not stinted either, but sevenfold, good measure. They were all merry. They all laughed. And some of the wickedest among them even kissed their hands as Tom looked back. For who minded poor Mr. Pinch? There was no harm in him.

And now the morning grew so fair, and all things were so wide awake and gay, that the sun seeming to say—Tom had no doubt he said—"I can't stand it any longer: I must have a look," streamed out in radiant majesty. The mist, too shy and gentle for such lusty company, fled off, quite scared, before it; and as it swept away, the hills and mounds and distant pasture lands, teeming with placid sheep and noisy crows, came out as bright as though they were unrolled bran new for the occasion. In compliment to which discovery, the brook stood still no longer, but ran briskly off to bear

the tidings to the water-mill, three miles away.—*Martin Chuzzlewit, Chap. 5.*

RIVER AND FERRY-BOAT—Their moral.

Within view was the peaceful river and the ferry-boat, to moralize to all the inmates, saying: Young or old, passionate or tranquil, chafing or content, you, thus runs the current always. Let the heart swell into what discord it will, thus plays the rippling water on the prow of the ferry-boat ever the same tune. Year after year, so much allowance for the drifting of the boat, so many miles an hour the flowing of the stream, here the rushes, there the lilies, nothing uncertain or unquiet, upon this road that steadily runs away; while you, upon your flowing road of time, are so capricious and distracted.

Little Dorrit, Book I., Chap. 16.

RIVER—At evening.

A late, dull, autumn night was closing in upon the river Saone. The stream, like a sullied looking-glass in a gloomy place, reflected the clouds heavily; and the low banks leaned over here and there, as if they were half curious, and half afraid, to see their darkening pictures in the water. The flat expanse of country about Chalons lay a long heavy streak, occasionally made a little ragged by a row of poplar trees, against the wrathful sunset.

Little Dorrit, Book I., Chap. 11.

RIVER SCENE—On the Thames.

It was flood-tide when Daniel Quilp sat himself down in the wherry to cross to the opposite shore. A fleet of barges were coming lazily on, some sideways, some head first, some stern first; all in a wrong-headed, dogged, obstinate way, bumping up against the larger craft, running under the bows of steamboats, getting into every kind of nook and corner where they had no business, and being crunched on all sides like so many walnut-shells; while each, with its pair of long sweeps struggling and splashing in the water, looked like some lumbering fish in pain. In some of the vessels at anchor, all hands were busily engaged in coiling ropes, spreading out sails to dry, taking in or discharging their cargoes; in others, no life was visible but two or three tarry boys, and perhaps a barking dog running to and fro upon the deck, or scrambling up to look over the side and bark the louder for the view. Coming slowly on through the forests of masts, was a great steamship, beating the water in short impatient strokes with her heavy paddles, as though she wanted room to breathe, and advancing in her huge bulk like a sea-monster among the minnows of the Thames. On either hand, were long black tiers of colliers; between them, vessels slowly working out of harbor with sails glistening in the sun, and creaking noise on board, re-echoed from a hundred quarters. The water and all upon it was in active motion, dancing and buoyant and bubbling up; while the old gray Tower and piles of building on the shore, with many a church-spire shooting up between, looked coldly on, and seemed to disdain their chafing neighbor.

Old Curiosity Shop, Chap. 5.

RIVER—A portal of eternity.

To the rolling River, swift and dim, where Winter Night sat brooding like the last dark thoughts

of many who had sought a refuge there, before her. Where scattered lights upon the banks gleamed sullen, red, and dull, as torches that were burning there, to show the way to Death. Where no abode of living people cast its shadow on the deep, impenetrable, melancholy shade.

To the River! To that portal of Eternity, her desperate footsteps tended with the swiftness of its rapid waters running to the sea.

Chimes, 4th Quarter.

RIVER—A midnight funeral.

I should like to know where Inspector Field was born. In Ratcliff Highway, I would have answered with confidence, but for his being equally at home wherever we go. *He* does not trouble his head as I do, about the river at night. *He* does not care for its creeping, black and silent, on our right there, rushing through sluice gates, lapping at piles and posts and iron rings, hiding strange things in its mud, running away with suicides and accidentally drowned bodies faster than midnight funeral should, and acquiring such various experience between its cradle and its grave. It has no mystery for him.—*On Duty with Inspector Field. Reprinted Pieces.*

RIVER—Its foreknowledge of the sea.

Its river winding down from the mist on the horizon, as though that were its source, and already heaving with a restless knowledge of its approach towards the sea.—*Edwin Drood, Chap. 12.*

RIVER THIEF.

In these times of ours, though concerning the exact year there is no need to be precise, a boat of dirty and disreputable appearance, with two figures in it floated on the Thames, between Southwark Bridge, which is of iron, and London Bridge, which is of stone, as an autumn evening was closing in.

The figures in this boat were those of a strong man with ragged, grizzled hair, and a sun-browned face, and a dark girl of nineteen or twenty, sufficiently like him to be recognizable as his daughter. The girl rowed, pulling a pair of sculls very easily; the man, with the rudder-lines slack in his hands, and his hands loose in his waistband, kept an eager look-out. He had no net, hook, or line, and he could not be a fisherman; his boat had no cushion for a sitter, no paint, no inscription, no appliance beyond a rusty boathook and a coil of rope, and he could not be a waterman; his boat was too crazy and too small to take in cargo for delivery, and he could not be a lighterman or river-carrier; there was no clue to what he looked for, but he looked for something, with a most intent and searching gaze. The tide, which had turned an hour before, was running down, and his eyes watched every little race and eddy in its broad sweep, as the boat made slight headway against, or drove stern foremost before it, according as he directed his daughter by a movement of his head. She watched his face as earnestly as he watched the river. But in the intensity of her look there was a touch of dread or horror.

Allied to the bottom of the river rather than the surface, by reason of the slime and ooze with which it was covered, and its sodden state, this boat and the two figures in it

obviously were doing something that they often did, and were seeking what they often sought. Half savage as the man showed, with no covering on his matted head, with his brown arms bare to between the elbow and the shoulder, with the loose knot of a looser kerchief lying low on his bare breast in a wilderness of beard and whisker, with such dress as he wore seeming to be made out of the mud that begrimed his boat, still there was business-like usage in his steady gaze. So with every lithe action of the girl, with every turn of her wrist, perhaps most of all with her look of dread or horror; they were things of usage.—*Our Mutual Friend, Book I., Chap. 1.*

RIVER SCENERY—The Ohio.

A fine broad river always, but in some parts much wider than in others; and then there is usually a green island covered with trees, dividing it into two streams. Occasionally we stop for a few minutes, maybe to take in wood, maybe for passengers, at some small town or village (I ought to say city; every place is a city here); but the banks are for the most part deep solitudes overgrown with trees, which hereabouts are already in leaf and very green. For miles and miles and miles, these solitudes are unbroken by any sign of human life or trace of human footstep; nor is anything seen to move about them but the blue-jay, whose color is so bright and yet so delicate that it looks like a flying flower. At lengthened intervals a log-cabin, with its little space of cleared land about it, nestles under a rising ground, and sends its thread of blue smoke curling up into the sky. It stands in the corner of the poor field of wheat, which is full of great unsightly stumps, like earthy butchers' blocks. Sometimes the ground is only just now cleared; the felled trees lying yet upon the soil, and the log-house only this morning begun. As we pass this clearing, the settler leans upon his axe or hammer, and looks wistfully at the people from the world. The children creep out of the temporary hut, which is like a gypsy tent upon the ground, and clap their hands and shout. The dog only glances round at us, and then looks up into his master's face again, as if he were rendered uneasy by any suspension of the common business, and had nothing more to do with pleasers. And still there is the same eternal foreground.

Through such a scene as this the unwieldy machine takes its hoarse, sullen way; venting at every revolution of the paddles a loud, high-pressure blast; enough, one would think, to waken up the host of Indians who lie buried in a great mound yonder; so old that mighty oaks and other forest trees have struck their roots into its earth; and so high that it is a hill, even among the hills that nature planted round it. The very river, as though it shared one's feelings of compassion for the extinct tribes who lived so pleasantly here, in their blessed ignorance of white existence, hundreds of years ago, steals out of its way to ripple near this mound; and there are few places where the Ohio sparkles more brightly than in the Big Grave Creek.

The night is dark, and we proceed within the shadow of the wooded bank, which makes it darker. After gliding past the sombre maze of

boughs for a long time, we come upon an open space where the tall trees are burning. The shape of every branch and twig is expressed in a deep red glow; and, as the light wind stirs and ruffles it, they seem to vegetate in fire. It is such a sight as we read of in legends of enchanted forests; saving that it is sad to see these noble works wasting away so awfully, alone; and to think how many years must come and go before the magic that created them will rear their like upon this ground again. But the time will come; and when, in their changed ashes, the growth of centuries unborn has struck its roots, the restless men of distant ages will repair to these again unpeopled solitudes; and their fellows, in cities far away, that slumber now, perhaps, beneath the rolling sea, will read, in language strange to any ears in being now, but very old to them, of primeval forests where the axe was never heard, and where the jungled ground was never trodden by a human foot.

Midnight and sleep blot out these scenes and thoughts, and when the morning shines again, it gilds the house-tops of a lively city, before whose broad paved wharf the boat is moored, with other boats, and flags, and moving wheels, and hum of men around it; as though there were not a solitary or silent rood of ground within the compass of a thousand miles.

American Notes, Chap. 11.

RIVER—Mississippi—On the.

On they toiled through great solitudes, where the trees upon the banks grew thick and close; and floated in the stream; and held up shrivelled arms from out the river's depths; and slid down from the margin of the land, half growing, half decaying, in the miry water. On through the weary day and melancholy night; beneath the burning sun, and in the mist and vapor of the evening; on, until return appeared impossible, and restoration to their home a miserable dream.

They had now but few people on board, and these few were as flat, as dull, and stagnant, as the vegetation that oppressed their eyes. No sound of cheerfulness or hope was heard; no pleasant talk beguiled the tardy time; no little group made common cause against the dull depression of the scene. But that, at certain periods, they swallowed food together from a common trough, it might have been old Charon's boat, conveying melancholy shades to judgment.

* * * * *

As they proceeded further on their track, and came more and more towards their journey's end, the monotonous desolation of the scene increased to that degree, that for any redeeming feature it presented to their eyes, they might have entered, in the body, on the grim domains of Giant Despair. A flat morass, bestrewn with fallen timber: a marsh, on which the good growth of the earth seemed to have been wrecked and cast away, that from its decomposing ashes vile and ugly things might rise; where the very trees took the aspect of huge weeds, begotten of the slime from which they sprung, by the hot sun that burnt them up; where fatal maladies, seeking whom they might infect, came forth at night, in misty shapes, and creeping out upon the water, hunted them like spectres until day; where even the blessed sun, shining down on

festering elements of corruption and disease, became a horror; this was the realm of Hope through which they moved.

Martin Chuzzlewit, Chap. 23.

RIVER—A dreary neighborhood by the.

The neighborhood was a dreary one at that time; as oppressive, sad, and solitary by night, as any about London. There were neither wharves nor houses on the melancholy waste of road near the great blank Prison. A sluggish ditch deposited its mud by the prison walls. Coarse grass and rank weeds straggled over all the marshy land in the vicinity. In one part, carcasses of houses, inauspiciously begun and never finished, rotted away. In another, the ground was cumbered with rusty iron monsters of steam-boilers, wheels, cranks, pipes, furnaces, paddles, anchors, diving-bells, windmill-sails, and I know not what strange objects, accumulated by some speculator, and grovelling in the dust, underneath which—having sunk into the soil of their own weight in wet weather—they had the appearance of vainly trying to hide themselves. The clash and glare of sundry fiery Works upon the river side, arose by night to disturb everything except the heavy and unbroken smoke that poured out of their chimneys. Slimy gaps and causeways, winding among old wooden piles, with a sickly substance clinging to the latter, like green hair, and the rags of last year's handbills offering rewards for drowned men fluttering above high-water mark, led down through the ooze and slush to the ebb-tide. There was a story that one of the pits dug for the dead in the time of the Great Plague was hereabout; and a blighting influence seemed to have proceeded from it over the whole place. Or else it looked as if it had gradually decomposed into that nightmare condition, out of the overflowsings of the polluted stream.

David Copperfield, Chap. 47.

RIVER—(A water party).

But the party arrives, and Dando, relieved from his state of uncertainty, starts up into activity. They approach in full aquatic costume, with round blue jackets, striped shirts, and caps of all sizes and patterns, from the velvet skull-cap of French manufacture, to the easy head-dress familiar to the students of the old spelling-books, as having, on the authority of the portrait, formed part of the costume of the Reverend Mr. Dilworth.

This is the most amusing time to observe a regular Sunday water-party. There has evidently been up to this period no inconsiderable degree of boasting on everybody's part relative to his knowledge of navigation; the sight of the water rapidly cools their courage, and the air of self-denial with which each of them insists on somebody else's taking an oar, is perfectly delightful. At length, after a great deal of changing and fidgeting, consequent upon the election of a stroke-oar, the inability of one gentleman to pull on this side, of another to pull on that, and of a third to pull at all, the boat's crew are seated. "Shove her off!" cries the coxswain, who looks as easy and comfortable as if he were steering in the Bay of Biscay. The order is obeyed; the boat is immediately turned completely round, and proceeds towards Westminster Bridge, amidst such a splashing

and struggling as never was seen before, except when the Royal George went down. "Back wa'ter, sir," shouts Dando, "Back wa'ter, you sir, aft;" upon which everybody thinking he must be the individual referred to, they all back water, and back comes the boat, stern first, to the spot whence it started. "Back water, you sir, aft; pull round, you sir, for'ad, can't you?" shouts Dando, in a frenzy of excitement. "Pull round, Tom, can't you?" re-echoes one of the party. "Tom an't for'ad," replies another. "Yes, he is," cries a third; and the unfortunate young man, at the imminent risk of breaking a blood-vessel, pulls and pulls, until the head of the boat fairly lies in the direction of Vauxhall Bridge. "That's right—now pull all on you!" shouts Dando again, adding, in an undertone, to somebody by him, "Blowed if hever I see such a set of muffs!" and away jogs the boat in a zigzag direction, every one of the six oars dipping into the water at a different time; and the yard is once more clear, until the arrival of the next party.—*Scenes, Chap. 10.*

RIVER SPORTS—A rowing match.

A well-contested rowing-match on the Thames, is a very lively and interesting scene. The water is studded with boats of all sorts, kinds, and descriptions; places in the coal-barges at the different wharfs are let to crowds of spectators; beer and tobacco flow freely about; men, women, and children wait for the start in breathless expectation; cutters of six and eight oars glide gently up and down, waiting to accompany their *protégés* during the race; bands of music add to the animation, if not to the harmony of the scene; groups of watermen are assembled at the different stairs, discussing the merits of the respective candidates; and the prize wherry, which is rowed slowly about by a pair of sculls, is an object of general interest.

Two o'clock strikes, and everybody looks anxiously in the direction of the bridge through which the candidates for the prize will come—half-past two, and the general attention which has been preserved so long begins to flag, when suddenly a gun is heard, and the noise of distant hurra'ing along each bank of the river—every head is bent forward—the noise draws nearer and nearer—the boats which have been waiting at the bridge start briskly up the river, and a well-manned galley shoots through the arch, the sitters cheering on the boats behind them, which are not yet visible.

"Here they are," is the general cry—and through darts the first boat, the men in her stripped to the skin, and exerting every muscle to preserve the advantage they have gained—four other boats follow close astern; there are not two boats' length between them—the shouting is tremendous and the interest intense. "Go on, Pink!"—"Give it her, Red!"—"Sullivan for ever!"—"Bravo! George!"—"Now, Tom, now—now—now—why don't your partner stretch out?"—"Two pots to a pint on Yellow," etc., etc. Every little public-house fires its gun, and hoists its flag; and the men who win the heat, come in amidst a splashing, and shouting, and banging, and confusion, which no one can imagine who has not witnessed it, and of which any description would convey a very faint idea.

Scenes, Chap. 10.

RIVER-SPORTS—(Water Excursions).

"Are you fond of the water?" is a question very frequently asked, in hot summer weather, by amphibious-looking young men. "Very," is the general reply. "An't you?"—"Hardly ever off it," is the response, accompanied by sundry adjectives, expressive of the speaker's heartfelt admiration of that element. Now, with all respect for the opinion of society in general, and cutter clubs in particular, we humbly suggest that some of the most painful reminiscences in the mind of every individual who has occasionally disported himself on the Thames, must be connected with his aquatic recreations. Who ever heard of a successful water-party?—or, to put the question in a still more intelligible form, who ever saw one? We have been on water-excursions out of number, but we solemnly declare that we cannot call to mind one single occasion of the kind, which was not marked by more miseries than any one would suppose could reasonably be crowded into the space of some eight or nine hours. Something has always gone wrong. Either the cork of the salad-dressing has come out, or the most anxiously expected member of the party has not come out, or the most disagreeable man in company would come out, or a child or two have fallen into the water, or the gentleman who undertook to steer has endangered everybody's life all the way, or the gentlemen who volunteered to row have been "out of practice," and performed very alarming evolutions, putting their oars down into the water and not being able to get them up again, or taking terrific pulls without putting them in at all; in either case, pitching over on the backs of their heads with startling violence, and exhibiting the soles of their pumps to the "sitters" in the boat, in a very humiliating manner.—*Scenes, Chap. 10.*

ROME—Its past and present.

But whether, in this ride, you pass by obelisks, or columns: ancient temples, theatres, houses, porticoes, or forums: it is strange to see how every fragment, whenever it is possible, has been blended into some modern structure, and made to serve some modern purpose—a wall, a dwelling-place, a granary, a stable—some use for which it never was designed, and associated with which it cannot otherwise than lamely assort. It is stranger still, to see how many ruins of the old mythology, how many fragments of obsolete legend and observance, have been incorporated into the worship of Christian altars here; and how, in numberless respects, the false faith and the true are fused into a monstrous union.

* * * *

What a bright noon it was, as we rode away! The Tiber was no longer yellow, but blue. There was a blush on the old bridges, that made them fresh and hale again. The Pantheon, with its majestic front, all scamed and furrowed like an old face, had summer light upon its battered walls. Every squalid and desolate hut in the Eternal City (bear witness every grim old palace, to the filth and misery of the plebeian neighbor that elbows it, as certain as Time has laid its grip on its patrician head!) was fresh and new with some ray of the sun. The very prison in the crowded street, a whirl of carriages and people, had some stray sense

of the day, dropping through its chinks and crevices; and dismal prisoners who could not wind their faces round the barricading of the blocked-up windows, stretched out their hands, and clinging to the rusty bars, turned *them* towards the overflowing street; as if it were a cheerful fire, and could be shared in that way.

By way of contrast we rode out into old ruined Rome, after all this firing and booming, to take our leave of the Coliseum. I had seen it by moonlight before (I never could get through a day without going back to it), but its tremendous solitude that night is past all telling. The ghostly pillars in the Forum; the Triumphal Arches of Old Emperors; those enormous masses of ruin which were once their palaces; the grass-grown mounds that mark the graves of ruined temples; the stones of the Via Sacra, smooth with the tread of feet in ancient Rome: even these were dimmed, in their transcendent melancholy, by the dark ghost of its bloody holidays, erect and grim; haunting the old scene; despoiled by pillaging Popes and fighting Princes, but not laid; wringing wild hands of weed, and grass, and bramble; and lamenting to the night in every gap and broken arch—the shadow of its awful self, immovable!

Pictures from Italy.

ROME—Its relics.

Such are the spots and patches in my dream of churches, that remain apart, and keep their separate identity. I have a fainter recollection, sometimes, of the relics; of the fragments of the pillar of the Temple that was rent in twain; of the portion of the table that was spread for the Last Supper; of the well at which the woman of Samaria gave water to Our Saviour; of two columns from the house of Pontius Pilate; of the stone to which the Sacred hands were bound, when the scourging was performed; of the grid-iron of St. Lawrence, and the stone below it, marked with the frying of his fat and blood; these set a shadowy mark on some cathedrals, as an old story or a fable might, and stop them for an instant, as they flit before me. The rest is a vast wilderness of consecrated buildings of all shapes and fancies, blending one with another; of battered pillars of old Pagan temples, dug up from the ground, and forced, like giant captives, to support the roofs of Christian churches; of pictures, bad, and wonderful, and impious, and ridiculous; of kneeling people, curling incense, tinkling bells, and sometimes (but not often) of a swelling organ; of Madonne, with their breasts stuck full of swords, arranged in a half-circle like a modern fan; of actual skeletons of dead saints, hideously attired in gaudy satins, silks, and velvets, trimmed with gold: their withered crust of skull adorned with precious jewels, or with chaplets of crushed flowers; sometimes, of people gathered round the pulpit, and a monk within it stretching out the crucifix, and preaching fiercely: the sun just streaming down through some high window on the sail-cloth stretched above him and across the church, to keep his high-pitched voice from being lost among the echoes of the roof. Then my tired memory comes out upon a flight of steps, where knots of people are asleep, or basking in the light; and strolls away among the rags, and

smells, and palaces, and hovels, of an old Italian street.—*Pictures from Italy.*

ROME—The Coliseum.

We said to the coachman, "Go to the Coliseum." In a quarter of an hour or so, he stopped at the gate, and we went in.

It is no fiction, but plain, sober, honest Truth, to say—so suggestive and distinct is it at this hour—that, for a moment—actually in passing in—they who will, may have the whole great pile before them, as it used to be, with thousands of eager faces staring down into the arena, and such a whirl of strife, and blood, and dust, going on there, as no language can describe. Its solitude, its awful beauty, and its utter desolation, strike upon the stranger the next moment, like a softened sorrow; and never in his life, perhaps, will he be so moved and overcome by any sight, not immediately connected with his own affections and afflictions.

To see it crumbling there, an inch a year; its walls and arches overgrown with green; its corridors open to the day; the long grass growing in its porches; young trees of yesterday, springing up on its ragged parapets, and bearing fruit—chance produce of the seeds dropped there by the birds who build their nests within its chinks and crannies—to see its Pit of Fight filled up with earth, and the peaceful Cross planted in the centre; to climb into its upper halls, and look down on ruin, ruin, all about it; the triumphal arches of Constantine, Septimus Severus, and Titus; the Roman Forum; the Palace of the Cæsars; the temples of the old religion, fallen down and gone—is to see the ghost of old Rome, wicked, wonderful, old city, haunting the very ground on which its people trod. It is the most impressive, the most stately, the most solemn, grand, majestic, mournful sight, conceivable. Never, in its bloodiest prime, can the sight of the gigantic Coliseum, full and running over with the lustiest life, have moved one heart, as it must move all who look upon it now, a ruin. GOD be thanked—a ruin!

As it tops the other ruins: standing there, a mountain among graves: so do its ancient influences outlive all other remnants of the old mythology and old butchery of Rome, in the nature of the fierce and cruel Roman people. The Italian face changes as the visitor approaches the city; its beauty becomes devilish; and there is scarcely one countenance in a hundred, among the common people in the streets, that would not be at home and happy in a renovated Coliseum to-morrow.

Pictures from Italy.

ROME—St. Peter's.

The effect of the Cathedral on my mind, on that second visit, was exactly what it was at first, and what it remains after many visits. It is not religiously impressive or affecting. It is an immense edifice, with no one point for the mind to rest upon; and it tires itself with wandering round and round. The very purpose of the place is not expressed in anything you see there, unless you examine its details—and all examination of details is incompatible with the place itself. It might be a Pantheon, or a Senate House, or a great architectural

trophy, having no other object than an architectural triumph.—*Pictures from Italy.*

ROME—Its ruins.

Here was Rome indeed at last ; and such a Rome as no one can imagine in its full and awful grandeur ! We wandered out upon the Appian Way, and then went on, through miles of ruined tombs and broken walls, with here and there a desolate and uninhabited house ; past the Circus of Romulus, where the course of the chariots, the stations of the judges, competitors, and spectators, are yet as plainly to be seen as in old time : past the tomb of Cecilia Metella : past all inclosure, hedge, or stake, wall or fence : away upon the open Campagna, where, on that side of Rome, nothing is to be beheld but Ruin. Except where the distant Apennines bound the view upon the left, the whole wide prospect is one field of ruin. Broken aqueducts, left in the most picturesque and beautiful clusters of arches ; broken temples ; broken tombs. A desert of decay, sombre and desolate beyond all expression ; and with a history in every stone that strews the ground.—*Pictures from Italy.*

ROUGE—Miss Mowcher on.

"I do something in that way myself—perhaps a good deal—perhaps a little—sharp's the word, my dear boy—never mind !"

"In what way do you mean ? In the rouge way ?" said Steerforth.

"Put this and that together, my tender pupil," returned the wary Mowcher, touching her nose, "work it by the rule of Secrets in all trades, and the product will give you the desired result. I say I do a little in that way myself. One Dowager, *she* calls it lip-salve. Another, *she* calls it gloves. Another, *she* calls it tucker-edging. Another, *she* calls it a fan. I call it whatever *they* call it. I supply it for 'em, but we keep up the trick so, to one another, and make believe with such a face, that they'd as soon think of laying it on before a whole drawing-room, as before me. And when I wait upon 'em, they'll say to me sometimes—*with it on*—thick, and no mistake—'How am I looking, Mowcher ? Am I pale ?' Ha ! ha ! ha ! ha ! Isn't that refreshing, my young friend !"

David Copperfield, Chap. 22.

RUMOR—Popular.

Popular rumor, unlike the rolling stone of the proverb, is one which gathers a deal of moss in its wanderings up and down.

Old Curiosity Shop, Chap. 48.

RUINS—Tourists among (Mrs. General).

Mrs. General took life easily—as easily, that is, as she could take anything—when the Roman establishment remained in their sole occupation ; and Little Dorrit would often ride out in a hired carriage that was left them, and alight alone and wander among the ruins of old Rome. The ruins of the vast old Amphitheatre, of the old temples, of the old commemorative Arches, of the old trodden highways, of the old tombs, besides being what they were, to her were ruins of the old Marshalsea—ruins of her own old life—ruins of the faces and forms that of old peopled it—ruins of its loves, hopes, cares, and joys. Two ruined spheres of action and suffer-

ing were before the solitary girl often sitting on some broken fragment ; and in the lonely places, under the blue sky, she saw them both together.

Up, then, would come Mrs. General ; taking all the color out of everything, as Nature and Art had taken it out of herself ; writing Prunes and Prism, in Mr. Eustace's text, wherever she could lay a hand ; looking everywhere for Mr. Eustace and company, and seeing nothing else ; scratching up the driest little bones of antiquity, and bolting them whole without any human visitings—like a Ghoul in gloves.

Little Dorrit, Book II., Chap. 15.

S

SAILOR—"Poor Mercantile Jack."

Is the sweet little cherub, who sits smiling aloft, and keeps watch on the life of poor Jack, commissioned to take charge of Mercantile Jack, as well as Jack of the national navy ? If not, who is ? What is the cherub about, and what are we all about, when poor Mercantile Jack is having his brains slowly knocked out by pennyweights, aboard the brig Beelzebub, or the bark Bowie-knife,—when he looks his last at that infernal craft, with the first officer's iron boot-heel in his remaining eye, or with his dying body towed overboard in the ship's wake, while the cruel wounds in it do "the multitudinous seas incarnadine ?"

Is it unreasonable to entertain a belief that if, aboard the brig Beelzebub or the bark Bowie-knife, the first officer did half the damage to cotton that he does to men, there would presently arise from both sides of the Atlantic so vociferous an invocation of the sweet little cherub who sits calculating aloft, keeping watch on the markets that pay, that such vigilant cherub would, with a winged sword, have that gallant officer's organ of destructiveness out of his head, in the space of a flash of lightning ?

If it be unreasonable, then am I the most unreasonable of men, for I believe it with all my soul.

This was my thought as I walked the dock quays at Liverpool, keeping watch on poor Mercantile Jack. Alas for me ! I have long out-grown the state of sweet little cherub ; but there I was, and there Mercantile Jack was, and very busy he was, and very cold he was ; the snow yet lying in the frozen furrows of the land, and the northeast winds snipping off the tops of the little waves in the Mersey, and rolling them into hailstones to pelt him with. Mercantile Jack was hard at it in the hard weather,—as he mostly is, in all weathers, poor Jack. He was girded to ships' masts and funnels of steamers, like a forester to a great oak, scraping and painting ; he was lying out on yards, furling sails that tried to beat him off ; he was dimly discernible up in a world of giant cobwebs, reefing and splicing ; he was faintly audible down in holds, stowing and unshipping cargo ; he was winding round and round at capstans' melodious, monotonous, and drunk ; he was of a diabolical aspect, with coaling for the Antipodes ; he was washing decks barefoot, with the breast of his red shirt open to the blast, though

it was sharper than the knife in his leathern girdle; he was looking over bulwarks, all eyes and hair; he was standing by at the shoot of the Cunard steamer, off to-morrow, as the stocks in trade of several butchers, poulterers, and fish-mongers poured down into the ice-house; he was coming aboard of other vessels, with his kit in a tarpaulin bag, attended by plunderers to the very last moment of his shore-going existence. As though his senses, when released from the uproar of the elements, were under obligation to be confused by other turmoil, there was a rattling of wheels, a clattering of hoofs, a clashing of iron, a jolting of cotton and hides and casks and timber, an incessant deafening disturbance on the quays, that was the very madness of sound. And as, in the midst of it, he stood swaying about, with his hair blown all manner of wild ways, rather crazedly taking leave of his plunderers, all the rigging in the docks was shrill in the wind, and every little steamer coming and going across the Mersey was sharp in its blowing-off, and every buoy in the river bobbed spitefully up and down, as if there were a general taunting chorus of "Come along, Mercantile Jack! Ill-lodged, ill-fed, ill-used, ho-cussed, entrapped, anticipated, cleaned out! Come along! Poor Mercantile Jack, and be tempest-tossed till you are drowned!"

Uncommercial Traveller, Chap. 5.

SAILORS—Their characteristics.

We have a pier—a queer old wooden pier, fortunately without the slightest pretensions to architecture, and very picturesque in consequence. Boats are hauled up upon it, ropes are coiled all over it; lobster-pots, nets, masts, oars, spars, sails, ballast, and rickety crabs, make a perfect labyrinth of it. Forever hovering about this pier, with their hands in their pockets, or leaning over the rough bulwark it opposes to the sea, gazing through telescopes which they carry about in the same profound receptacles, are the Boatmen of our watering-place. Looking at them, you would say that surely these must be the laziest boatmen in the world. They lounge about, in obstinate and inflexible pantaloons that are apparently made of wood, the whole season through. Whether talking together about the shipping in the Channel, or gruffly unbending over mugs of beer at the public-house, you would consider them the slowest of men. The chances are a thousand to one that you might stay here for ten seasons, and never see a boatman in a hurry. A certain expression about his loose hands, when they are not in his pockets, as if he were carrying a considerable lump of iron in each, without any inconvenience, suggests strength, but he never seems to use it. He has the appearance of perpetually strolling—running is too inappropriate a word to be thought of—to seed. The only subject on which he seems to feel any approach to enthusiasm, is pitch. He pitches everything he can lay hold of—the pier, the palings, his boat, his house—when there is nothing else left he turns to and even pitches his hat, or his rough-weather clothing. Do not judge him by deceitful appearances. These are among the bravest and most skillful mariners that exist. Let a gale arise and swell into a storm, let a sea run that might appal the stoutest heart that ever beat, let the Light-boat on these dangerous sands

throw up a rocket in the night, or let them hear through the angry roar the signal-guns of a ship in distress, and these men spring up into activity so dauntless, so valiant, and heroic, that the world cannot surpass it. Cavillers may object that they chiefly live upon the salvage of valuable cargoes. So they do, and God knows it is no great living that they get out of the deadly risks they run. But put that hope of gain aside. Let these rough fellows be asked, in any storm, who volunteers for the life-boat to save some perishing souls, as poor and empty-handed as themselves, whose lives the perfection of human reason does not rate at the value of a farthing each; and that boat will be manned, as surely and as cheerfully, as if a thousand pounds were told down on the weather-beaten pier. For this, and for the recollection of their comrades whom we have known, whom the raging sea has engulfed before their children's eyes in such brave efforts, whom the secret sand has buried, we hold the boatmen of our watering-place in our love and honor, and are tender of the fame they well deserve.

Our English Watering Place. Reprinted Pieces.

SAILORS' DANCE-HOUSE—A.

This was the landlord, in a Greek cap and a dress half-Greek and half-English. As master of the ceremonies, he called all the figures, and occasionally addressed himself parenthetically after this manner. When he was very loud, I use capitals.

"Now den! Hoy! ONE. Right and left. (Put a steam on, gib 'um powder.) LA-dies' chail. BAL-loon say. Lemonade! TWO. AD-warnse and go back (gib 'ell a breakdown, shake it out o' yerselbs, keep a movil). SWING-corners, BAL-loon say, and Lemonade! (Hoy!) THREE. GENT come for'ard with a lady and go back, hoppersite come for'ard and do what yer can. (Aeiohoy!) BAL-loon say, and leetle lemonade (Dat hair nigger by 'um fireplace 'hind a' time, shake it out o' yerselbs, gib 'ell a breakdown). Now den! Hoy! FOUR! Lemonade. BAL-loon say, and swing. FOUR ladies meets in 'um middle, FOUR gents goes round 'um ladies, FOUR gents passes out under 'um ladies' arms, SWING—and lemonade till 'a moosic can't play no more! (Hoy, Hoy!)"

The male dancers were all blacks, and one was an unusually powerful man of six feet three or four. The sound of their flat feet on the floor was as unlike the sound of white feet as their faces were unlike white faces. They toed and heeled, shuffled, double-shuffled, double-double-shuffled, covered the buckle, and beat the time out rarely, dancing with a great show of teeth, and with a childish good-humored enjoyment that was very prepossessing. They generally kept together, these poor fellows, said Mr. Superintendent, because they were at a disadvantage singly, and liable to slights in the neighboring streets. But if I were Light Jack, I should be very slow to interfere oppressively with Dark Jack; for, whenever I have had to do with him, I have found him a simple and a gentle fellow. Bearing this in mind, I asked his friendly permission to leave him restoration of beer, in wishing him good night, and thus it fell out that the last words I heard him say, as I blundered down the worm stairs, were, "Jeb-blem's elth! Ladies drinks fust!"

The night was now well on into the morning, but for miles and hours we explored a strange world, where nobody ever goes to bed, but everybody is eternally sitting up, waiting for Jack. This exploration was among a labyrinth of dismal courts and blind alleys, called Entries, kept in wonderful order by the police, and in much better order than by the corporation.

Uncommercial Traveller, Chap. 5.

SAILOR—Description of Sol Gills.

A weazen, old, crab-faced man, in a suit of battered oilskin, who had got tough and stringy from long pickling in salt water, and who smelt like a weedy sea-beach when the tide is out.

Dombey & Son, Chap. 8.

To say nothing of his Welsh wig, which was as plain and stubborn a Welsh wig as ever was worn, and in which he looked like anything but a Rover, he was a slow, quiet-spoken, thoughtful old fellow, with eyes as red as if they had been small suns looking at you through a fog; and a newly-awakened manner, such as he might have acquired by having stared for three or four days successively through every optical instrument in his shop, and suddenly came back to the world again, to find it green.

Dombey & Son, Chap. 4.

SAILOR—Home of Sol Gills.

Such extraordinary precautions were taken in every instance to save room, and keep the thing compact; and so much practical navigation was fitted, and cushioned, and screwed into every box (whether the box was a mere slab, as some were, or something between a cocked hat and a star-fish, as others were, and those quite mild and modest boxes as compared with others); that the shop itself, partaking of the general infection, seemed almost to become a snug, sea-going, ship-shape concern, wanting only good sea-room, in the event of an unexpected launch, to work its way securely to any desert island in the world.

Many minor incidents in the household life of the Ships' Instrument-maker, who was proud of his little Midshipman, assisted and bore out this fancy. His acquaintance lying chiefly among ship-chandlers and so forth, he had always plenty of the veritable ships' biscuit on his table. It was familiar with dried meats and tongues, possessing an extraordinary flavor of rope-yarn. Pickles were produced upon it, in great wholesale jars, with "dealer in all kinds of Ships' Provisions" on the label; spirits were set forth in case bottles with no throats. Old prints of ships with alphabetical references to their various mysteries, hung in frames upon the walls; the Tartar Frigate under weigh, was on the plates; outlandish shells, seaweeds, and mosses, decorated the chimneypiece; the little wainscotted back parlor was lighted by a sky-light, like a cabin.

Dombey & Son, Chap. 4.

SAIREY GAMP and Betsey Prig.

Her toilet was simple. She had merely to "chuck" her bonnet and shawl upon the bed; give her hair two pulls, one upon the right side and one upon the left, as if she were ringing a couple of bells; and all was done. The tea was already made, Mrs. Gamp was not long over

the salad, and they were soon at the height of their repast.

The temper of both parties was improved, for the time being, by the enjoyments of the table. When the meal came to a termination (which it was pretty long in doing), and Mrs. Gamp having cleared away, produced the tea-pot from the top-shelf, simultaneously with a couple of wine-glasses, they were quite amiable.

"Betsey," said Mrs. Gamp, filling her own glass, and passing the tea-pot, "I will now propose a toast. My frequent pardner, Betsey Prig!"

"Which, altering the name to Sairah Gamp; I drink," said Mrs. Prig, "with love and tenderness."

From this moment symptoms of inflammation began to lurk in the nose of each lady; and perhaps, notwithstanding all appearances to the contrary, in the temper also.

The best among us have their failings, and it must be conceded of Mrs. Prig, that if there were a blemish in the goodness of her disposition, it was a habit she had of not bestowing all its sharp and acid properties upon her patients (as a thoroughly amiable woman would have done), but of keeping a considerable remainder for the service of her friends. Highly pickled salmon, and lettuces chopped up in vinegar, may, as viands possessing some acidity of their own, have encouraged and increased this failing in Mrs. Prig; and every application to the tea-pot certainly did; for it was often remarked of her by her friends, that she was most contradictory when most elevated. It is certain that her countenance became about this time derisive and defiant, and that she sat with her arms folded, and one eye shut up, in a somewhat offensive, because obtrusively intelligent, manner.

Mrs. Gamp observing this, felt it the more necessary that Mrs. Prig should know her place, and be made sensible of her exact station in society, as well as of her obligations to herself. She therefore assumed an air of greater patronage and importance, as she went on to answer Mrs. Prig a little more in detail.

"Mr. Chuffey, Betsey," said Mrs. Gamp, "is weak in his mind. Excuse me if I makes remark, that he may neither be so weak as people thinks, nor people may not think he is so weak as they pretends, and what I knows, I knows; and what you don't, you don't; so do not ask me, Betsey. But Mr. Chuffey's friends has made propojals for his bein' took care on, and has said to me, 'Mrs. Gamp, will you undertake it? We couldn't think,' they says, 'of trusting him to nobody but you, for, Sairey, you are gold as has passed the furnace. Will you undertake it, at your own price, day and night, and by your own self?' 'No,' I says, 'I will not. Do not reckon on it. There is,' I says, 'but one creetur in the world as I would undertake on sech terms, and her name is Harris. But,' I says, 'I am acquainted with a friend, whose name is Betsey Prig, that I can recommend, and will assist me. Betsey,' I says, 'is always to be trusted, under me, and will be guided as I could desire.'"

Here Mrs. Prig, without any abatement of her offensive manner, again counterfeited abstraction of mind, and stretched out her hand to the tea-pot. It was more than Mrs. Gamp could bear. She stopped the hand of Mrs. Prig with her own, and said, with great feeling:

"No, Betsey! Drink fair, wotever you do!"

Mrs. Prig, thus baffled, threw herself back in her chair, and closing the same eye more emphatically, and folding her arms tighter, suffered her head to roll slowly from side to side, while she surveyed her friend with a contemptuous smile.

Mrs. Gamp resumed:

"Mrs. Harris, Betsey—"

"Bother Mrs. Harris!" said Betsey Prig.

Mrs. Gamp looked at her with amazement, incredulity, and indignation; when Mrs. Prig, shutting her eye still closer, and folding her arms still tighter, uttered these memorable and tremendous words:

"I don't believe there's no sich a person!"

After the utterance of which expressions, she leaned forward, and snapped her fingers once, twice, thrice; each time nearer to the face of Mrs. Gamp, and then rose to put on her bonnet, as one who felt that there was now a gulf between them, which nothing could ever bridge across.

The shock of this blow was so violent and sudden, that Mrs. Gamp sat staring at nothing with uplifted eyes, and her mouth open as if she were gasping for breath, until Betsey Prig had put on her bonnet and her shawl, and was gathering the latter about her throat. Then Mrs. Gamp rose—morally and physically rose—and denounced her.

"What!" said Mrs. Gamp, "you bage creetur, have I know'd Mrs. Harris five and thirty year, to be told at last that there ain't no sech a person livin'! Have I stood her friend in all her troubles, great and small, for it to come at last to sech a end as this, which her own sweet picter hanging up afore you all the time, to shame your Bragian words! But well you mayn't believe there's no sech a creetur, for she wouldn't demean herself to look at you, and often has she said, when I have made mention of your name, which, to my sinful sorrow, I have done, 'What, Sairey Gamp! debage yourself to her!' Go along with you!"

"I'm a goin', ma'am, ain't I?" said Mrs. Prig, stopping as she said it.

"You had better, ma'am," said Mrs. Gamp.

"Do you know who you're talking to, ma'am?" inquired her visitor.

"Aperiently," said Mrs. Gamp, surveying her with scorn from head to foot, "to Betsey Prig. Aperiently so. I know her. No one better. Go along with you!"

* * * * *

Mrs. Gamp had in the meantime sunk into her chair, from whence, turning up her overflowing eyes, and clasping her hands, she delivered the following lamentation:

"Oh, Mr. Sweedlepipes, which Mr. Westlock also, if my eyes do not deceive, and a friend not havin' the pleasure of bein' beknown, wot I have took from Betsey Prig this blessed night, no mortal creetur knows! If she had abuged me, bein' in liquor, which I thought I smelt her wen she come, but could not so believe, not bein' used myself"—Mrs. Gamp, by the way, was pretty far gone, and the fragrance of the tea-pot was strong in the room—"I could have bore it with a thankful art. But the words she spoke of Mrs. Harris, lambs could not forgive. No, Betsey!" said Mrs. Gamp, in a violent burst of feeling, "nor worms forget!"

Martin Chuzzlewit, Chap. 49.

SAIREY GAMP—And Mrs. Harris.

"There are some happy creeturs," Mrs. Gamp observed, "as time runs back'ards with, and you are one, Mrs. Mould; not that he need do nothing except use you in his most owl-dacious way for years to come, I'm sure; for young you are and will be, I says to Mrs. Harris," Mrs. Gamp continued, "only t'other day; the last Monday evening fortnight as ever dawned upon this Piljian's Projiss of a mortal wale; I says to Mrs. Harris when she says to me, 'Years and our trials, Mrs. Gamp, sets marks upon us all,'—'Say not the words, Mrs. Harris, if you and me is to be continual friends, for sech is not the case. Mrs. Mould,' I says, making so free, I will confess, as to use the name" (she curtseyed here), "'is one of them that goes agen the obseruation straight, and never, Mrs. Harris, whilst I've a drop of breath to draw, will I set by, and not stand up, don't think it.'—I ast your pardon, ma'am, says Mrs. Harris, 'and I humbly grant your grace; for if ever a woman lived as would see her feller creeturs into fits to serve her friends, well do I know that woman's name is Sairey Gamp.'"

At this point she was fain to stop for breath, and advantage may be taken of the circumstance to state, that a fearful mystery surrounded this lady of the name of Harris, whom no one in the circle of Mrs. Gamp's acquaintance had ever seen, neither did any human being know her place of residence, though Mrs. Gamp appeared on her own showing to be in constant communication with her. There were conflicting rumors on the subject; but the prevalent opinion was that she was a phantom of Mrs. Gamp's brain—as Messrs. Doe and Roe are fictions of the law—created for the express purpose of holding visionary dialogues with her on all manner of subjects, and invariably winding up with a compliment to the excellence of her nature.

"And likewise what a pleasure," said Mrs. Gamp, turning with a tearful smile towards the daughters, "to see them two young ladies as I know'd afore a tooth in their pretty heads was cut, and have many a day seen—ah, the sweet creeturs!—playing at berryins down in the shop, and follerin' the order-book to its long home in the iron safe!"

Martin Chuzzlewit, Chap. 25.

SAIREY GAMP—Her observations.

"You may say whatever you wish to say here, Mrs. Gamp," said that gentleman, shaking his head with a melancholy expression.

"It is not much as I have to say, when people is a mourning for the dead and gone," said Mrs. Gamp; "but what I have to say is to the pint and purpose, and no offence intended, must be so considered. I have been at a many places in my time, gentlemen, and I hope I knows what my duties is, and how the same should be performed; in course, if I did not, it would be very strange, and very wrong in sich a gentleman as Mr. Mould, which has undertook the highest families in this land, and given every satisfaction, so to recommend me as he does. I have seen a deal of trouble my own self," said Mrs. Gamp, laying greater and greater stress upon her words, "and I can feel for them as has their feelings tried, but I am not a Rooshan or a Prooshan, and consequently cannot suffer spies to be set over me."

Before it was possible that an answer could be returned, Mrs. Gamp, growing redder in the face, went on to say:

"It is not a easy matter, gentlemen, to live when you are left a widdier woman; particular when your feelings works upon you to that extent that you often find yourself a going out, on terms which is a certain loss, and never can repay. But, in whatever way you earns your bread, you may have rules and regulations of your own, which cannot be broke through. Some people," said Mrs. Gamp, again entrenching herself behind her strong point, as if it were not assailable by human ingenuity, "may be Rooshans, and others may be Prooshans; they are born so, and will please themselves. Them which is of other natures thinks different."

"You have become indifferent since then, I suppose?" said Mr. Pecksniff. "Use is second nature, Mrs. Gamp."

"You may well say second nater, sir," returned that lady. "One's first ways is to find sich things a trial to the feelings, and so is one's lasting custom. If it wasn't for the nerve a little sip of liquor gives me (I never was able to do more than taste it), I never could go through with what I sometimes has to do. 'Mrs. Harris,' I says, at the very last case as ever I acted in, which it was but a young person, 'Mrs. Harris,' I says, 'leave the bottle on the chimney-piece and don't ask me to take none, but let me put my lips to it when I am so disposed, and then I will do what I'm engaged to do, according to the best of my ability.' 'Mrs. Gamp,' she says, in answer, 'if ever there was a sober creetur to be got at eighteen-pence a day for working people, and three and six for gentle-folks—night watching,'" said Mrs. Gamp, with emphasis, "'being a extra charge—you are that inwallable person.' 'Mrs. Harris,' I says to her, 'don't name the charge, for if I could afford to lay all my feller creeturs out for nothink, I would gladly do it, sich is the love I bears 'em. But what I always says to them as has the management of matters, Mrs. Harris;'" here she kept her eye on Mr. Pecksniff; "'be they gents or be they ladies, is, don't ask me whether I won't take none, or whether I will, but leave the bottle on the chimney piece, and let me put my lips to it when I am so disposed.'"

The conclusion of this affecting narrative brought them to the house.

Martin Chuzzlewit, Chap. 19.

SAIREY GAMP—On drinking.

Mrs. Gamp took the chair that was nearest the door, and casting up her eyes towards the ceiling, feigned to be wholly insensible to the fact of a glass of rum being in preparation, until it was placed in her hand by one of the young ladies, when she exhibited the greatest surprise.

"A thing," she said, "as hardly ever, Mrs. Mould, occurs with me unless it is when I am indisposed, and find my half a pint of porter settling heavy on the chest. Mrs. Harris often and often says to me, 'Sairey Gamp,' she says, 'you raly do amaze me!' 'Mrs. Harris,' I says to her, 'why so? Give it a name, I beg.' 'Telling the truth then, ma'am,' says Mrs. Harris, 'and shaming him as shall be nameless betwixt you and me, never did I think till I know'd you, as

any woman could sick-nurse and monthly like-ways, on the little that you takes to drink.' 'Mrs. Harris,' I says to her, 'none on us knows what we can do till we tries; and wunst, when me and Gamp kept ouse, I thought so too. But now,' I says, 'my half a pint of porter fully satisfies; perwisin', Mrs. Harris, that it is brought reg'lar, and draw'd mild. Whether I sicks or monthlies, ma'am, I hope I does my duty, but I am but a poor woman, and I earns my living hard; therefore I *do* require it, which I makes confession, to be brought reg'lar and draw'd mild.'"

The precise connection between these observations and the glass of rum, did not appear; for Mrs. Gamp proposing as a toast "The best of lucks to all!" took off the dram in quite a scientific manner, without any further remarks.

Martin Chuzzlewit, Chap. 25.

SAIREY GAMP—On human anticipations.

"That is the Antwerp packet in the middle," said Ruth.

"And I wish it was in Jonadge's belly, I do," cried Mrs. Gamp; appearing to confound the prophet with the whale in this miraculous aspiration.

Ruth said nothing in reply; but as Mrs. Gamp, laying her chin against the cool iron of the rail, continued to look intently at the Antwerp boat, and every now and then to give a little groan, she inquired whether any child of hers was going abroad that morning? Or perhaps her husband, she said kindly.

"Which shows," said Mrs. Gamp, casting up her eyes, "what a little way you've travelled into this wale of life, my dear young creetur! As a good friend of mine has frequent made remark to me, which her name, my love, is Harris, Mrs. Harris, through the square and up the steps a turnin' round by the tobacker shop, 'Oh Sairey, Sairey, little do we know wot lays afore us!' 'Mrs. Harris, ma'am,' I says, 'not much, it's true, but more than you suppage. Our calcilations, ma'am,' I says, 'respectin' wot the number of a family will be, comes most times within one, and oftener than you would suppage, exact.' 'Sairey,' says Mrs. Harris, in an awful way, 'Tell me wot is my indiwidgle number.' 'No, Mrs. Harris,' I says to her, 'ex-cuse me, if you please. My own,' I says, 'has fallen out of three-pair backs, and had damp doorsteps settled on their lungs, and one was turned up smilin' in a bedstead, unbeknown. Therefore, ma'am,' I says, 'seek not to proticipate, but take 'em as they come and as they go.' Mine," said Mrs. Gamp, "mine is all gone, my dear young chick. And as to husbands, there's a wooden leg gone likewise home to its account, which in its constancy of walkin' into wine vaults, and never comin' out again 'till fetched by force, was quite as weak as flesh, if not weaker."

When she had delivered this oration, Mrs. Gamp leaned her chin upon the cool iron again; and looking intently at the Antwerp packet, shook her head and groaned.

Martin Chuzzlewit, Chap. 40.

SAIREY GAMP—On steamboats.

She paused here, to look over the deck of the packet in question, and on the steps leading down to it, and on the gangways. Seeming to

have thus assured herself that the object of her commiseration had not yet arrived, she raised her eyes gradually up to the top of the escape-pipe, and indignantly apostrophised the vessel:

"Oh drat you!" said Mrs. Gamp, shaking her umbrella at it, "you're a nice spluttering nisy monster for a delicate young creetur to go and be a passenger by; ain't you! *You* never do no harm in that way, do you? With your hammering, and roaring, and hissing, and lamp-iling, you brute! Them Confugion steamers," said Mrs. Gamp, shaking her umbrella again, "has done more to throw us out of our reg'lar work and bring ewents on at times when nobody counted on 'em (especially them screeching railroad ones), than all the other frights that ever was took. I have heerd of one young man, a guard upon a railway, only three years opened—well does Mrs. Harris know him, which indeed he is her own relation by her sister's marriage with a master sawyer—as is godfather at this present time to six-and-twenty blessed little strangers, equally unexpected, and all on 'um named after the Ingeins as was the cause. Ugh!" said Mrs. Gamp, resuming her apostrophe, "one might easy know you was a man's invention, from your disregardlessness of the weakness of our naturs, so one might, you brute!"

It would not have been unnatural to suppose, from the first part of Mrs. Gamp's lamentations, that she was connected with the stage-coaching or post-horsing trade. She had no means of judging of the effect of her concluding remarks upon her young companion; for she interrupted herself at this point, and exclaimed:

"There she identically goes! Poor sweet young creetur, there she goes, like a lamb to the sacrifice! If there's any illness when that wessel gets to sea," said Mrs. Gamp, prophetically, "it's murder, and I'm the witness for the persecution."—*Martin Chuzzlewit, Chap. 40.*

SAIREY GAMP—Will not suffer "impogician."

"I am but a poor woman, but I've been sought arter, sir, though you may not think it. I've been knocked up at all hours of the night, and warned out by a many landlords, in consequence of being mistook for Fire. I goes out working for my bread, 'tis true, but I maintains my independency, with your kind leave, and which I will till death. I has my feelins as a woman, sir, and I have been a mother likeways, but touch a pipkin as belongs to me, or make the least remarks on what I eats or drinks, and though you was the favoritest young for'ard hussy of a servant-gal as ever come into a house, either you leaves the place, or me. My earnings is not great, sir, but I will not be impoged upon. Bless the babe, and save the mother, is my mortar, sir; but I makes so free as add to that, Don't try no impogician with the Nuss, for she will not a bear it!"

Martin Chuzzlewit, Chap. 40.

SALUTATION—A hearty.

With great heartiness, therefore, the Captain once again extended his enormous hand (not unlike an old block in color), and gave him a grip that left upon his smoothened flesh a proof impression of the chinks and crevices with which the Captain's palm was liberally tattooed.

Dombey & Son, Chap. 17.

SALUTATION—The Conventional.

"Mrs. Pipchin," said Mr. Dombey, "How do you do?"

"Thank you, Sir," said Mrs. Pipchin, "I am pretty well, considering."

Mrs. Pipchin always used that form of words. It meant, considering her virtues, sacrifices, and so forth.

Dombey & Son, Chap. 11.

SANDWICH—A Mugby Station.

"Well," said Our Missis, with dilated nostrils. "Take a fresh, crisp, long, crusty, penny loaf made of the whitest and best flour. Cut it longwise through the middle. Insert a fair and nicely fitting slice of ham. Tie a smart piece of ribbon round the middle of the whole to bind it together. Add at one end a neat wrapper of clean white paper by which to hold it. And the universal French Refreshment sandwich busts on your disgusted vision."

Boy at Mugby.

SANDWICHES—And entertainment.

Between the pieces we almost all of us went out and refreshed. Many of us went the length of drinking beer at the bar of the neighboring public-house, some of us drank spirits, crowds of us had sandwiches and ginger-beer at the refreshment bars established for us in the Theatre. The sandwich—as substantial as was consistent with portability, and as cheap as possible—we hailed as one of our greatest institutions. It forced its way among us at all stages of the entertainment, and we were always delighted to see it; its adaptability to the varying moods of our nature was surprising; we could never weep so comfortably as when our tears fell on our sandwich; we could never laugh so heartily as when we choked with sandwich; Virtue never looked so beautiful or Vice so deformed as when we paused, sandwich in hand, to consider what would come of that resolution of Wickedness in boots to sever Innocence in flowered chintz from Honest Industry in striped stockings. When the curtain fell for the night, we still fell back upon sandwich, to help us through the rain and mire, and home to bed.—*Uncommercial Traveller, Chap. 4.*

SARCASTIC—Its expression.

The thin straight lines of the setting of the eyes, and the thin straight lips, and the markings in the nose, curved with a sarcasm that looked handsomely diabolic.

Tale of Two Cities, Chap. 9.

SAVAGE—The noble, a delusion.

To come to the point at once, I beg to say that I have not the least belief in the Noble Savage. I consider him a prodigious nuisance, and an enormous superstition. His calling rum fire-water, and me a pale-face, wholly fail to reconcile me to him. I don't care what he calls me. I call him a savage, and I call a savage a something highly desirable to be civilized off the face of the earth. I think a mere gent (which I take to be the lowest form of civilization) better than a howling, whistling, cucking, stamping, jumping, tearing savage. It is all one to me, whether he sticks a fish-bone through his visage, or bits of trees through the lobes of his ears, or birds' feathers in his head

whether he flattens his hair between two boards, or spreads his nose over the breadth of his face, or drags his lower lip down by great weights, or blackens his teeth, or knocks them out, or paints one cheek red and the other blue, or tattoos himself, or oils himself, or rubs his body with fat, or crimps it with knives. Yielding to whichever of these agreeable eccentricities, he is a savage—cruel, false, thievish, murderous; addicted more or less to grease, entrails, and beastly customs; a wild animal with the questionable gift of boasting; a conceited, tire-some, bloodthirsty, monotonous humbug.

Yet it is extraordinary to observe how some people will talk about him, as they talk about the good old times; how they will regret his disappearance, in the course of this world's development, from such and such lands—where his absence is a blessed relief and an indispensable preparation for the sowing of the very first seeds of any influence that can exalt humanity—how, even with the evidence of himself before them, they will either be determined to believe, or will suffer themselves to be persuaded into believing, that he is something which their five senses tell them he is not.

Mine are no new views of the noble savage. The greatest writers on natural history found him out long ago. BUFFON knew what he was, and showed him why he is the sulky tyrant that he is to his women, and how it happens (Heaven be praised!) that his race is spare in numbers. For evidence of the quality of his moral nature, pass himself for a moment and refer to his "faithful dog." Has he ever improved a dog, or attached a dog, since his nobility first ran wild in woods, and was brought down (at a very long shot) by POPE? Or does the animal that is the friend of man, always degenerate in his low society?

It is not the miserable nature of the noble savage that is the new thing; it is the whimpering over him with maudlin admiration, and the affecting to regret him, and the drawing of any comparison of advantage between the blemishes of civilization and the tenor of his swinish life. There may have been a change now and then in those diseased absurdities, but there is none in him.

The noble savage sets a king to reign over him, to whom he submits his life and limbs without a murmur or question, and whose whole life is passed chin deep in a lake of blood; but who, after killing incessantly, is in his turn killed by his relations and friends, the moment a gray hair appears on his head. All the noble savage's wars with his fellow-savages (and he takes no pleasure in anything else) are wars of extermination—which is the best thing I know of him, and the most comfortable to my mind when I look at him. He has no moral feelings of any kind, sort, or description; and his "mission" may be summed up as simply diabolical.

The ceremonies with which he faintly diversifies his life, are, of course, of a kindred nature. If he wants a wife he appears before the kennel of the gentleman whom he has selected for his father-in-law, attended by a party of male friends of a very strong flavor, who screech and whistle and stamp an offer of so many cows for the young lady's hand. The chosen father-in-law

—also supported by a high-flavored party of male friends—screeches, whistles, and yells (being seated on the ground, he can't stamp) that there never was such a daughter in the market as his daughter, and that he must have six more cows. The son-in-law and his select circle of backers, screech, whistle, stamp, and yell in reply, that they will give three more cows. The father-in-law (an old deluder, over-paid at the beginning), accepts four, and rises to bind the bargain. The whole party, the young lady included, then falling into epileptic convulsions, and screeching, whistling, stamping, and yelling together—and nobody taking any notice of the young lady (whose charms are not to be thought of without a shudder)—the noble savage is considered married, and his friends make demoniacal leaps at him by way of congratulation.

When the noble savage finds himself a little unwell, and mentions the circumstance to his friends, it is immediately perceived that he is under the influence of witchcraft. A learned personage, called an Imyanger or Witch Doctor, is immediately sent for to Nooker the Umtargartie, or smell out the witch. The male inhabitants of the kraal being seated on the ground, the learned doctor, got up like a grizzly bear, appears, and administers a dance of a most terrific nature, during the exhibition of which remedy he incessantly gnashes his teeth and howls:—"I am the original physician to Nooker the Umtargartie. Yow, yow, yow. No connection with any other establishment. Till, till, till! All other Umtargarties are feigned Umtargarties, Boroo, Boroo! but I perceive here a genuine and real Umtargartie, Hoosh, Hoosh, Hoosh! in whose blood I, the original Imyanger and Nookerer Blizzerum Boo! will wash these bear's claws of mine. O yow, yow, yow!" All this time the learned physician is looking out among the attentive faces for some unfortunate man who owes him a cow, or who has given him any small offence, or against whom, without offence, he has conceived a spite. Him he never fails to Nooker as the Umtargartie, and he is instantly killed. In the absence of such an individual, the usual practice is to Nooker the quietest and most gentlemanly person in company. But the nookering is invariably followed on the spot by the butchering.

When war is afoot among the noble savages—which is always—the chief holds a council to ascertain whether it is the opinion of his brothers and friends in general that the enemy shall be exterminated. On this occasion, after the performance of an Umsebeuza, or war-song,—which is exactly like all the other songs,—the chief makes a speech to his brothers and friends, arranged in single file. No particular order is observed during the delivery of this address, but every gentleman who finds himself excited by the subject, instead of crying "Hear, hear!" as is the custom with us, darts from the rank and tramples out the life, or crushes the skull, or mashes the face, or scoops out the eyes, or breaks the limbs, or performs a whirlwind of atrocities on the body of an imaginary enemy. Several gentlemen becoming thus excited at once, and pounding away without the least regard to the orator, that illustrious person is rather in the position of an orator in an Irish House of Commons. But several of these scenes of savage

life bear a strong generic resemblance to an Irish election, and I think would be extremely well received and understood at Cork.

To conclude as I began. My position is, that if we have anything to learn from the Noble Savage, it is what to avoid. His virtues are a fable; his happiness is a delusion; his nobility, nonsense. We have no greater justification for being cruel to the miserable object, than for being cruel to a WILLIAM SHAKESPEARE or an ISAAC NEWTON; but he passes away before an immeasurably better and higher power than ever ran wild in any earthly woods, and the world will be all the better when his place knows him no more.

The Noble Savage. Reprinted Pieces.

SCHOLAR—The new.

Florence ran back to throw her arms round his neck, and hers was the last face in the doorway, turned towards him with a smile of encouragement, the brighter for the tears through which it beamed.

It made his childish bosom heave and swell when it was gone; and sent the globes, the books, blind Homer and Minerva, swimming round the room. But they stopped, all of a sudden; and then he heard the loud clock in the hall still gravely inquiring, "how, is, my, lit, tle, friend? how, is, my, iit, tle, friend?" as it had done before.

He sat, with folded hands, upon his pedestal, silently listening. But he might have answered "weary, weary! very lonely, very sad!" And there, with an aching void in his young heart, and all outside so cold, and bare, and strange, Paul sat as if he had taken life unfurnished, and the upholsterer were never coming.

Dombey & Son, Chap. 11.

SCHOLAR—A poor.

"Here he is!" said Ralph. "My nephew Nicholas, hot from school, with everything he learnt there fermenting in his head, and nothing fermenting in his pocket, is just the man you want."—*Nicholas Nickleby, Chap. 4.*

SCHOLAR—Sissy Jupe's ignorance of facts.

M'Choakumchild reported that she had a very dense head for figures; that, once possessed with a general idea of the globe, she took the smallest conceivable interest in its exact measurements; that she was extremely slow in the acquisition of dates, unless some pitiful incident happened to be connected therewith; that she would burst into tears on being required (by the mental process) immediately to name the cost of two hundred and forty-seven muslin caps at fourteence halfpenny; that she was as low down, in the school, as low could be; that after eight weeks of induction into the elements of Political Economy, she had only yesterday been set right by a prattler three feet high, for returning to the question, "What is the first principle of this science?" the absurd answer, "To do unto others as I would that they should do unto me."

Mr. Gradgrind observed, shaking his head, that all this was very bad; that it showed the necessity of infinite grinding at the mill of knowledge, as per system, schedule, blue book, report, and tabular statements A to Z; and

that Jupe "must be kept to it." So Jupe was kept to it, and became low-spirited, but no wiser.—*Hard Times, Book I., Chap. 9.*

SCHOLAR—A.

A certain portion of his time was passed at Cambridge, where he read with undergraduates as a sort of tolerated smuggler who drove a contraband trade in European languages, instead of conveying Greek and Latin through the Custom House. The rest of his time he passed in London.—*Tale of Two Cities, Chap. 10.*

SCHOOL—A holiday in.

"I think, boys," said the schoolmaster when the clock struck twelve, "that I shall give an extra half-holiday this afternoon."

At this intelligence, the boys, led on and headed by the tall boy, raised a great shout, in the midst of which the master was seen to speak, but could not be heard. As he held up his hand, however, in token of his wish that they should be silent, they were considerate enough to leave off, as soon as the longest-winded among them were quite out of breath.

"You must promise me first," said the schoolmaster, "that you'll not be noisy, or at least, if you are, that you'll go away and be so—away out of the village, I mean. I'm sure you wouldn't disturb your old playmate and companion."

There was a general murmur (and perhaps a very sincere one, for they were but boys) in the negative; and the tall boy, perhaps as sincerely as any of them, called those about him to witness that he had only shouted in a whisper.

"Then pray don't forget, there's my dear scholars," said the schoolmaster, "what I have asked you, and do it as a favor to me. Be as happy as you can, and don't be unmindful that you are blessed with health. Good-bye all!"

"Thank'ee, sir," and "good-bye, sir," were said a great many times in a variety of voices, and the boys went out very slowly and softly. But there was the sun shining and there were the birds singing, as the sun only shines and the birds only sing on holidays and half-holidays; there were the trees waving to all free boys to climb and nestle among their leafy branches; the hay, entreating them to come and scatter it to the pure air; the green corn, gently beckoning towards wood and stream; the smooth ground, rendered smoother still by blending lights and shadows, inviting to runs and leaps, and long walks, God knows whither. It was more than boy could bear, and with a joyous whoop the whole cluster took to their heels and spread themselves about, shouting and laughing as they went.

"It's natural, thank Heaven!" said the poor schoolmaster, looking after them. "I'm very glad they didn't mind me!"

It is difficult, however, to please everybody, as most of us would have discovered, even without the fable which bears that moral; and in the course of the afternoon several mothers and aunts of pupils looked in to express their entire disapproval of the schoolmaster's proceeding. A few confined themselves to hints, such as politely inquiring what red-letter day or saint's day the almanac said it was; a few (these were the profound village politicians) argued that it was a slight to the throne, and an affront to church and state, and savored of revolutionary

principles, to grant a half-holiday upon any lighter occasion than the birth-day of the Monarch; but the majority expressed their displeasure on private grounds and in plain terms, arguing that to put the pupils on this short allowance of learning was nothing but an act of downright robbery and fraud; and one old lady, finding that she could not inflame or irritate the peaceable schoolmaster by talking to him, bounced out of his house and talked at him for half-an-hour outside his own window, to another old lady, saying that of course he would deduct this half-holiday from his weekly charge, or of course he would naturally expect to have an opposition started against him; there was no want of idle chaps in that neighborhood (here the old lady raised her voice), and some chaps who were too idle even to be schoolmasters, might soon find that there were other chaps put over their heads, and so she would have them take care, and look pretty sharp about them. But all these taunts and vexations failed to elicit one word from the meek schoolmaster, who sat with the child by his side—a little more dejected perhaps, but quite silent and uncomplaining.—*Old Curiosity Shop*, Chap. 25.

SCHOOL-DAYS.

Here I sit at the desk again, on a drowsy summer afternoon. A buzz and hum go up around me, as if the boys were so many blue-bottles. A cloggy sensation of the lukewarm fat of meat is upon me (we dined an hour or two ago), and my head is as heavy as so much lead. I would give the world to go to sleep. I sit with my eye on Mr. Creakle, blinking at him like a young owl; when sleep overpowers me for a minute, he still looms through my slumber, ruling those ciphering books, until he softly comes behind me and wakes me to plainer perception of him, with a red ridge across my back.

Here I am in the playground, with my eye still fascinated by him, though I can't see him. The window at a little distance from which I know he is having his dinner, stands for him, and I eye that instead. If he shows his face near it, mine assumes an imploring and submissive expression. If he looks out through the glass, the boldest boy (Steerforth excepted) stops in the middle of a shout or yell, and becomes contemplative. One day, Traddles (the most unfortunate boy in the world) breaks that window accidentally with a ball. I shudder at this moment with the tremendous sensation of seeing it done, and feeling that the ball has bounded on to Mr. Creakle's sacred head.

Poor Traddles! In a tight sky-blue suit that made his arms and legs like German sausages, or roly-poly puddings, he was the merriest and most miserable of all the boys. He was always being caned—I think he was caned every day that half-year, except one holiday Monday when he was only ruler'd on both hands—and was always going to write to his uncle about it, and never did. After laying his head on the desk for a little while he would cheer up somehow, begin to laugh again, and draw skeletons all over his slate, before his eyes were dry. I used at first to wonder what comfort Traddles found in drawing skeletons; and for some time looked upon him as a sort of hermit, who reminded himself by those symbols of mortality that caning

couldn't last for ever. But I believe he only did it because they were easy, and didn't want any features.

He was very honorable, Traddles was, and held it as a solemn duty in the boys to stand by one another. He suffered for this on several occasions; and particularly once, when Steerforth laughed in church, and the Beadle thought it was Traddles, and took him out. I see him now, going away in custody, despised by the congregation. He never said who was the real offender, though he smarted for it next day, and was imprisoned so many hours that he came forth with a whole churchyardful of skeletons swarming all over his Latin Dictionary. But he had his reward. Steerforth said there was nothing of the sneak in Traddles, and we all felt that to be the highest praise. For my part, I could have gone through a good deal (though I was much less brave than Traddles, and nothing like so old) to have won such a recompense.

* * * * *

The rest of the half-year is a jumble in my recollection of the daily strife and struggle of our lives; of the waning summer and the changing season; of the frosty mornings when we were rung out of bed, and the cold cold smell of the dark nights when we were rung into bed; of the evening schoolroom, dimly lighted and indifferently warmed, and the morning schoolroom, which was nothing but a great shivering-machine; of the alternation of boiled beef with roast beef, and boiled mutton with roast mutton; of clods of bread-and-butter, dog's-eared lesson-books, cracked slates, tear-blotted copy-books, canings, rulerings, hair-cuttings, rainy Sundays, suet puddings, and a dirty atmosphere of ink surrounding all.

David Copperfield, Chap. 7.

SCHOOL—A jumble of a.

The school at which young Charley Hexam had first learned from a book—the streets being, for pupils of his degree, the great Preparatory Establishment in which very much that is never unlearned is learned without and before book—was a miserable loft in an unsavory yard. Its atmosphere was oppressive and disagreeable; it was crowded, noisy, and confusing; half the pupils dropped asleep, or fell into a state of waking stupefaction; the other half kept them in either condition by maintaining a monotonous droning noise, as if they were performing, out of time and tune, on a ruder sort of bagpipe. The teachers, animated solely by good intentions, had no idea of execution, and a lamentable jumble was the upshot of their kind endeavors.

It was a school for all ages, and for both sexes. The latter were kept apart, and the former were partitioned off into square assortments. But all the place was pervaded by a grimly ludicrous pretence that every pupil was childish and innocent. This pretence, much favored by the lady-visitors, led to the ghastliest absurdities. Young women, old in the vices of the commonest and worst life, were expected to profess themselves enthralled by the good child's book, the *Adventures of Little Margery*, who resided in the village cottage by the mill; severely reprov'd and morally squashed the miller, when she was five and he was fifty;

divided her porridge with singing birds; denied herself a new nankeen bonnet, on the ground that the turnips did not wear nankeen bonnets, neither did the sheep who ate them; who plaited straw and delivered the dreariest orations to all comers, at all sorts of unseasonable times. So, unwieldy young dredgers and hulking mudlarks were referred to the experiences of Thomas Twopence, who, having resolved not to rob (under circumstances of uncommon atrocity) his particular friend and benefactor, of eighteenpence, presently came into supernatural possession of three and sixpence, and lived a shining light ever afterwards. (Note, that the benefactor came to no good.) Several swaggering sinners had written their own biographies in the same strain; it always appearing from the lessons of those very boastful persons, that you were to do good, not because it *was* good, but because you were to make a good thing of it. Contrariwise, the adult pupils were taught to read (if they could learn) out of the New Testament; and by dint of stumbling over the syllables and keeping their bewildered eyes on the particular syllables coming round to their turn, were as absolutely ignorant of the sublime history as if they had never seen or heard of it. An exceedingly and confoundingly perplexing jumble of a school, in fact, where black spirits and gray, red spirits and white, jumbled, jumbled, jumbled, jumbled, jumbled every night. And particularly every Sunday night. For then, an inclined plane of unfortunate infants would be handed over to the prosiest and worst of all the teachers with good intentions, whom nobody older would endure. Who, taking his stand on the floor before them as chief executioner, would be attended by a conventional volunteer boy as executioner's assistant. When and where it first became the conventional system that a weary or inattentive infant in a class must have its face smoothed downwards with a hot hand, or when and where the conventional volunteer boy first beheld such system in operation, and became inflamed with a sacred zeal to administer it, matters not. It was the function of the chief executioner to hold forth, and it was the function of the acolyte to dart at sleeping infants, yawning infants, restless infants, whimpering infants, and smooth their wretched faces; sometimes with one hand, as if he were anointing them for a whisker; sometimes with both hands, applied after the fashion of blinkers. And so the jumble would be in action in this department for a mortal hour; the exponent drawing on to My Dearerr Childerrener, let us say, for example, about the beautiful coming to the Sepulchre; and repeating the word Sepulchre (commonly used among infants) five hundred times, and never once hinting what it meant; the conventional boy smoothing away right and left, as an infallible commentary; the whole hot-bed of flushed and exhausted infants exchanging measles, rashes, whooping-cough, fever, and stomach disorders, as if they were assembled in High Market for the purpose.

Our Mutual Friend, Book II., Chap. 1.

SCHOOL—David Copperfield at.

I gazed upon the school-room into which he took me, as the most forlorn and desolate place I had ever seen. I see it now. A long room,

with three long rows of desks, and six of forms, and bristling all round with pegs for hats and slates. Scraps of old copy-books and exercises litter the dirty floor. Some silkworms' houses, made of the same materials, are scattered over the desks. Two miserable little white mice, left behind by their owner, are running up and down in a fusty castle made of pasteboard and wire, looking in all the corners with their red eyes for anything to eat. A bird, in a cage very little bigger than himself, makes a mournful rattle now and then in hopping on his perch, two inches high, or dropping from it; but neither sings nor chirps. There is a strange, unwholesome smell upon the room, like mildewed corduroys, sweet apples wanting air, and rotten books. There could not well be more ink splashed about it, if it had been roofless from its first construction, and the skies had rained, snowed, hailed, and blown ink through the varying seasons of the year.

Mr. Mell having left me while he took his irreparable boots up-stairs, I went softly to the upper end of the room, observing all this as I crept along. Suddenly I came upon a pasteboard placard, beautifully written, which was lying on the desk, and bore these words: "*Take care of him, He bites.*"

I got upon the desk immediately, apprehensive of at least a great dog underneath. But, though I looked all round with anxious eyes, I could see nothing of him. I was still engaged in peering about when Mr. Mell came back, and asked me what I did up there?

"I beg your pardon, sir," says I, "if you please, I'm looking for the dog."

"Dog?" says he. "What dog?"

"Isn't it a dog, sir?"

"Isn't what a dog?"

"That's to be taken care of, sir; that bites!"

"No, Copperfield," says he, gravely, "that's not a dog. That's a boy. My instructions are, Copperfield, to put this placard on your back. I am sorry to make such a beginning with you, but I must do it."

With that he took me down, and tied the placard, which was neatly constructed for the purpose, on my shoulders like a knapsack; and wherever I went, afterwards, I had the consolation of carrying it.—*David Copperfield, Chap. 5.*

SCHOOL—Of Dr. Blimber.

The Doctor's was a mighty fine house, fronting the sea. Not a joyful style of house within, but quite the contrary. Sad-colored curtains, whose proportions were spare and lean, hid themselves despondently behind the windows. The tables and chairs were put away in rows, like figures in a sum; fires were so rarely lighted in the rooms of ceremony, that they felt like wells, and a visitor represented the bucket; the dining-room seemed the last place in the world where any eating or drinking was likely to occur; there was no sound through all the house but the ticking of the great clock in the hall, which made itself audible in the very garrets; and sometimes a dull crying of young gentlemen at their lessons, like the murmurs of an assemblage of melancholy pigeons.

Dombey & Son, Chap. 11.

SCHOOL—First hours in.

The Doctor, with his half-shut eyes, and his

usual smile, seemed to survey Paul with the sort of interest that might attach to some choice little animal he was going to stuff.

He leered as if he would have liked to tackle him with the Greek alphabet on the spot.

Cornelia took him first to the school-room, which was situated at the back of the hall, and was approached through two baize doors, which deadened and muffled the young gentlemen's voices. Here, there were eight young gentlemen in various stages of mental prostration, all very hard at work, and very grave indeed. Toots, as an old hand, had a desk to himself in one corner; and a magnificent man, of immense age, he looked, in Paul's young eyes, behind it.

Mr. Feeder, B.A., who sat at another little desk, had his Virgil stop on, and was slowly grinding that tune to four young gentlemen. Of the remaining four, two, who grasped their foreheads convulsively, were engaged in solving mathematical problems; one, with his face like a dirty window, from much crying, was endeavoring to flounder through a hopeless number of lines before dinner; and one sat looking at his task in stony stupefaction and despair—which it seemed had been his condition ever since breakfast-time.

The appearance of a new boy did not create the sensation that might have been expected. Mr. Feeder, B.A. (who was in the habit of shaving his head for coolness, and had nothing but little bristles on it), gave him a bony hand, and told him he was glad to see him—which Paul would have been very glad to have told him, if he could have done so with the least sincerity. Then Paul, instructed by Cornelia, shook hands with the four young gentlemen at Mr. Feeder's desk; then with the two young gentlemen at work on the problems, who were very feverish; then with the young gentleman at work against time, who was very inky; and lastly with the young gentleman in a state of stupefaction, who was flabby and quite cold.

Dombey & Son, Chap. 12.

SCHOOL—The village.

A small, white-headed boy with a sunburnt face appeared at the door, while he was speaking, and stopping there to make a rustic bow, came in and took his seat upon one of the forms. The white-headed boy then put an open book astonishingly dog's-eared, upon his knees, and thrusting his hands into his pockets began counting the marbles with which they were filled; displaying in the expression of his face a remarkable capacity of totally abstracting his mind from the spelling on which his eyes were fixed. Soon afterwards another white-headed little boy came straggling in, and after him a red-headed lad, and after him two more with white heads, and then one with a flaxen poll, and so on until the forms were occupied by a dozen boys or thereabouts, with heads of every color but gray, and ranging in their ages from four years old to fourteen years or more; for the legs of the youngest were a long way from the floor when he sat upon the form, and the eldest was a heavy, good-tempered, foolish fellow, about half a head taller than the schoolmaster.

At the top of the first form—the post of honor in the school—was the vacant place of the little

sick scholar, and at the head of the row of pegs on which those who came in hats or caps were wont to hang them up, one was left empty. No boy attempted to violate the sanctity of seat or peg, but many a one looked from the empty spaces to the schoolmaster, and whispered his idle neighbor behind his hand.

Then began the hum of conning over lessons and getting them by heart, the whispered jest and stealthy game, and all the noise and drawl of school; and in the midst of the din sat the poor schoolmaster, the very image of meekness and simplicity, vainly attempting to fix his mind upon the duties of the day, and to forget his little friend. But the tedium of his office reminded him more strongly of the willing scholar, and his thoughts were rambling from his pupils—it was plain.

None knew this better than the idlest boys, who, growing bolder with impunity, waxed louder and more daring; playing odd-or-even under the master's eye, eating apples openly and without rebuke, pinching each other in sport or malice without the least reserve, and cutting their autographs in the very legs of his desk. The puzzled dunce, who stood beside it to say his lesson out of book, looked no longer at the ceiling for forgotten words, but drew closer to the master's elbow and boldly cast his eye upon the page; the wag of the little troop squinted and made grimaces (at the smallest boy, of course), holding no book before his face, and his approving audience knew no constraint in their delight. If the master did chance to rouse himself and seem alive to what was going on, the noise subsided for a moment and no eyes met his but wore a studious and a deeply humble look; but the instant he relapsed again, it broke out afresh, and ten times louder than before.

Oh! how some of those idle fellows longed to be outside, and how they looked at the open door and window, as if they half meditated rushing violently out, plunging into the woods, and being wild boys and savages from that time forth. What rebellious thoughts of the cool river, and some shady bathing-place beneath willow trees with branches dipping in the water, kept tempting and urging that sturdy boy, who, with his shirt-collar unbuttoned and flung back as far as it could go, sat fanning his flushed face with a spelling-book, wishing himself a whale, or a tittlebat, or a fly, or anything but a boy at school on that hot, broiling day! Heat! ask that other boy, whose seat being nearest to the door gave him opportunities of gliding out into the garden and driving his companions to madness by dipping his face into the bucket of the well and then rolling on the grass,—ask him if there were ever such a day as that, when even the bees were diving deep down into the cups of flowers and stopping there, as if they had made up their minds to retire from business and be manufacturers of honey no more. The day was made for laziness, and lying on one's back in green places, and staring at the sky till its brightness forced one to shut one's eyes and go to sleep; and was this a time to be poring over musty books in a dark room, slighted by the very sun itself? Monstrous!—*Old Curiosity Shop, Chap. 25.*

SCHOOL-ROOM—The old master and scholar.

The child looked round the room as she took

her seat. There were a couple of forms, notched and cut and inked all over; a small deal desk, perched on four legs, at which no doubt the master sat; a few dog-eared books upon a high shelf; and beside them a motley collection of peg-tops, balls, kites, fishing-lines, marbles, half-eaten apples, and other confiscated property of idle urchins. Displayed on hooks upon the wall in all their terrors, were the cane and ruler; and near them, on a small shelf of its own, the dunce's cap, made of old newspapers, and decorated with glaring wafers of the largest size. But the great ornaments of the walls were certain moral sentences fairly copied in good round text, and well-worked sums in simple addition and multiplication, evidently achieved by the same hand, which were plentifully pasted all round the room; for the double purpose, as it seemed, of bearing testimony to the excellence of the school, and kindling a worthy emulation in the bosoms of the scholars.

"Yes," said the old schoolmaster, observing that her attention was caught by these latter specimens. "That's beautiful writing, my dear."

"Very, sir," replied the child modestly; "is it yours?"

"Mine!" he returned, taking out his spectacles and putting them on, to have a better view of the triumphs so dear to his heart. "I couldn't write like that now-a-days. No. They're all done by one hand; a little hand it is, not so old as yours, but a very clever one."

As the schoolmaster said this, he saw that a small blot of ink had been thrown on one of the copies, so he took a penknife from his pocket, and going up to the wall, carefully scraped it out. When he had finished, he walked slowly backward from the writing, admiring it as one might contemplate a beautiful picture, but with something of sadness in his voice and manner which quite touched the child, though she was unacquainted with its cause.

Old Curiosity Shop, Chap. 24.

SCHOOL—Of Squeers (Dotheboys Hall).

Pale and haggard faces, lank and bony figures, children with the countenances of old men, deformities with irons upon their limbs, boys of stunted growth, and others whose long, meagre legs would hardly bear their stooping bodies, all crowded on the view together; there were the bleared eye, the hare-lip, the crooked foot, and every ugliness or distortion that told of unnatural aversion conceived by parents for their offspring, or of young lives which, from the earliest dawn of infancy, had been one horrible endurance of cruelty and neglect. There were little faces which should have been handsome, darkened with the scowl of sullen, dogged suffering; there was childhood, with the light of its eye quenched, its beauty gone, and its helplessness alone remaining; there were vicious-faced boys, brooding, with leaden eyes, like malefactors in a jail; and there were young creatures on whom the sins of their frail parents had descended, weeping even for the mercenary nurses they had known, and lonesome even in their loneliness. With every kindly sympathy and affection blasted in its birth, with every young and healthy feeling flogged and starved down, with every revengeful passion that can fester in swollen hearts, eating its evil way to

their core in silence, what an incipient Hell was breeding here!

And yet this scene, painful as it was, had its grotesque features, which, in a less interested observer than Nicholas, might have provoked a smile. Mrs. Squeers stood at one of the desks, presiding over an immense basin of brimstone and treacle, of which delicious compound she administered a large instalment to each boy in succession: using for the purpose a common wooden spoon, which might have been originally manufactured for some gigantic top, and which widened every young gentleman's mouth considerably: they being all obliged, under heavy corporal penalties, to take in the whole of the bowl at a gasp. In another corner, huddled together for companionship, were the little boys who had arrived on the preceding night, three of them in very large leather breeches, and two in old trousers, a somewhat tighter fit than drawers are usually worn; at no great distance from these was seated the juvenile son and heir of Mr. Squeers—a striking likeness of his father—kicking, with great vigor, under the hands of Smike, who was fitting upon him a pair of new boots that bore a most suspicious resemblance to those which the least of the little boys had worn on the journey down—as the little boy himself seemed to think, for he was regarding the appropriation with a look of most rueful amazement. Besides these, there was a long row of boys waiting, with countenances of no pleasant anticipation, to be treacled; and another file, who had just escaped from the infirmary, making a variety of wry mouths indicative of anything but satisfaction. The whole were attired in such motley, ill-sorted, extraordinary garments, as would have been irresistibly ridiculous, but for the foul appearance of dirt, disorder, and disease, with which they were associated.

"Now," said Squeers, giving the desk a great rap with his cane, which made half the little boys nearly jump out of their boots, "is that physicking over?"

"Just over," said Mrs. Squeers, choking the last boy in her hurry, and tapping the crown of his head with the wooden spoon to restore him. "Here, you Smike; take away now. Look sharp!"

Smike shuffled out with the basin, and Mrs. Squeers having called up a little boy with a curly head, and wiped her hands upon it, hurried out after him into a species of wash-house, where there was a small fire and a large kettle, together with a number of little wooden bowls which were arranged upon a board.

Into these bowls, Mrs. Squeers, assisted by the hungry servant, poured a brown composition which looked like diluted pincushions without the covers, and was called porridge. A minute wedge of brown bread was inserted in each bowl, and when they had eaten their porridge by means of the bread, the boys ate the bread itself, and had finished their breakfast; whereupon Mr. Squeers said, in a solemn voice, "For what we have received, may the Lord make us truly thankful!"—and went away to his own.

Nicholas distended his stomach with a bowl of porridge, for much the same reason which induces some savages to swallow earth—lest they should be inconveniently hungry when

there is nothing to eat. Having further disposed of a slice of bread and butter, allotted to him in virtue of his office, he sat himself down to wait for school time.

Nicholas Nickleby, Chap. 8.

SCHOOL-DAYS—A retrospect.

My school-days! The silent gliding on of my existence—the unseen, unfelt progress of my life—from childhood up to youth! Let me think, as I look back upon that flowing water, now a dry channel overgrown with leaves, whether there are any marks along its course, by which I can remember how it ran.

A moment, and I occupy my place in the Cathedral, where we all went together, every Sunday morning, assembling first at school for that purpose. The earthy smell, the sunless air, the sensation of the world being shut out, the resounding of the organ through the black and white arched galleries and aisles, are wings that take me back, and hold me hovering above those days, in a half-sleeping and half-waking dream.

I am not the last boy in the school. I have risen, in a few months, over several heads. But the first boy seems to me a mighty creature, dwelling afar off, whose giddy height is unattainable. Agnes says, "No," but I say, "Yes," and tell her that she little thinks what stores of knowledge have been mastered by the wonderful Being, at whose place she thinks I, even I, weak aspirant, may arrive in time. He is not my private friend and public patron, as Steerforth was; but I hold him in a reverential respect. I chiefly wonder what he'll be, when he leaves Dr. Strong's, and what mankind will do to maintain any place against him.

But who is this that breaks upon me? This is Miss Shepherd, whom I love.

Miss Shepherd is a boarder at the Misses Nettingall's establishment. I adore Miss Shepherd. She is a little girl, in a spencer, with a round face and curly flaxen hair. The Misses Nettingall's young ladies come to the Cathedral too. I cannot look upon my book, for I must look upon Miss Shepherd. When the choristers chaunt, I hear Miss Shepherd. In the service I mentally insert Miss Shepherd's name: I put her in among the Royal Family. At home, in my own room, I am sometimes moved to cry out, "Oh, Miss Shepherd!" in a transport of love.

For some time, I am doubtful of Miss Shepherd's feelings, but, at length, Fate being propitious, we meet at the dancing-school. I have Miss Shepherd for my partner. I touch Miss Shepherd's glove, and feel a thrill go up the right arm of my jacket, and come out at my hair. I say nothing tender to Miss Shepherd, but we understand each other. Miss Shepherd and myself live but to be united.

Why do I secretly give Miss Shepherd twelve Brazil nuts for a present, I wonder? They are not expressive of affection, they are difficult to pack into a parcel of any regular shape, they are hard to crack, even in room doors, and they are oily when cracked; yet I feel that they are appropriate to Miss Shepherd. Soft, seedy biscuits, also, I bestow upon Miss Shepherd; and oranges innumerable. Once, I kiss Miss Shepherd in the cloak room. Ecstasy! What are my agony and indignation next day, when I hear

a flying rumor that the Misses Nettingall have stood Miss Shepherd in the stocks for turning in her toes!

Miss Shepherd being the one pervading theme and vision of my life, how do I ever come to break with her? I can't conceive. And yet a coolness grows between Miss Shepherd and myself. Whispers reach me of Miss Shepherd having said she wished I wouldn't stare so, and having avowed a preference for Master Jones—for Jones! a boy of no merit whatever! The gulf between me and Miss Shepherd widens. At last, one day, I meet the Misses Nettingall's establishment out walking. Miss Shepherd makes a face as she goes by, and laughs to her companion. All is over. The devotion of a life—it seems a life, it is all the same—is at an end: Miss Shepherd comes out of the morning service, and the Royal Family know her no more.—*David Copperfield, Chap. 18.*

SCHOOL—Influence of cruelty in.

In a school carried on by sheer cruelty, whether it is presided over by a dunce or not, there is not likely to be much learned. I believe our boys were, generally, as ignorant a set as any schoolboys in existence; they were too much troubled and knocked about to learn: they could no more do that to advantage, than any one can do anything to advantage, in a life of constant misfortune, torment, and worry.

David Copperfield, Chap. 7.

SCHOOL-BOY—Death of the.

He was a very young boy; quite a little child. His hair still hung in curls about his face, and his eyes were very bright; but their light was of Heaven, not earth. The schoolmaster took a seat beside him, and stooping over the pillow, whispered his name. The boy sprung up, stroked his face with his hand, and threw his wasted arms round his neck, crying out that he was his dear kind friend.

"I hope I always was. I meant to be, God knows," said the poor schoolmaster.

"Who is that?" said the boy, seeing Nell.

"I am afraid to kiss her, lest I should make her ill. Ask her to shake hands with me."

The sobbing child came closer up, and took the little languid hand in hers. Releasing his again after a time, the sick boy laid him gently down.

"You remember the garden, Harry," whispered the schoolmaster, anxious to rouse him, for a dullness seemed gathering upon the child, "and how pleasant it used to be in the evening time? You must make haste to visit it again, for I think the very flowers have missed you, and are less gay than they used to be. You will come soon, my dear, very soon now,—won't you?"

The boy smiled faintly—so very, very faintly—and put his hand upon his friend's gray head. He moved his lips too, but no voice came from them; no, not a sound.

In the silence that ensued, the hum of distant voices borne upon the evening air came floating through the open window. "What's that?" said the sick child, opening his eyes.

"The boys at play upon the green."

He took a handkerchief from his pillow, and tried to wave it above his head. But the feeble arm dropped powerless down.

"Shall I do it?" said the schoolmaster.

"Please wave it at the window," was the faint reply. "Tie it to the lattice. Some of them may see it there. Perhaps they'll think of me, and look this way."

He raised his head, and glanced from the fluttering signal to his idle bat, that lay with slate and book and other boyish property upon a table in the room. And then he laid him softly down once more, and asked if the little girl were there, for he could not see her.

She stepped forward, and pressed the passive hand that lay upon the coverlet. The two old friends and companions—for such they were, though they were man and child—held each other in a long embrace, and then the little scholar turned his face towards the wall, and fell asleep.

The poor schoolmaster sat in the same place, holding the small cold hand in his, and chafing it. It was but the hand of a dead child. He felt that; and yet he chafed it still, and could not lay it down.—*Old Curiosity Shop*, Chap. 25.

SCHOOL-BOYS—Squeers on the diet of.

"He had as good grazing, that boy had, as there is about us."

Ralph looked as if he did not quite understand the observation.

"Grazing," said Squeers, raising his voice, under the impression that as Ralph failed to comprehend him, he must be deaf. "When a boy gets weak and ill and don't relish his meals, we give him a change of diet—turn him out, for an hour or so every day, into a neighbor's turnip-field, or sometimes, if it's a delicate case, a turnip-field and a piece of carrots alternately, and let him eat as many as he likes. There ain't better land in the county than this perverse lad grazed on, and yet he goes and catches cold and indigestion, and what not, and then his friends bring a lawsuit against me! Now, you'd hardly suppose," added Squeers, moving in his chair with the impatience of an ill-used man, "that people's ingratitude would carry them quite as far as that; would you?"—*Nicholas Nickleby*, Chap. 34.

SCHOOL-BOOKS—The.

They comprised a little English, and a deal of Latin—names of things, declensions of articles and substantives, exercises thereon, and preliminary rules—a trifle of orthography, a glance at ancient history, a wink or two at modern ditto, a few tables, two or three weights and measures, and a little general information. When poor Paul had spelt out number two, he found he had no idea of number one; fragments whereof afterwards obtruded themselves into number three, which slid into number four, which grafted itself on to number two. So that whether twenty Romuluses made a Remus, or hic hæc hoc was troy weight, or a verb always agreed with an ancient Briton, or three times four was Taurus, a bull, were open questions with him.—*Dombey & Son*, Chap. 12.

SCHOOL—Vacation.

Oh, Saturdays! Oh, happy Saturdays, when Florence always came at noon, and never would, in any weather, stay away, though Mrs. Pipchin snarled, and growled, and worried her bitterly. Those Saturdays were Sabbaths for at least two little Christians among all the Jews,

and did the holy Sabbath work of strengthening and knitting up a brother's and a sister's love.
Dombey & Son, Chap. 12.

When the Midsummer vacation approached, no indecent manifestations of joy were exhibited by the leaden-eyed young gentlemen assembled at Doctor Blimber's. Any such violent expression as "breaking up," would have been quite inapplicable to that polite establishment. The young gentlemen oozed away, semi-annually, to their own homes; but they never broke up. They would have scorned the action.
Dombey & Son, Chap. 3.

SCHOOL-MASTER—Love as a teacher.

There is no school in which a pupil gets on so fast, as that in which Kit became a scholar when he gave Barbara the kiss. He saw what Barbara meant now—he had his lesson by heart all at once—she was the book—there it was before him, as plain as print.

Old Curiosity Shop, Chap. 69.

SCHOOL-MASTER—The old.

He is an old man now. Of the many who once crowded round him in all the hollow friendship of boon companionship, some have died, some have fallen like himself, some have prospered—all have forgotten him. Time and misfortune have mercifully been permitted to impair his memory, and use has habituated him to his present condition. Meek, uncomplaining, and zealous in the discharge of his duties, he has been allowed to hold his situation long beyond the usual period; and he will no doubt continue to hold it, until infirmity renders him incapable, or death releases him. As the grey-headed old man feebly paces up and down the sunny side of the little court-yard between school hours, it would be difficult, indeed, for the most intimate of his former friends to recognize their once gay and happy associate, in the person of the Pauper Schoolmaster.

Sketches (Scenes), Chap. 1.

SCHOOL-MASTER—The kind.

Some of the higher scholars boarded in the Doctor's house, and through them I learned, at second-hand, some particulars of the Doctor's history. As, how he had not yet been married twelve months to the beautiful young lady I had seen in the study, whom he had married for love; for she had not a sixpence, and had a world of poor relations (so our fellows said) ready to swarm the Doctor out of house and home. Also, how the Doctor's cogitating manner was attributable to his being always engaged in looking out for Greek roots; which, in my innocence and ignorance, I supposed to be a botanical furor on the Doctor's part, especially as he always looked at the ground when he walked about, until I understood that they were roots of words, with a view to a new Dictionary which he had in contemplation. Adams, our head-boy, who had a turn for mathematics, had made a calculation, I was informed, of the time this Dictionary would take in completing, on the Doctor's plan, and at the Doctor's rate of going. He considered that it might be done in one thousand six hundred and forty-nine years, counting from the Doctor's last, or sixty-second birthday.

But the Doctor himself was the idol of the

whole school: and it must have been a badly-composed school if he had been anything else, for he was the kindest of men; with a simple faith in him that might have touched the stone hearts of the very urns upon the wall. As he walked up and down that part of the court-yard which was at the side of the house, with the stray rooks and jackdaws looking after him with their heads cocked slyly, as if they knew how much more knowing they were in worldly affairs than he, if any sort of vagabond could only get near enough to his creaking shoes to attract his attention to one sentence of a tale of distress, that vagabond was made for the next two days. It was so notorious in the house, that the masters and head-boys took pains to cut these marauders off at angles, and to get out of windows, and turn them out of the court-yard, before they could make the Doctor aware of their presence; which was sometimes happily effected within a few yards of him, without his knowing anything of the matter, as he jogged to and fro. Outside of his own domain, and unprotected, he was a very sheep for the shearers. He would have taken his gaiters off his legs, to give away. In fact, there was a story current among us (I have no idea, and never had, on what authority, but I have believed it for so many years that I feel quite certain it is true), that on a frosty day, one winter-time, he actually did bestow his gaiters on a beggar-woman, who occasioned some scandal in the neighborhood by exhibiting a fine infant from door to door, wrapped in those garments, which were universally recognised, being as well known in the vicinity as the Cathedral. The legend added that the only person who did not identify them was the Doctor himself, who, when they were shortly afterwards displayed at the door of a little second-hand shop of no very good repute, where such things were taken in exchange for gin, was more than once observed to handle them approvingly, as if admiring some curious novelty in the pattern, and considering them an improvement on his own.

David Copperfield, Chap. 16.

SCHOOL-MASTER—Bradley Headstone, the.

Bradley Headstone, in his decent black coat and waistcoat, and decent white shirt, and decent formal black tie, and decent pantaloons of pepper and salt, with his decent silver watch in his pocket and its decent hair-guard round his neck, looked a thoroughly decent young man of six-and-twenty. He was never seen in any other dress, and yet there was a certain stiffness in his manner of wearing this, as if there were a want of adaptation between him and it, recalling some mechanics in their holiday clothes. He had acquired mechanically a great store of teacher's knowledge. He could do mental arithmetic mechanically, sing at sight mechanically, blow various wind instruments mechanically, even play the great church organ mechanically. From his early childhood up, his mind had been a place of mechanical stowage. The arrangement of his wholesale warehouse, so that it might be always ready to meet the demands of retail dealers—history here, geography there, astronomy to the right, political economy to the left—natural history, the physical sciences, figures, music, the lower mathematics, and what not, all in their several places—this care had

imparted to his countenance a look of care; while the habit of questioning and being questioned had given him a suspicious manner, or a manner that would be better described as one of lying in wait. There was a kind of settled trouble in the face. It was the face belonging to a naturally slow or inattentive intellect, that had toiled hard to get what it had won, and that had to hold it now that it was gotten. He always seemed to be uneasy lest anything should be missing from his mental warehouse, and taking stock to assure himself.

Our Mutual Friend, Book II., Chap. I.

SCHOOL-MASTER—Creakle, the.

Half the establishment was writhing and crying, before the day's work began; and how much of it had writhed and cried before the day's work was over, I am really afraid to recollect, lest I should seem to exaggerate.

I should think there never can have been a man who enjoyed his profession more than Mr. Creakle did. He had a delight in cutting at the boys, which was like the satisfaction of a craving appetite. I am confident that he couldn't resist a chubby boy, especially; that there was a fascination in such a subject, which made him restless in his mind, until he had scored and marked him for the day. I was chubby myself, and ought to know. I am sure when I think of the fellow now, my blood rises against him with the disinterested indignation I should feel if I could have known all about him without having ever been in his power; but it rises hotly, because I know him to have been an incapable brute, who had no more right to be possessed of the great trust he held, than to be Lord High Admiral, or Commander-in-chief—in either of which capacities, it is probable, that he would have done infinitely less mischief.

Miserable little propitiators of a remorseless Idol, how abject we were to him! What a launch in life I think it now, on looking back, to be so mean and servile to a man of such parts and pretensions!

Here I sit at the desk again, watching his eye—humbly watching his eye, as he rules a ciphering book for another victim whose hands have just been flattened by that identical ruler, and who is trying to wipe the sting out with a pocket-handkerchief. I have plenty to do. I don't watch his eye in idleness, but because I am morbidly attracted to it, in a dread desire to know what he will do next, and whether it will be my turn to suffer, or somebody else's. A lane of small boys beyond me, with the same interest in his eye, watch it too. I think he knows it, though he pretends he don't. He makes dreadful mouths as he rules the ciphering book; and now he throws his eyes sideways down our lane, and we all droop over our books and tremble. A moment afterwards we are again eyeing him. An unhappy culprit, found guilty of imperfect exercise, approaches at his command. The culprit falters excuses, and professes a determination to do better to-morrow. Mr. Creakle cuts a joke before he beats him, and we laugh at it—miserable little dogs, we laugh, with our visages as white as ashes, and our hearts sinking into our boots.—*David Copperfield, Chap. 7.*

SCHOOL-MASTER—Mr. M'Choakumchild.

Mr. M'Choakumchild began in his best man-

ner. He and some one hundred and forty other schoolmasters had been lately turned at the same time, in the same factory, on the same principles, like so many pianoforte legs. He had been put through an immense variety of paces, and had answered volumes of head-breaking questions. Orthography, etymology, syntax, and prosody, biography, astronomy, geography, and general cosmography, the sciences of compound proportion, algebra, land-surveying and leveling, vocal music, and drawing from models, were all at the ends of his ten chilled fingers. He had worked his stony way into Her Majesty's most Honorable Privy Council's Schedule B, and had taken the bloom off the higher branches of mathematics and physical science, French, German, Latin, and Greek. He knew all about all the Water Sheds of all the world (whatever they are), and all the histories of all the peoples, and all the names of all the rivers and mountains, and all the productions, manners, and customs of all the countries, and all their boundaries and bearings on the two-and-thirty points of the compass. Ah, rather overdone, M'Choakumchild. If he had only learned a little less, how infinitely better he might have taught much more!

He went to work in this preparatory lesson, not unlike Morgiana in the Forty Thieves: looking into all the vessels ranged before him, one after another, to see what they contained. Say, good M'Choakumchild! when, from thy boiling store, thou shalt fill each jar brim-full by-and-bye, dost thou think that thou wilt always kill outright the robber Fancy lurking within—or sometimes only maim him and distort him?

Hard Times, Book I., Chap. 2.

SCHOOL-MASTER.

The only branches of education with which he showed the least acquaintance, were, ruling and corporally punishing. He was always ruling ciphering-books with a bloated mahogany ruler, or smiting the palms of offenders with the same diabolical instrument, or viciously drawing a pair of pantaloons tight with one of his large hands, and caning the wearer with the other. We have no doubt whatever that this occupation was the principal solace of his existence.

Our remembrance of Our School, presents the Latin master as a colorless, doubled-up, near-sighted man with a crutch, who was always cold, and always putting onions into his ears for deafness, and always disclosing ends of flannel under all his garments, and almost always applying a ball of pocket-handkerchief to some part of his face with a screwing action round and round. He was a very good scholar, and took great pains where he saw intelligence and a desire to learn; otherwise, perhaps not. Our memory presents him (unless teased into a passion) with as little energy as color—as having been worried and tormented into monotonous feebleness—as having had the best part of his life ground out of him in a Mill of boys.

Our School. Reprinted Pieces.

SCHOOL—Master and mistress.

Here is Doctor Blimber, with his learned legs; and here is Mrs. Blimber, with her sky-blue cap; and here is Cornelia, with her sandy little row of curls, and her bright spectacles, still

working like a sexton in the graves of languages.—*Dombey & Son, Chap. 41.*

As to Mr. Feeder, B.A., Dr. Blimber's assistant, he was a kind of human barrel-organ, with a little list of tunes at which he was continually working over and over again, without any variation. He might have been fitted up with a change of barrels, perhaps, in early life, if his destiny had been favorable; but it had not been; and he had only one, with which, in a monotonous round, it was his occupation to bewilder the young ideas of Dr. Blimber's young gentlemen.

But he went on blow, blow, blowing, in the Doctor's hothouse, all the time; and the Doctor's glory and reputation were great, when he took his wintry growth home to his relations and friends.—*Dombey & Son, Chap. 11.*

Miss Blimber, too, although a slim and graceful maid, did no soft violence to the gravity of the house. There was no light nonsense about Miss Blimber. She kept her hair short and crisp, and wore spectacles. She was dry and sandy with working in the graves of deceased languages. None of your live languages for Miss Blimber. They must be dead—stone dead—and then Miss Blimber dug them up like a Ghoul.

She said, at evening parties, that if she could have known Cicero, she thought she could have died contented. It was the steady joy of her life to see the Doctor's young gentlemen go out walking, unlike all other young gentlemen, in the largest possible shirt-collars, and the stiffest possible cravats. It was so classical, she said.—*Dombey & Son, Chap. 11.*

A learned enthusiasm is very contagious.

Paul looked upon the young lady with consternation, as a kind of learned Guy Faux, or artificial Bogle, stuffed full of scholastic straw.
Dombey & Son, Chap. 12.

SCHOOL-MISTRESS—Miss Peecher in love.

Small, shining, neat, methodical, and buxom was Miss Peecher; cherry-cheeked and tuneful of voice. A little pincushion, a little housewife, a little book, a little workbox, a little set of tables and weights and measures, and a little woman, all in one. She could write a little essay on any subject, exactly a slate long, beginning at the left-hand top of one side and ending at the right-hand bottom of the other, and the essay should be strictly according to rule. If Mr. Bradley Headstone had addressed a written proposal of marriage to her, she would probably have replied in a complete little essay on the theme, exactly a slate long, but would certainly have replied Yes. For she loved him. The decent hair-guard that went round his neck and took care of his decent silver watch was an object of envy to her. So would Miss Peecher have gone round his neck and taken care of him. Of him, insensible. Because he did not love Miss Peecher.

Our Mutual Friend, Book II., Chap. 1.

SCHOOL OF FACTS.

"Tell me some of your mistakes."

"I am almost ashamed," said Sissy, with

reluctance. "But to-day, for instance, Mr. M'Choakumchild was explaining to us about Natural Prosperity."

"National, I think it must have been," observed Louisa.

"Yes, it was. But isn't it the same?" she timidly asked.

"You had better say National, as he said so," returned Louisa, with her dry reserve.

"National Prosperity. And he said, Now, this schoolroom is a Nation. And in this nation, there are fifty millions of money. Isn't this a prosperous nation? Girl number twenty, isn't this a prosperous nation, and a'n't you in a thriving state?"

"Then Mr. M'Choakumchild said he would try me once more. And he said, Here are the stutters—"

"Statistics," said Louisa.

"Yes, Miss Louisa—they always remind me of stutters, and that's another of my mistakes—of accidents upon the sea. And I find (Mr. M'Choakumchild said) that in a given time a hundred thousand persons went to sea on long voyages, and only five hundred of them were drowned or burnt to death. What is the percentage? And I said, Miss"—here Sissy fairly sobbed as confessing with extreme contrition to her greatest error—"I said it was nothing."

"Nothing, Sissy?"

"Nothing, Miss—to the relations and friends of the people who were killed. I shall never learn," said Sissy. "And the worst of all is, that although my poor father wished me so much to learn, and although I am so anxious to learn, because he wished me to, I am afraid I don't like it."—*Hard Times, Book I., Chap. 9.*

SCENERY—A Western swamp.

On we go, all night, and by-and-bye the day begins to break, and presently the first cheerful rays of the warm sun come slanting on us brightly. It sheds its light upon a miserable waste of sodden grass, and dull trees, and squalid huts, whose aspect is forlorn and grievous in the last degree,—a very desert in the wood, whose growth of green is dank and noxious, like that upon the top of standing water; where poisonous fungus grows in the rare footprint on the oozy ground, and sprouts like witches' coral from the crevices in the cabin wall and floor. It is a hideous thing to lie upon the very threshold of a city. But it was purchased years ago, and, as the owner cannot be discovered, the State has been unable to reclaim it. So there it remains, in the midst of cultivation and improvement, like ground accursed, and made obscene and rank by some great crime.—*American Notes, Chap. 14.*

SCENERY—Country.

It was, by this time, within an hour of noon, and although a dense vapor still enveloped the city they had left, as if the very breath of its busy people hung over their schemes of gain and profit, and found greater attraction there than in the quiet region above, in the open country it was clear and fair. Occasionally, in some low spots they came upon patches of mist which the sun had not yet driven from their strongholds; but these were soon passed, and,

as they labored up the hills beyond, it was pleasant to look down, and see how the sluggish mass rolled heavily off, before the cheering influence of day. A broad, fine, honest sun lighted up the green pastures and dimpled water with the semblance of summer, while it left the travellers all the invigorating freshness of that early time of year. The ground seemed elastic under their feet; the sheep-bells were music to their ears; and exhilarated by exercise, and stimulated by hope, they pushed onward with the strength of lions.

The day wore on, and all these bright colors subsided, and assumed a quieter tint, like young hopes, softened down by time, or youthful features by degrees resolving into the calm and serenity of age. But they were scarcely less beautiful in their slow decline, than they had been in their prime; for nature gives to every time and season some beauties of its own; and from morning to night, as from the cradle to the grave, is but a succession of changes so gentle and easy, that we can scarcely mark their progress.

Here, there shot up, almost perpendicularly, into the sky, a height so steep as to be hardly accessible to any but the sheep and goats that fed upon its sides; and there, stood a mound of green, sloping and tapering off so delicately, and merging so gently into the level ground that you could scarce define its limits. Hills swelling above each other; and undulations, shapely and uncouth, smooth and rugged, graceful and grotesque, thrown negligently side by side, bounded the view in each direction; while frequently, with unexpected noise, there uprose from the ground a flight of crows, cawing and wheeling round the nearest hills, as if uncertain of their course, suddenly poised themselves upon the wing and skimmed down the long vista of some opening valley, with the speed of light itself.—*Nicholas Nickleby, Chap. 22.*

SCENERY—From Rochester bridge.

On the left of the spectator lay the ruined wall, broken in many places, and in some, overhanging the narrow beach below in rude and heavy masses. Huge knots of sea-weed hung upon the jagged and pointed stones, trembling in every breath of wind; and the green ivy clung mournfully round the dark and ruined battlements. Behind it rose the ancient castle, its towers roofless, and its massive walls crumbling away, but telling as proudly of its own might and strength, as when, seven hundred years ago, it rang with the clash of arms, or resounded with the noise of feasting and revelry. On either side, the banks of the Medway, covered with corn-fields and pastures, with here and there a wind-mill, or a distant church, stretched away as far as the eye could see; presenting a rich and varied landscape, rendered more beautiful by the changing shadows which passed swiftly across it, as the thin and half-formed clouds skimmed away in the light of the morning sun. The river, reflecting the clear blue of the sky, glistened and sparkled as it flowed noiselessly on; and the oars of the fishermen dipped into the water with a clear and liquid sound, as the heavy but picturesque boats glided slowly down the stream.

Pickwick, Chap. 5.

SCENERY—Landscape.

Oh, the solemn woods over which the light and shadow travelled swiftly, as if Heavenly wings were sweeping on benignant errands through the summer air; the smooth green slopes, the glittering water, the garden where the flowers were so symmetrically arranged in clusters of the richest colors, how beautiful they looked! The house, with gable, and chimney, and tower, and turret, and dark doorway, and broad terrace-walk, twining among the balustrades of which, and lying heaped upon the vases, there was one great flush of roses, seemed scarcely real in its light solidity, and in the serene and peaceful hush that rested on all around it. To Ada and to me, that, above all, appeared the pervading influence. On everything, house, garden, terrace, green slopes, water, old oaks, fern, moss, woods again, and far away across the openings in the prospect, to the distance lying wide before us with a purple bloom upon it, there seemed to be such undisturbed repose.—*Black House, Chap. 18.*

SCENERY—Of an American prairie.

Looking toward the setting sun, there lay, stretched out before my view, a vast expanse of level ground; unbroken, save by one thin line of trees, which scarcely amounted to a scratch upon the great blank, until it met the glowing sky, wherein it seemed to dip, mingling with its rich colors, and mellowing in its distant blue. There it lay, a tranquil sea or lake without water, if such a simile be admissible, with the day going down upon it; a few birds wheeling here and there, and solitude and silence reigning paramount around. But the grass was not yet high; there were bare, black patches on the ground; and the few wild-flowers that the eye could see were poor and scanty. Great as the picture was, its very flatness and extent, which left nothing to the imagination, tamed it down and cramped its interest. I felt little of that sense of freedom and exhilaration which a Scottish heath inspires, or even our English downs awaken. It was lonely and wild, but oppressive in its barren monotony. I felt that, in traversing the Prairies, I could never abandon myself to the scene, forgetful of all else, as I should do instinctively, were the heather under my feet, or an iron-bound coast beyond; but should often glance towards the distant and frequently receding line of the horizon, and wish it gained and past. It is not a scene to be forgotten, but it is scarcely one, I think (at all events, as I saw it), to remember with much pleasure, or to covet the looking on again, in after-life.

American Notes, Chap. 13.

SCENERY—On the Mississippi.

If the coming up this river, slowly making head against the stream, be an irksome journey, the shooting down it with the turbid current is almost worse; for then the boat, proceeding at the rate of twelve or fifteen miles an hour, has to force its passage through a labyrinth of floating logs, which, in the dark, it is often impossible to see beforehand or avoid. All that night the bell was never silent for five minutes at a time; and after every ring the vessel reeled again, sometimes beneath a single blow, sometimes beneath a dozen dealt in quick succession, the lightest of which seemed more than enough

to beat in her frail keel as though it had been pie-crust. Looking down upon the filthy river after dark, it seemed to be alive with monsters, as these black masses rolled upon the surface, or came starting up again, head-first, when the boat, in ploughing her way among a shoal of such obstructions, drove a few among them, for the moment, under water. Sometimes the engine stopped during a long interval, and then before her, and behind, and gathering close about her on all sides, were so many of these ill-favored obstacles, that she was fairly hemmed in,—the centre of a floating island,—and was constrained to pause until they parted somewhere, as dark clouds will do before the wind, and opened by degrees a channel out.

American Notes, Chap. 14.

SCENERY—On the Mississippi. Cairo.

Nor was the scenery, as we approached the junction of the Ohio and Mississippi Rivers, at all inspiring in its influence. The trees were stunted in their growth; the banks were low and flat; the settlements and log-cabins fewer in number; their inhabitants more wan and wretched than any we had encountered yet. No songs of birds were in the air, no pleasant scents, no moving lights and shadows from swift passing clouds. Hour after hour the changeless glare of the hot unwinking sky shone upon the same monotonous objects. Hour after hour the river rolled along as wearily and slowly as the time itself.

At length, upon the morning of the third day, we arrived at a spot so much more desolate than any we had yet beheld, that the forlornest places we had passed were, in comparison with it, full of interest. At the junction of the two rivers, on ground so flat, and low, and marshy, that at certain seasons of the year it is inundated to the house-tops, lies a breeding-place for fever, ague, and death; vaunted in England as a mine of Golden Hope, and speculated in, on the faith of monstrous representations, to many people's ruin. A dismal swamp, on which the half-built houses rot away; cleared here and there for the space of a few yards; and teeming, then, with rank, unwholesome vegetation, in whose baleful shade the wretched wanderers who are tempted hither droop, and die, and lay their bones; the hateful Mississippi circling and eddying before it, and turning off upon its southern course, a slimy monster, hideous to behold; a hotbed of disease, an ugly sepulchre, a grave uncheered by any gleam of promise; a place without one single quality, in earth or air or water, to commend it; such is this dismal Cairo.

But what words shall describe the Mississippi, the great father of rivers, who (praise be to Heaven!) has no young children like him! An enormous ditch, sometimes two or three miles wide, running liquid mud, six miles an hour; its strong and frothy current choked and obstructed everywhere by huge logs and whole forest trees; now twining themselves together in great rafts, from the interstices of which a sedge, lazy foam works up, to float upon the water's top; now rolling past, like monstrous bodies, their tangled roots showing like matted hair; now glancing singly by, like giant leeches; and now writhing round and round in the vortex of some small whirlpool, like wounded

snakes. The banks low, the trees dwarfish, the marshes swarming with frogs, the wretched cabins few and far apart, their inmates hollow-checked and pale, the weather very hot, mosquitoes penetrating into every crack and crevice of the boat, mud and slime on everything; nothing pleasant in its aspect but the harmless lightning which flickers every night upon the dark horizon.—*American Notes, Chap. 12.*

SCENERY AND WEATHER.

Every day had been so bright and blue, that to ramble in the woods, and to see the light striking down among the transparent leaves, and sparkling in the beautiful interlacings of the shadows of the trees, while the birds poured out their songs, and the air was drowsy with the hum of insects, had been most delightful. We had one favorite spot, deep in moss and last year's leaves, where there were some felled trees from which the bark was all stripped off. Seated among these, we looked through a green vista supported by thousands of natural columns, the whitened stems of trees, upon a distant prospect made so radiant by its contrast with the shade in which we sat, and made so precious by the arched perspective through which we saw it, that it was like a glimpse of the better land. Upon the Saturday we sat here, Mr. Jarndyce, Ada, and I, until we heard thunder muttering in the distance, and felt the large rain-drops rattle through the leaves.

The lattice-windows were all thrown open, and we sat, just within the doorway, watching the storm. It was grand to see how the wind awoke, and bent the trees, and drove the rain before it like a cloud of smoke; and to hear the solemn thunder, and to see the lightning; and while thinking with awe of the tremendous powers by which our little lives are encompassed, to consider how beneficent they are, and how upon the smallest flower and leaf there was already a freshness poured from all this seeming rage, which seemed to make creation new again.—*Bleak House, Chap. 18.*

SCIENCE—The mistakes of.

"That 'ere blessed lantern 'ull be the death on us all," exclaimed Sam, peevishly. "Take care wot you're a doin' on, sir; you're a sendin' a blaze o' light right into the back parlor window."

"Dear me!" said Mr. Pickwick, turning hastily aside, "I didn't mean to do that."

"Now it's in the next house, sir," remonstrated Sam.

"Bless my heart!" exclaimed Mr. Pickwick, turning round again.

"Now it's in the stable, and they'll think the place is a-fire," said Sam. "Shut it up, sir, can't you?"

"It's the most extraordinary lantern I ever met with in all my life!" exclaimed Mr. Pickwick, greatly bewildered by the effects he had so unintentionally produced. "I never saw such a powerful reflector."

"It'll be vun too powerful for us, if you keep blazin' away in that manner, sir," replied Sam, as Mr. Pickwick, after various unsuccessful efforts, managed to close the slide.

While these things were going on in the

open air, an elderly gentleman of scientific attainments was seated in his library, two or three houses off, writing a philosophical treatise, and ever and anon moistening his clay and his labors with a glass of claret from a venerable-looking bottle which stood by his side. In the agonies of composition, the elderly gentleman looked sometimes at the carpet, sometimes at the ceiling, and sometimes at the wall; and when neither carpet, ceiling, nor wall afforded the requisite degree of inspiration, he looked out of the window.

In one of these pauses of invention, the scientific gentleman was gazing abstractedly on the thick darkness outside, when he was very much surprised by observing a most brilliant light glide through the air, at a short distance above the ground, and almost instantaneously vanish. After a short time the phenomenon was repeated, not once or twice, but several times: at last the scientific gentleman, laying down his pen, began to consider to what natural causes these appearances were to be assigned.

They were not meteors; they were too low. They were not glow-worms; they were too high. They were not will-o'-the-wisps; they were not fire-flies; they were not fire-works. What could they be? Some extraordinary and wonderful phenomenon of nature, which no philosopher had ever seen before; something which it had been reserved for him alone to discover, and which he should immortalize his name by chronicling for the benefit of posterity. Full of this idea, the scientific gentleman seized his pen again, and committed to paper sundry notes of these unparalleled appearances, with the date, day, hour, minute, and precise second at which they were visible: all of which were to form the data of a voluminous treatise of great research and deep learning, which should astonish all the atmospherical sages that ever drew breath in any part of the civilized globe.

He threw himself back in his easy-chair, wrapped in contemplations of his future greatness. The mysterious light appeared more brilliantly than before: dancing, to all appearance, up and down the lane, crossing from side to side, and moving in an orbit as eccentric as comets themselves.

The scientific gentleman was a bachelor. He had no wife to call in and astonish, so he rang the bell for his servant.

"Pruffle," said the scientific gentleman, "there is something very extraordinary in the air to-night. Did you see that?" said the scientific gentleman, pointing out of the window, as the light again became visible.

"Yes, I did, sir."

"What do you think of it, Pruffle?"

"Think of it, sir?"

"Yes. You have been bred up in this country. What should you say was the cause of those lights, now?"

The scientific gentleman smilingly anticipated Pruffle's reply that he could assign no cause for them at all. Pruffle meditated.

"I should say it was thieves, sir," said Pruffle at length.

"You're a fool, and may go down stairs," said the scientific gentleman.

"Thank you, sir," said Pruffle. And down he went.

But the scientific gentleman could not rest

under the idea of the ingenious treatise he had projected being lost to the world, which must inevitably be the case if the speculation of the ingenious Mr. Pruffle were not stifled in its birth. He put on his hat and walked quickly down the garden, determined to investigate the matter to the very bottom.

Now, shortly before the scientific gentleman walked out into the garden, Mr. Pickwick had run down the lane as fast as he could, to convey a false alarm that somebody was coming that way; occasionally drawing back the slide of the dark lantern to keep himself from the ditch. The alarm was no sooner given than Mr. Winkle scrambled back over the wall, and Arabella ran into the house; the garden-gate was shut, and the three adventurers were making the best of their way down the lane, when they were startled by the scientific gentleman unlocking his garden gate.

"Hold hard," whispered Sam, who was, of course, the first of the party. "Show a light for just run second, sir."

Mr. Pickwick did as he was desired, and Sam, seeing a man's head peeping out very cautiously within half-a-yard of his own, gave it a gentle tap with his clenched fist, which knocked it, with a hollow sound, against the gate. Having performed this feat with great suddenness and dexterity, Mr. Weller caught Mr. Pickwick up on his back, and followed Mr. Winkle down the lane at a pace which, considering the burden he carried, was perfectly astonishing.

"Have you got your vind back agin, sir," inquired Sam, when they had reached the end.

"Quite. Quite, now," replied Mr. Pickwick.

"Then come along, sir," said Sam, setting his master on his feet again. "Come between us, sir. Not half a mile to run. Think you're vinnin a cup, sir. Now for it."

Thus encouraged, Mr. Pickwick made the very best use of his legs. It may be confidently stated that a pair of black gaiters never got over the ground in better style than did those of Mr. Pickwick on this memorable occasion.

The coach was waiting, the horses were fresh, the roads were good, and the driver was willing. The whole party arrived in safety at the Bush before Mr. Pickwick had recovered his breath.

"In vith you at once, sir," said Sam, as he helped his master out. "Don't stop a second in the street, arter that 'ere exercise. Beg your pardon, sir," continued Sam, touching his hat as Mr. Winkle descended. "Hope there warn't a priory 'tachment, sir."

Mr. Winkle grasped his humble friend by the hand, and whispered in his ear, "It's all right, Sam; quite right." Upon which Mr. Weller struck three distinct blows upon his nose in token of intelligence, smiled, winked, and proceeded to put the steps up, with a countenance expressive of lively satisfaction.

As to the scientific gentleman, he demonstrated, in a masterly treatise, that these wonderful lights were the effect of electricity; and clearly proved the same by detailing how a flash of fire danced before his eyes when he put his head out of the gate, and how he received a shock which stunned him for a quarter of an hour afterwards; which demonstration delighted all the Scientific Associations beyond measure, and caused him to be considered a light of science ever afterwards.—*Pickwick, Chap. 39.*

SOONDORELS—Night-birds of prey.

Wintry morning, looking with dull eyes and sallow face upon the neighborhood of Leicester Square, finds its inhabitants unwilling to get out of bed. Many of them are not early risers at the brightest of times, being birds of night who roost when the sun is high, and are wide awake and keen for prey when the stars shine out. Behind dingy blind and curtain, in upper story and garret, skulking more or less under false names, false hair, false titles, false jewelry, and false histories, a colony of brigands lie in their first sleep. Gentlemen of the green baize road, who could discourse, from personal experience, of foreign galleys and home treadmills; spies of strong governments that eternally quake with weakness and miserable fear, broken traitors, cowards, bullies, gamblers, shufflers, swindlers, and false witnesses; some not unmarked by the branding-iron, beneath their dirty braid; all with more cruelty in them than was in Nero, and more crime than is in Newgate. For, howsoever bad the devil can be in fustian or smock-frock (and he can be very bad in both), he is a more designing, callous, and intolerable devil when he sticks a pin in his shirt-front, calls himself a gentleman, backs a card or color, plays a game or so of billiards, and knows a little about bills and promissory notes, than in any other form he wears.

Black House, Chap. 26.

SEA—Storm at.

The tremendous sea itself, when I could find sufficient pause to look at it, in the agitation of the blinding wind, the flying stones and sand, and the awful noise, confounded me. As the high watery walls came rolling in, and, at their highest, tumbled into surf, they looked as if the least would engulf the town. As the receding wave swept back with a hoarse roar, it seemed to scoop out deep caves in the beach, as if its purpose were to undermine the earth. When some white-headed billows thundered on, and dashed themselves to pieces before they reached the land, every fragment of the late whole seemed possessed by the full might of its wrath, rushing to be gathered to the composition of another monster. Undulating hills were changed to valleys, undulating valleys (with a solitary storm-bird sometimes skimming through them) were lifted up to hills; masses of water shivered and shook the beach with a booming sound; every shape tumultuously rolled on, as soon as made, to change its shape and place, and beat another shape and place away; the ideal shore on the horizon, with its towers and buildings, rose and fell; the clouds flew fast and thick; I seemed to see a rending and upheaving of all nature.

David Copperfield, Chap. 55.

SEA—An excursion party at.

The throbbing motion of the engine was but too perceptible. There was a large, substantial, cold boiled leg of mutton, at the bottom of the table, shaking like blanc-mange; a previously hearty sirloin of beef looked as if it had been suddenly seized with the palsy; and some tongues, which were placed on dishes rather too large for them, went through the most surprising evolutions; darting from side to side, and from end to end, like a fly in an inverted wine-

glass. Then, the sweets shook and trembled, till it was quite impossible to help them, and people gave up the attempt in despair; and the pigeon-pies looked as if the birds, whose legs were stuck outside, were trying to get them in. The table vibrated and started like a feverish pulse, and the very legs were convulsed—everything was shaking and jarring. The beams in the roof of the cabin seemed as if they were put there for the sole purpose of giving people headaches, and several elderly gentlemen became ill-tempered in consequence. As fast as the steward put the fire-irons up, they would fall down again; and the more the ladies and gentlemen tried to sit comfortably on their seats, the more the seats seemed to slide away from the ladies and gentlemen. Several ominous demands were made for small glasses of brandy; the countenances of the company gradually underwent most extraordinary changes; one gentleman was observed suddenly to rush from table without the slightest ostensible reason, and dart up the steps with incredible swiftness; thereby, greatly damaging both himself and the steward, who happened to be coming down at the same moment.

The cloth was removed; the dessert was laid on the table, and the glasses were filled. The motion of the boat increased; several members of the party began to feel rather vague and misty, and looked as if they had only just got up. The young gentleman with the spectacles, who had been in a fluctuating state for some time—at one moment bright, and at another dismal, like a revolving light on the sea-coast—rashly announced his wish to propose a toast. After several ineffectual attempts to preserve his perpendicular, the young gentleman, having managed to hook himself to the centre leg of the table with his left hand, proceeded.

Tales, Chap. 7.

SEA—Impartiality of the.

The sea has no appreciation of great men, but knocks them about like the small fry. It is habitually hard upon Sir Leicester, whose countenance it greenly mottles in the manner of sage-cheese, and in whose aristocratic system it effects a dismal revolution. It is the Radical of Nature.

Bleak House, Chap. 12.

SEA—Mark Tapley's opinion of the.

For the first objects Mr. Tapley recognized when he opened his eyes were his own heels—looking down to him, as he afterwards observed, from a nearly perpendicular elevation.

"Well," said Mark, getting himself into a sitting posture, after various ineffectual struggles with the rolling of the ship. "This is the first time as ever I stood on my head all night."

"You shouldn't go to sleep upon the ground with your head to leeward, then," growled a man in one of the berths.

"With my head to *where?*" asked Mark.

The man repeated his previous sentiment.

"No, I won't another time," said Mark, "when I know whereabouts on the map that country is. In the meanwhile I can give you a better piece of advice. Don't you nor any other friend of mine never go to sleep with his head in a ship, any more."

The man gave a grunt of discontented ac-

quiescence, turned over in his berth, and drew his blanket over his head.

"—For," said Mr. Tapley, pursuing the theme by way of soliloquy, in a low tone of voice; "the sea is as nonsensical a thing as any going. It never knows what to do with itself. It hasn't got no employment for its mind, and is always in a state of vacancy. Like them Polar bears in the wild-beast-shows as is constantly a nodding their heads from side to side, it never *can* be quiet. Which is entirely owing to its uncommon stupidity."

Martin Chuzzlewit, Chap. 15.

SEA—"On the bar."

Early in the morning I was on the deck of the steam-packet, and we were aiming at the bar in the usually intolerable manner, and the bar was aiming at us in the usually intolerable manner, and the bar got by far the best of it, and we got by far the worst,—all in the usual intolerable manner.

Uncommercial Traveller, Chap. 7.

SEA—The.

A taunting roar comes from the sea, and the far-out rollers mount upon one another, to look at the entrapped impostors, and to join in impish and exultant gambols.

Our Mutual Friend, Book I., Chap. 10.

SEA—Breakers.

The grim row of breakers enjoying themselves fanatically on an instrument of torture called "the Bar."—*Reprinted Pieces.*

SEA—The voice of the waves.

Awaking suddenly, he listened, started up, and sat listening.

Florence asked him what he thought he heard.

"I want to know what it says," he answered, looking steadily in her face. "The sea, Floy, what is it that it keeps on saying?"

She told him that it was only the noise of the rolling waves.

"Yes, yes," he said. "But I know that they are always saying something. Always the same thing. What place is over there?" He rose up, looking eagerly at the horizon.

She told him that there was another country opposite, but he said he didn't mean that: he meant farther away—farther away!

Very often afterwards, in the midst of their talk, he would break off, to try to understand what it was that the waves were always saying; and would rise up in his couch to look towards that invisible region, far away.

Domby & Son, Chap. 8.

SEA AND LOVE.

"As I hear the sea," says Florence, "and sit watching it, it brings so many days into my mind. It makes me think so much—"

"Of Paul, my love. I know it does."

Of Paul and Walter. And the voices in the waves are always whispering to Florence, in their ceaseless murmuring, of love—of love, eternal and illimitable, not bounded by the confines of this world, or by the end of time, but ranging still, beyond the sea, beyond the sky, to the invisible country far away!

Domby & Son, Chap. 57.

SEA—Its associations.

All is going on as it was wont. The waves are hoarse with repetition of their mystery; the dust lies piled upon the shore; the sea-birds soar and hover; the winds and clouds go forth upon their trackless flight; the white arms beckon, in the moonlight, to the invisible country far away.

With a tender, melancholy pleasure, Florence finds herself again on the old ground so sadly trodden, yet so happily, and thinks of him in the quiet place where he and she have many and many a time conversed together, with the water welling up about his couch. And now, as she sits pensive there, she hears in the wild low murmur of the sea, his little story told again, his very words repeated; and finds that all her life, and hopes, and griefs, since—in the solitary house, and in the pageant it has changed to—have a portion in the burden of the marvellous song.—*Dombey & Son, Chap. 41.*

SEA—In a storm.

"Aye," said the Captain, reverentially; "it's a mighty element. There's wonders in the deep, my pretty. Think on it when the winds is roaring, and the waves is rowling. Think on it when the stormy nights is so pitch dark," said the Captain, solemnly holding up his hook, "as you can't see your hand afore you, excepting when the wiwid lightning reveals the same; and when you drive, drive, drive through the storm and dark, as if you was a driving, head on, to the world without end, evermore, amen, and when found making a note of. Them's the times, my beauty, when a man may say to his messmate (previously a overhauling of the wolume), 'A stiff nor-wester's blowing, Bill; hark, don't you hear it roar now! Lord help 'em, how I pitys all unhappy folks ashore now!'" Which quotation, as particularly applicable to the terrors of the ocean, the Captain delivered in a most impressive manner, concluding with a sonorous "Stand by!"

Dombey & Son, Chap. 49.

SEA-CAPTAIN—His face.

What have we here? The captain's boat! and yonder the captain himself. Now, by all our hopes and wishes, the very man he ought to be! A well-made, tight-built, dapper little fellow, with a ruddy face, which is a letter of invitation to shake him by both hands at once, and with a clear, blue honest eye, that it does one good to see one's sparkling image in.

American Notes, Chap. 1.

SEAPORT—(Dover).

The little, narrow, crooked town of Dover hid itself away from the beach, and ran its head into the chalk-cliffs, like a marine ostrich. The beach was a desert of heaps of sea and stones tumbling wildly about, and the sea did what it liked, and what it liked was destruction. It thundered at the town, and thundered at the cliffs, and brought the coast down, madly. The air among the houses was of so strong a piscatory flavor that one might have supposed sick fish went up to be dipped in it, as sick people went down to be dipped in the sea. A little fishing was done in the port, and a quantity of strolling about by night, and looking seaward: particularly at those times when the tide made, and was near flood.

Small tradesmen, who did no business whatever sometimes unaccountably realized large fortunes, and it was remarkable that nobody in the neighborhood could endure a lamplighter.

Tale of Two Cities, Chap. 4.

SEA—Scenery.

Sitting, on a bright September morning, among my books and papers, at my open window on the cliff overhanging the sea-beach, I have the sky and ocean framed before me like a beautiful picture. A beautiful picture, but with such movement in it, such changes of light upon the sails of ships and wake of steamboats, such dazzling gleams of silver far out at sea, such fresh touches on the crisp wave-tops as they break and roll towards me—a picture with such music in the billowy rush upon the shingle, the blowing of the morning wind through the corn-sheaves, where the farmers' wagons are busy, the singing of the larks, and the distant voices of children at play—such charms of sight and sound as all the Galleries on earth can but poorly suggest.—*Out of Town. Reprinted Pieces.*

SEA-SHORE—At the.

Never had I seen a year going out, or going on, under quieter circumstances. Eighteen hundred and fifty-nine had but another day to live, and truly its end was Peace on that sea-shore that morning.

So settled and orderly was everything seaward, in the bright light of the sun and under the transparent shadows of the clouds, that it was hard to imagine the bay otherwise, for years past or to come, than it was that very day. The Tug steamer lying a little off the shore, the Lighter lying still nearer to the shore, the boat alongside the Lighter, the regularly turning windlass aboard the Lighter, the methodical figures at work, all slowly and regularly heaving up and down with the breathing of the sea,—all seemed as much a part of the nature of the place as the tide itself. The tide was on the flow, and had been for some two hours and a half; there was a slight obstruction in the sea within a few yards of my feet, as if the stump of a tree, with earth enough about it to keep it from lying horizontally on the water, had slipped a little from the land: and as I stood upon the beach, and observed it dimpling the light swell that was coming in, I cast a stone over it.

Uncommercial Traveller, Chap. 2.

SEA-SICKNESS—The misery of.

I say nothing of what may be called the domestic noises of the ship, such as the breaking of glass and crockery, the tumbling down of stewards, the gambols overhead of loose casks and truant dozens of bottled porter, and the very remarkable and far from exhilarating sounds raised in their various state-rooms by the seventy passengers who were too ill to get up to breakfast—I say nothing of them, for, although I lay listening to this concert for three or four days, I don't think I heard it for more than a quarter of a minute, at the expiration of which term I lay down again excessively sea-sick.

Not sea-sick, be it understood, in the ordinary acceptation of the term; I wish I had been; but in a form which I have never seen or heard described, though I have no doubt it is very common. I lay there all the day long quite

coolly and contentedly, with no sense of weariness, with no desire to get up, or get better, or take the air, with no curiosity, or care, or regret of any sort or degree, saving that I think I can remember in this universal indifference having a kind of lazy joy—of fiendish delight, if anything so lethargic can be dignified with the title—in the fact of my wife being too ill to talk to me. If I may be allowed to illustrate my state of mind by such an example, I should say that I was exactly in the condition of the elder Mr. Willet after the incursion of the rioters into his bar at Chigwell. Nothing would have surprised me. If, in the momentary illumination of any ray of intelligence that may have come upon me in the way of thoughts of Home, a goblin postman with a scarlet coat and bell had come into that little kennel before me, broad awake in broad day, and, apologizing for being damp through walking in the sea, had handed me a letter directed to myself in familiar characters, I am certain I should not have felt one atom of astonishment; I should have been perfectly satisfied. If Neptune himself had walked in with a toasted shark on his trident, I should have looked upon the event as one of the very commonest every-day occurrences.

Once—once—I found myself on deck. I don't know how I got there, or what possessed me to go there, but there I was; and completely dressed too, with a huge pea-coat on, and a pair of boots such as no weak man in his senses could ever have got into. I found myself standing, when a gleam of consciousness came upon me, holding on to something. I don't know what. I think it was the boatswain; or it may have been the pump; or possibly the cow. I can't say how long I had been there—whether a day or a minute. I recollect trying to think about something (about anything in the whole wide world, I was not particular), without the smallest effect. I could not even make out which was the sea and which the sky; for the horizon seemed drunk, and was flying wildly about in all directions. Even in that incapable state, however, I recognized the lazy gentleman standing before me, nautically clad in a suit of shaggy blue, with an oilskin hat. But I was too imbecile, although I knew it to be he, to separate him from his dress, and tried to call him, I remember, *Pilot*. After another interval of total unconsciousness, I found he had gone, and recognized another figure in its place. It seemed to wave and fluctuate before me as though I saw it reflected in an unsteady looking-glass; but I knew it for the captain; and such was the cheerful influence of his face, that I tried to smile; yes, even then I tried to smile. I saw by his gestures that he addressed me; but it was a long time before I could make out that he remonstrated against my standing up to my knees in water—as I was; of course I don't know why. I tried to thank him, but couldn't. I could only point to my boots—or wherever I supposed my boots to be—and say, in a plaintive voice, "Cork soles;" at the same time endeavoring, I am told, to sit down in the pool. Finding that I was quite insensible, and for the time a maniac, he humanely conducted me below.

There I remained until I got better; suffering, whenever I was recommended to eat anything, an amount of anguish only second to that which is said to be endured by the apparently

drowned in the process of restoration to life. One gentleman on board had a letter of introduction to me from a mutual friend in London. He sent it below with his card, on the morning of the head-wind; and I was long troubled with the idea that he might be up and well, and a hundred times a day expecting me to call upon him in the saloon. I imagined him one of those cast-iron images—I will not call them men—who ask, with red faces and lusty voices, what sea-sickness means, and whether it really is as bad as it is represented to be. This was very torturing indeed; and I don't think I ever felt such perfect gratification and gratitude of heart as I did when I heard from the ship's doctor that he had been obliged to put a large mustard poultice on this very gentleman's stomach. I date my recovery from the receipt of that intelligence.—*American Notes, Chap. 2.*

SEA-SICKNESS.

"I beg your pardon, sir," said the steward, running up to Mr. Percy Noakes, "I beg your pardon, sir, but the gentleman as just went on deck—him with the green spectacles—is uncommon bad, to be sure; and the young man as played the violin says, that unless he has some brandy he can't answer for the consequences. He says he has a wife and two children, whose wery subsistence depends on his breaking a wessel, and he expects to do so every moment. The flageolet's been wery ill, but he's better, only he's in a dreadful pruspuration."

Mr. Hardy was observed, some hours afterwards, in an attitude which induced his friends to suppose that he was busily engaged in contemplating the beauties of the deep; they only regretted that his taste for the picturesque should lead him to remain so long in a position very injurious at all times, but especially so to an individual laboring under a tendency of blood to the head.—*Tales, Chap. 7.*

SEA-SIDE—Scenes at the.

As we walked by the softly lapping sea, all the notabilities of Namelesston, who are forever going up and down with the changelessness of the tides, passed to and fro in procession. Pretty girls on horseback, and with detested riding-masters; pretty girls on foot; mature ladies in hats,—spectacled, strong-minded, and glaring at the opposite or weaker sex. The Stock Exchange was strongly represented, Jerusalem was strongly represented, the bores of the prosier London clubs were strongly represented. Fortune-hunters of all denominations were there, from hirsute insolvency in a curricule to closely buttoned-up swindlers in doubtful boots, on the sharp lookout for any likely young gentleman disposed to play a game at billiards round the corner. Masters of languages, their lessons finished for the day, were going to their homes out of sight of the sea; mistresses of accomplishments, carrying small portfolios, likewise tripped homeward; pairs of scholastic pupils, two and two, went languidly along the beach, surveying the face of the waters as if waiting for some Ark to come and take them off. Spectres of the George the Fourth days flitted unsteadily among the crowd, bearing the outward semblance of ancient dandies, of every one of whom it might be said, not that he had

one leg in the grave, or both legs, but that he was steeped in grave to the summit of his high shirt-collar, and had nothing real about him but his bones. Alone stationary in the midst of all the movements, the Nameless boatmen leaned against the railings and yawned, and looked out to sea, or looked at the moored fishing-boats and at nothing. Such is the unchanging manner of life with this nursery of our hardy seamen, and very dry nurses they are, and always wanting something to drink.

A Little Dinner in an Hour. New Uncommercial Samples.

The place seems to respond. Sky, sea, beach, and village, lie as still before us as if they were sitting for the picture. It is dead low-water. A ripple plays among the ripening corn upon the cliff, as if it were faintly trying from recollection to imitate the sea; and the world of butterflies hovering over the crop of radish-seed are as restless in their little way as the gulls are in their larger manner when the wind blows. But the ocean lies winking in the sunlight like a drowsy lion—its glassy waters scarcely curve upon the shore—the fishing-boats in the tiny harbor are all stranded in the mud—our two colliers (our watering-place has a maritime trade employing that amount of shipping) have not an inch of water within a quarter of a mile of them, and turn, exhausted, on their sides, like faint fish of an antediluvian species. Rusty cables and chains, ropes and rings, undermost parts of posts, and piles, and confused timber defences against the waves, lie strewn about, in a brown litter of tangled sea-weed and fallen cliff, which looks as if a family of giants had been making tea here for ages, and had observed an untidy custom of throwing their tea-leaves on the shore. *Our English Watering Place. Reprinted Pieces.*

There are some small out-of-the-way landing-places on the Thames and the Medway, where I do much of my summer idling. Running water is favorable to day-dreams, and a strong tidal river is the best of running water for mine. I like to watch the great ships standing out to sea or coming home richly laden, the active little steam-tugs confidently puffing with them to and from the sea horizon, the fleet of barges that seem to have plucked their brown and russet sails from the ripe trees in the landscape, the heavy old colliers, light in ballast, floundering down before the tide, the light screw barks and schooners imperiously holding a straight course while the others patiently tack and go about, the yachts, with their tiny hulls and great white sheets of canvas, the little sailing-boats bobbing to and fro on their errands of pleasure or business, and—as it is the nature of little people to do—making a prodigious fuss about their small affairs. Watching these objects, I still am under no obligation to think about them, or even so much as to see them, unless it perfectly suits my humor. As little am I obliged to hear the plash and flop of the tide, the ripple at my feet, the clinking windlass afar off, or the humming steamship paddles farther away yet. These, with the creaking little jetty on which I sit, and the gaunt high-water marks and low-water marks in the mud, and the broken causeway, and the broken bank, and the broken

stakes and piles, leaning forward as if they were vain of their personal appearance and looking for their reflection in the water, will melt into any train of fancy. Equally adaptable to any purpose or to none are the pasturing sheep and kine upon the marshes, the gulls that wheel and dip around me, the crows (well out of gunshot) going home from the rich harvest-fields, the heron that has been out a-fishing, and looks as melancholy, up there in the sky, as if it hadn't agreed with him. Everything within the range of the senses will, by the aid of the running water, lend itself to everything beyond that range, and work into a drowsy whole, not unlike a kind of tune, but for which there is no exact definition.

Uncommercial Traveller, Chap. 24.

Again among the tiers of shipping, in and out, avoiding rusty chain-cables, frayed hempen hawsers, and bobbing buoys, sinking for the moment floating broken baskets, scattering floating chips of wood and shaving, cleaving floating scum of coal, in and out, under the figure-head of the John of Sunderland making a speech to the winds (as is done by many Johns), and the Betsy of Yarmouth with a firm formality of bosom and her knobby eyes starting two inches out of her head; in and out, hammers going in ship-builders' yards, saws going at timber, clashing engines going at things unknown, pumps going in leaky ships, capstans going, ships going out to sea, and unintelligible sea-creatures roaring curses over the bulwarks at respondent lightermen; in and out—out at last upon the clearer river, where the ships' boys might take their fenders in, no longer fishing in troubled waters with them over the side, and where the festooned sails might fly out to the wind.

Great Expectations, Chap. 54.

SEA-SIDE—Children at the.

So many children are brought down to our watering-place that, when they are not out of doors, as they usually are in fine weather, it is wonderful where they are put; the whole village seeming much too small to hold them under cover. In the afternoons, you see no end of salt and sandy little boots drying on upper window-sills. At bathing-time in the morning, the little bay re-echoes with every shrill variety of shriek and splash—after which, if the weather be at all fresh, the sands team with small blue-mottled legs. The sands are the children's great resort. They cluster there like ants; so busy burying their particular friends, and making castles with infinite labor which the next tide overthrows, that it is curious to consider how their play, to the music of the sea, foreshadows the realities of their after lives.

It is curious, too, to observe a natural ease of approach that there seems to be between the children and the boatmen. They mutually make acquaintance, and take individual likings, without any help. You will come upon one of those slow heavy fellows sitting down patiently mending a little ship for a mite of a boy, whom he could crush to death by throwing his lightest pair of trousers on him. You will be sensible of the oddest contrast between the smooth little creature, and the rough man who seems to be carved out of hard-grained wood—between the delicate hand, expectantly held out, and the im-

mense thumb and finger that can hardly feel the rigging of thread they mend—between the small voice and the gruff growl—and yet there is a natural propriety in the companionship, always to be noted in confidence between a child and a person who has any merit of reality and genuineness, which is admirably pleasant.

Our English Watering Place. Reprinted Pieces.

SEA-SIDE—The.

We have a fine sea, wholesome for all people; profitable for the body, profitable for the mind. The poet's words are sometimes on its awful lips;

And the stately ships go on
To their haven under the hill;
But O for the touch of a vanished hand,
And the sound of a voice that is still.

Break, break, break,
At the foot of thy crags, O sea!
But the tender grace of a day that is dead
Will never come back to me!

Yet it is not always so, for the speech of the sea is various, and wants not abundant resource of cheerfulness, hope, and lusty encouragement. And since I have been idling at the window here, the tide has risen. The boats are dancing on the bubbling water; the colliers are afloat again; the white-bordered waves rush in; the children

Do chase the ebbing Neptune, and do fly him
When he comes back;

the radiant sails are gliding past the shore, and shining on the far horizon; all the sea is sparkling, heaving, swelling up with life and beauty, this bright morning.

Our English Watering Place. Reprinted Pieces.

SEA-SIDE VIEWS—The approach to Calais.

When I first made acquaintance with Calais, it was as a maundering young wretch in a clammy perspiration and dripping saline particles, who was conscious of no extremities but the one great extremity, sea-sickness,—who was a mere bilious torso, with a mislaid headache somewhere in its stomach—who had been put into a horrible swing in Dover Harbor, and had tumbled giddily out of it on the French coast, or the Isle of Man, or anywhere. Times have changed, and now I enter Calais self-reliant and rational. I know where it is beforehand, I keep a lookout for it, I recognize its landmarks when I see any of them, I am acquainted with its ways and I know—and I can bear—its worst behavior.

Malignant Calais! Low-lying alligator, evading the eyesight and discouraging hope! Dodging flat streak, now on this bow, now on that, now anywhere, now everywhere, now nowhere! In vain Cape Grinez, coming frankly forth into the sea, exhorts the failing to be stout of heart and stomach; sneaking Calais, prone behind its bar, invites emetically to despair. Even when it can no longer quite conceal itself in its muddy dock, it has an evil way of falling off, has Calais, which is more hopeless than its invisibility. The pier is all but on the bowsprit, and you think you are there—roll, roar, wash!—Calais has retired miles inland,

and Dover has burst out to look for it. It has a last dip and slide in its character, has Calais, to be especially commended to the infernal gods. Thrice accursed be that garrison town, when it dives under the boat's keel, and comes up a league or two to the right, with the packet shivering and spluttering and staring about for it!—*Uncommercial Traveller, Chap. 17.*

SEA-SIDE VIEWS—Landing at Calais.

The passengers were landing from the packet on the pier at Calais. A low-lying place and a low-spirited place Calais was, with the tide ebbing out toward low-water mark. There had been no more water on the bar than had sufficed to float the packet in; and now the bar itself, with a shallow break of sea over it, looked like a lazy marine monster just risen to the surface, whose form was distinctly shown as it lay asleep. The meagre lighthouse, all in white, haunting the seaboard, as if it were the ghost of an edifice that had once had color and rotundity, dripped melancholy tears after its late buffeting by the waves. The long rows of gaunt black piles, slimy and wet and weather-worn, with funeral garlands of sea-weed twisted about them by the late tide, might have represented an unsightly marine cemetery. Every wave-dashed, storm-beaten object, was so low and so little, under the broad gray sky, in the noise of the wind and sea, and before the curling lines of surf making at it ferociously, that the wonder was there was any Calais left, and that its low gates and low wall and low roofs and low ditches and low sand-hills and low ramparts and flat streets, had not yielded long ago to the undermining and besieging sea, like the fortifications children make on the sea-shore.

After slipping among oozy piles and planks, stumbling up wet steps and encountering many salt difficulties, the passengers entered on their comfortless peregrination along the pier; where all the French vagabonds and English outlaws in the town (half the population) attended to prevent their recovery from bewilderment. After being minutely inspected by all the English, and claimed, and reclaimed, and counter-claimed as prizes by all the French, in a hand-to-hand scuffle, three-quarters of a mile long, they were at last free to enter the streets, and to make off in their various directions, hotly pursued.

Little Dorrit, Book II., Chap. 20.

SEA-VOYAGE—The end of a.

It was mid-day, and high water in the English port for which the Screw was bound, when, borne in gallantly upon the fullness of the tide, she let go her anchor in the river.

Bright as the scene was; fresh, and full of motion; airy, free, and sparkling; it was nothing to the life and exultation in the breasts of the two travellers, at sight of the old churches, roofs, and darkened chimney-stacks of Home. The distant roar, that swelled up hoarsely from the busy streets, was music in their ears; the lines of people gazing from the wharves, were friends held dear; the canopy of smoke that overhung the town, was brighter and more beautiful to them, than if the richest silks of Persia had been waving in the air. And though the water, going on its glistening track, turned ever and again aside, to dance and sparkle round great ships, and heave them up, and leaped from

off the blades of oars, a shower of diving diamonds; and wantoned with the idle boats, and swiftly passed, in many a sportive chase, through obdurate old iron rings, set deep into the stonework of the quays; not even it was half so buoyant, and so restless, as their fluttering hearts, when yearning to set foot, once more, on native ground.

A year had passed, since those same spires and roofs had faded from their eyes. It seemed, to them, a dozen years. Some trifling changes, here and there, they called to mind; and wondered that they were so few and slight. In health and fortune, prospect and resource, they came back poorer men than they had gone away. But it was home. And though home is a name, a word, it is a strong one; stronger than magician ever spoke, or spirit answered to, in strongest conjuration.

* * * * *

Even the street was made a fairy street, by being half-hidden in an atmosphere of steak and strong, stout, stand-up English beer. For, on the window-glass hung such a mist, that Mr. Tapley was obliged to rise and wipe it with his handkerchief, before the passengers appeared like common mortals. And even then, a spiral little cloud went curling up from their two glasses of hot grog, which nearly hid them from each other.—*Martin Chuzzlewit*, Chap. 35.

SECRETS.

"Such matters keep well, and, like good wine, often double their value in course of time," answered the matron, still preserving the resolute indifference she had assumed. "As to lying dead, there are those who will lie dead for twelve thousand years to come, or twelve million, for anything you or I know, who will tell strange tales at last!"—*Oliver Twist*, Chap. 38.

SECRETS—Depositories of.

As he went along, upon a dreary night, the dim streets by which he went seemed all depositories of oppressive secrets. The deserted counting-houses, with their secrets of books and papers locked up in chests and safes; the banking houses, with their secrets of strong rooms and wells, the keys of which were in a very few secret pockets and a very few secret breasts; the secrets of all the dispersed grinders in the vast mill, among whom there were doubtless plunderers, forgers, and trust-betrayers of many sorts, whom the light of any day that dawned might reveal; he could have fancied that these things, in hiding, imparted a heaviness to the air. The shadow thickening and thickening as he approached its source, he thought of the secrets of the lonely church-vaults, where the people who had hoarded and secreted in iron coffers were in their turn similarly hoarded, not yet at rest from doing harm; and then of the secrets of the river, as it rolled its turbid tide between two frowning wildernesses of secrets, extending, thick and dense, for many miles, and warding off the free air and the free country, swept by winds and wings of birds.

The shadow still darkening as he drew near the house, the melancholy room which his father had once occupied, haunted by the appealing face he had himself seen fade away with him when there was no other watcher by the bed, arose before his mind. Its close air was secret. The

gloom, and must, and dust of the whole tenement, were secret. At the heart of it his mother presided, inflexible of face, indomitable of will, firmly holding all the secrets of her own and his father's life, and austere opposing herself, front to front, to the great final secret of all life.—*Little Dorrit*, Book II., Chap. 10.

SECRETS—Of humanity.

A wonderful fact to reflect upon, that every human creature is constituted to be that profound secret and mystery to every other. A solemn consideration, when I enter a great city by night, that every one of those darkly clustered houses encloses its own secret; that every room in every one of them encloses its own secret; that every beating heart in the hundreds of thousands of breasts there, is, in some of its imaginings, a secret to the heart nearest it! Something of the awfulness even of Death itself, is referable to this. No more can I turn the leaves of this dear book that I loved, and vainly hope in time to read it all. No more can I look into the depths of this unfathomable water, wherein, as momentary lights glanced into it, I have had glimpses of buried treasure and other things submerged. It was appointed that the book should shut with a spring, forever and forever, when I had read but a page. It was appointed that the water should be locked in an eternal frost, when the light was playing on its surface, and I stood in ignorance on the shore. My friend is dead, my neighbor is dead, my love, the darling of my soul, is dead; it is the inexorable consolidation and perpetuation of the secret that was always in that individuality, and which I shall carry in mine to my life's end. In any of the burial-places of this city through which I pass, is there a sleeper more inscrutable than its busy inhabitants are, in their innermost personality, to me, or than I am to them?—*Tale of Two Cities*, Chap. 3.

SECRET—The possessor of a (Snagsby).

To know that he is always keeping a secret from her; that he has, under all circumstances, to conceal and hold fast a tender double tooth, which her sharpness is ever ready to twist out of his head; gives Mr. Snagsby, in her dental presence, much of the air of a dog, who has a reservation from his master, and will look anywhere rather than meet his eye.

Black House, Chap. 25.

SELF-DECEIT.

All other swindlers upon earth are nothing to the self-swindlers, and with such pretences did I cheat myself. Surely a curious thing. That I should innocently take a bad half-crown of somebody else's manufacture, is reasonable enough; but that I should knowingly reckon the spurious coin of my own make, as good money! An obliging stranger, under pretence of compactly folding up my bank-notes for security's sake, abstracts the notes and gives me nutshells; but what is his sleight of hand to mine, when I fold up my own nutshells and pass them on myself as notes!

Great Expectations, Chap. 28.

SELFISHNESS.

"There is a kind of selfishness," said Martin; "I have learned it in my own experience

of my own breast: which is constantly upon the watch for selfishness in others; and holding others at a distance by suspicions and distrusts, wonders why they don't approach, and don't confide, and calls that selfishness in them."

Martin Chuzzlewit, Chap. 52.

"But is it really possible to please the world?" says some doubting reader. It is, indeed. Nay, it is not only very possible, but very easy. The ways are crooked, and sometimes foul and low. What then? A man need but crawl upon his hands and knees, know when to close his eyes and when his ears, when to stoop and when to stand upright; and if by the world is meant that atom of it in which he moves himself, he shall please it, never fear.

Sketches of Couples.

SELFISHNESS—In love.

Is selfishness a necessary ingredient in the composition of that passion called love, or does it deserve all the fine things which poets, in the exercise of their undoubted vocation, have said of it? There are, no doubt, authenticated instances of gentlemen having given up ladies and ladies having given up gentlemen to meritorious rivals, under circumstances of great high-mindedness; but it is quite established that the majority of such ladies and gentlemen have not made a virtue of necessity, and nobly resigned what was beyond their reach; as a private soldier might register a vow never to accept the order of the Garter, or a poor curate of great piety and learning, but of no family—save a very large family of children—might renounce a bishopric.—*Nicholas Nickleby, Chap. 43.*

SENTINEL—Sam Weller as a.

"O very well," said the boots; "that's a mere matter of taste—ev'ry one to his liking. Hows'ever, all I've got to say is this here: You sit quietly down in that chair, and I'll sit hoppersite you here, and if you keep quiet and don't stir, I won't damage you; but if you move hand or foot till half-past twelve o'clock, I shall alter the expression of your countenance so completely, that the next time you look in the glass you'll ask vether you're gone out of town, and ven you're likely to come back again. So sit down."

Tales, Chap. 8.

SEPARATIONS—In life.

Breakings up are capital things in our school-days, but in after life they are painful enough. Death, self-interest, and fortune's changes, are every day breaking up many a happy group, and scattering them far and wide; and the boys and girls never come back again.

Pickwick, Chap. 30.

SERVANT—The miseries of housekeeping.

He was taken to Bow Street, as well as I remember, on the completion of his fifteenth journey; when four-and-sixpence, and a second-hand fife which he couldn't play, were found upon his person.

The surprise and its consequences would have been much less disagreeable to me if he had not been penitent. But he was very penitent indeed, and in a peculiar way—not in the lump, but by instalments. For example: the day after that on which I was obliged to appear against

him, he made certain revelations touching a hamper in the cellar, which we believed to be full of wine, but which had nothing in it except bottles and corks. We supposed he had now eased his mind, and told the worst he knew of the cook; but, a day or two afterwards, his conscience sustained a new twinge, and he disclosed how she had a little girl, who, early every morning, took away our bread; and also how he himself had been suborned to maintain the milkman in coals. In two or three days more, I was informed by the authorities of his having led to the discovery of sirloins of beef among the kitchen-stuff, and sheets in the rag-bag. A little while afterwards, he broke out in an entirely new direction, and confessed to a knowledge of burglarious intentions as to our premises, on the part of the pot-boy, who was immediately taken up. I got to be so ashamed of being such a victim, that I would have given him any money to hold his tongue, or would have offered a round bribe for his being permitted to run away. It was an aggravating circumstance in the case that he had no idea of this, but conceived that he was making me amends in every new discovery: not to say, heaping obligations on my head.

David Copperfield, Chap. 48.

SHADOWS—Evening.

It had grown darker as they talked, and the wind was sawing and the sawdust was whirling outside paler windows. The underlying churchyard was already settling into deep dim shade, and the shade was creeping up to the house-tops among which they sat. "As if," said Eugene, "as if the churchyard ghosts were rising."

Our Mutual Friend, Book I., Chap. 12.

SHAKERS—American.

They are governed by a woman, and her rule is understood to be absolute, though she has the assistance of a council of elders. She lives, it is said, in strict seclusion in certain rooms above the chapel, and is never shown to profane eyes. If she at all resemble the lady who presided over the store, it is a great charity to keep her as close as possible, and I cannot too strongly express my perfect concurrence in this benevolent proceeding.—*American Notes, Chap. 15.*

SHAKSPEARE—Mr. Wolf's idea of.

"Shakspeare's an infernal humbug. Pip! What's the good of Shakspeare, Pip? I never read him. What the devil is it all about, Pip? There's a lot of feet in Shakspeare's verse, but there ain't any legs worth mentioning in Shakspeare's plays, are there, Pip? Juliet, Desdemona, Lady Macbeth, and all the rest of 'em, whatever their names are, might as well have no legs at all, for anything the audience know about it, Pip. Why, in that respect they're all Miss Biffins to the audience, Pip. I'll tell you what it is. What the people call dramatic poetry is a collection of sermons. Do I go to the theatre to be lectured? No, Pip. If I want that, I'd go to church. What's the legitimate object of the drama, Pip? Human nature. What are legs? Human nature. Then let us have plenty of leg pieces, Pip, and I'll stand by you, my buck! And I am proud to say," added Pip, "that he *did* stand by me, handsomely."

Martin Chuzzlewit, Chap. 28.

SHERRY-COBBLER—An American.

"I wish you would pull off my boots for me," said Martin, dropping into one of the chairs. "I am quite knocked up. Dead beat, Mark."

"You won't say that to-morrow morning, sir," returned Mr. Tapley; "nor even to-night, sir, when you've made a trial of this." With which he produced a very large tumbler, piled up to the brim with little blocks of clear transparent ice, through which one or two thin slices of lemon, and a golden liquid of delicious appearance, appealed from the still depths below, to the loving eye of the spectator.

"What do you call this?" said Martin.

But Mr. Tapley made no answer: merely plunging a reed into the mixture—which caused a pleasant commotion among the pieces of ice—and signifying, by an expressive gesture, that it was to be pumped up through that agency by the enraptured drinker.

Martin took the glass with an astonished look; applied his lips to the reed; and cast up his eyes once in ecstasy. He paused no more until the goblet was drained to the last drop.

"There, sir," said Mark, taking it from him with a triumphant face; "If ever you should happen to be dead beat again, when I ain't in the way, all you've got to do is, to ask the nearest man to go and fetch a cobbler."

"To go and fetch a cobbler?" repeated Martin.

"This wonderful invention, sir," said Mark, tenderly patting the empty glass, "is called a cobbler. Sherry cobbler when you name it long; cobbler, when you name it short. Now, you're equal to having your boots taken off, and are, in every particular worth mentioning, another man."

Martin Chuzzlewit, Chap. 17.

SHIP—A hymn on board.

There was a Sunday, when an officer of the ship read the service. It was quiet and impressive, until we fell upon the dangerous and perfectly unnecessary experiment of striking up a hymn. After it was given out, we all rose, but everybody left it to somebody else to begin. Silence resulting, the officer (no singer himself) rather reproachfully gave us the first line again, upon which a rosy pippin of an old gentleman, remarkable throughout the passage for his cheerful politeness, gave a little stamp with his boot (as if he were leading off a country dance), and blithely warbled us into a show of joining. At the end of the first verse we became, through these tactics, so much refreshed and encouraged, that none of us, howsoever unmelodious, would submit to be left out of the second verse; while as to the third, we lifted up our voices in a sacred howl that left it doubtful whether we were the more boastful of the sentiments we united in professing, or of professing them with a most discordant defiance of time and tune.

Aboard Ship. New Uncommercial Samples.

SHIP—At sea.

At length and at last, the promised wind came up in right good earnest, and away we went before it, with every stitch of canvas set, slashing through the water nobly. There was a grandeur in the motion of the splendid ship, as, overshadowed by her mass of sails, she rode at

a furious pace upon the waves, which filled one with an indescribable sense of pride and exultation. As she plunged into a foaming valley, how I loved to see the green waves, bordered deep with white, come rushing on astern, to buoy her upward at their pleasure, and curl about her as she stooped again, but always own her for their haughty mistress still! On, on we flew, with changing lights upon the water, being now in the blessed region of fleecy skies; a bright sun lighting us by day, and a bright moon by night; the vane pointing directly homeward, alike the truthful index to the favoring wind and to our cheerful hearts.

American Notes, Chap. 16.

SHIP—Cabin of a.

Before descending into the bowels of the ship we had passed from the deck into a long narrow apartment, not unlike a gigantic hearse with windows in the sides, having at the upper end a melancholy stove, at which three or four chilly stewards were warming their hands, while on either side, extending down its whole dreary length, was a long, long table, over each of which a rack, fixed to the low roof, and stuck full of drinking-glasses and cruet-stands, hinted dismally at rolling seas and heavy weather. I had not at that time seen the ideal presentment of this chamber which has since gratified me so much, but I observed that one of our friends who had made the arrangements for our voyage turned pale on entering, retreated on the friend behind him, smote his forehead involuntarily, and said, below his breath, "Impossible! it cannot be!"—*American Notes, Chap. 1.*

SHIP—Departure of an emigrant.

It was such a strange scene to me, and so confined and dark, that, at first, I could make out hardly anything; but, by degrees, it cleared, as my eyes became more accustomed to the gloom, and I seemed to stand in a picture by OSTADE. Among the great beams, bulks, and ringbolts of the ship, and the emigrant-berths and chests, and bundles, and barrels, and heaps of miscellaneous baggage—lighted up, here and there, by dangling lanterns; and elsewhere by the yellow day-light straying down a windsail or a hatchway—were crowded groups of people, making new friendships, taking leave of one another, talking, laughing, crying, eating, and drinking; some, already settled down into the possession of their few feet of space, with their little households arranged, and tiny children established on stools, or in dwarf elbow-chairs; others, despairing of a resting-place, and wandering disconsolately. From babies, who had but a week or two of life behind them, to crooked old men and women who seemed to have but a week or two of life before them; and from ploughmen bodily carrying out soil of England on their boots, to smiths taking away samples of its soot and smoke upon their skins; every age and occupation appeared to be crammed into the narrow compass of the 'tween decks.

* * * * *

We went over the side into our boat, and lay at a little distance to see the ship wafted on her course. It was then calm, radiant sunset. She lay between us and the red light; and every taper line and spar was visible against the glow

A sight at once so beautiful, so mournful, and so hopeful, as the glorious ship, lying, still, on the flushed water, with all the life on board her crowded at the bulwarks, and there clustering, for a moment, bare-headed and silent, I never saw.—*David Copperfield, Chap. 57.*

SHIP—In a storm.

But what the agitation of a steam-vessel is, on a bad winter's night in the wild Atlantic, it is impossible for the most vivid imagination to conceive. To say that she is flung down on her side in the waves, with her masts dipping into them, and that, springing up again, she rolls over on the other side, until a heavy sea strikes her with the noise of a hundred great guns, and hurls her back—that she stops, and staggers, and shivers, as though stunned, and then, with a violent throbbing at her heart, darts onward like a monster goaded into madness, to be beaten down, and battered, and crushed, and leaped on by the angry sea—that thunder, lightning, hail, and rain, and wind, are all in fierce contention for the mastery—that every plank has its groan, every nail its shriek, and every drop of water in the great ocean its howling voice—is nothing. To say that all is grand, and all appalling and horrible in the last degree, is nothing. Words cannot express it. Thoughts cannot convey it. Only a dream can call it up again, in all its fury, rage, and passion.

Of the outrageous antics performed by that ship next morning, which made bed a practical joke, and getting up, by any process short of falling out, an impossibility, I say nothing. But anything like the utter dreariness and desolation that met my eyes when I literally "tumbled up" on deck at noon, I never saw. Ocean and sky were all of one dull, heavy, uniform lead-color. There was no extent of prospect even over the dreary waste that lay around us, for the sea ran high, and the horizon encompassed us like a large black hoop. Viewed from the air, or some tall bluff on shore, it would have been imposing and stupendous, no doubt; but seen from the wet and rolling decks, it only impressed one giddily and painfully. In the gale of last night the life-boat had been crushed by one blow of the sea, like a walnut-shell; and there it hung dangling in the air, a mere fagot of crazy boards. The planking of the paddle-boxes had been torn sheer away. The wheels were exposed and bare; and they whirled and dashed their spray about the decks at random. Chimney white with crusted salt; topmast struck; storm-sails set; rigging all knotted, tangled, wet, and drooping; a gloomier picture it would be hard to look upon.—*American Notes, Chap. 2.*

SHIP—Prayer on board.

Thus the scene. Some seventy passengers assembled at the saloon tables. Prayer-books on tables. Ship rolling heavily. Pause. No Minister. Rumor has related that a modest young clergyman on board has responded to the captain's request that he will officiate. Pause again, and very heavy rolling.

Closed double doors suddenly burst open, and two strong stewards skate in, supporting minister between them. General appearance as of somebody picked up, drunk and incapable, and under conveyance to station-house. Stoppage,

pause, and particularly heavy rolling. Stewards watch their opportunity, and balance themselves; but cannot balance minister; who, struggling with a drooping head and a backward tendency, seems determined to return below, while they are as determined that he shall be got to the reading-desk in mid-saloon. Desk portable, sliding away down a long table, and aiming itself at the breasts of various members of the congregation. Here the double doors, which have been carefully closed by other stewards, fly open again, and worldly passenger tumbles in, seemingly with Pale Ale designs; who, seeking friend, says "Joe!" Perceiving incongruity, says, "Hullo! Beg yer pardon!" and tumbles out again. All this time the congregation have been breaking up into sects—as the manner of congregations often is—each sect sliding away by itself, and all pounding the weakest sect, which slid first into the corner. Utmost point of dissent soon attained in every corner, and violent rolling. Stewards at length make a dash; conduct minister to the mast in the centre of the saloon, which he embraces with both arms; skate out; and leave him in that condition to arrange affairs with flock.

Aboard Ship. New Uncommercial Samples.

SHIP—Preparations for departure.

But we are made fast alongside the packet, whose huge red funnel is smoking bravely, giving rich promise of serious intentions. Packing-cases, portmanteaus, carpet-bags, and boxes are already passed from hand to hand, and hauled on board with breathless rapidity. The officers, smartly dressed, are at the gangway, handing the passengers up the side, and hurrying the men. In five minutes' time the little steamer is utterly deserted, and the packet is beset and overrun by its late freight, who instantly pervade the whole ship, and are to be met with by the dozen in every nook and corner: swarming down below with their own baggage, and stumbling over other people's; disposing themselves comfortably in wrong cabins, and creating a most horrible confusion by having to turn out again; madly bent upon opening locked doors, and on forcing a passage into all kinds of out-of-the-way places, where there is no thoroughfare: sending wild stewards with elfin hair to and fro upon the breezy decks on unintelligible errands, impossible of execution; and, in short, creating the most extraordinary and bewildering tumult.

The state-room had grown pretty fast; but by this time it had expanded into something quite bulky, and almost boasted a bay-window to view the sea from. So we went upon deck again in high spirits; and there everything was in such a state of bustle and active preparation, that the blood quickened its pace, and whirled through one's veins on that clear frosty morning with involuntary mirthfulness. For every gallant ship was riding slowly up and down, and every little boat was plashing noisily in the water; and knots of people stood upon the wharf, gazing with a kind of "dread delight" on the far-famed fast American steamer; and one party of men were "taking in the milk," or, in other words, getting the cow on board; and another were filling the ice-houses to the very throat with fresh provisions,—with butchers—

meat and garden-stuff, pale sucking-pigs, calves' heads in scores, beef, veal, and pork, and poultry out of all proportion; and others were coiling ropes, and busy with oakum yarns; and others were lowering heavy packages into the hold; and the purser's head was barely visible as it loomed in a state of exquisite perplexity from the midst of a vast pile of passengers' luggage; and there seemed to be nothing going on anywhere, or uppermost in the mind of anybody, but preparations for this mighty voyage. This, with the bright cold sun, the bracing air, the crisply curling water, the thin white crust of morning ice upon the decks, which crackled with a sharp and cheerful sound beneath the lightest tread, was irresistible. And when, again upon the shore, we turned and saw from the vessel's mast her name signalled in flags of joyous colors, and fluttering by their side the beautiful American banner, with its stars and stripes, the long three thousand miles and more, and, longer still, the six whole months of absence, so dwindled and faded, that the ship had gone out and come home again, and it was broad spring already in the Coburg Dock at Liverpool.—*American Notes, Chap. 1.*

SHIP—Scenes on board.

My journeys as Uncommercial Traveller for the firm of Human Interest Brothers have not slackened since I last reported of them, but have kept me continually on the move. I remain in the same idle employment. I never solicit an order, I never get any commission, I am the rolling stone that gathers no moss,—unless any should by chance be found among these Samples.

Some half a year ago, I found myself in my idlest, dreamiest, and least accountable condition altogether, on board ship, in the harbor of the city of New York, in the United States of America. Of all the good ships afloat, mine was the good steamship RUSSIA, CAPTAIN COOK, Cunard Line, bound for Liverpool. What more could I wish for?

A bright sun and a clear sky had melted the snow in the great crucible of nature, and it had been poured out again that morning over sea and land, transformed into myriads of gold and silver sparkles.

The ship was fragrant with flowers. Something of the old Mexican passion for flowers may have gradually passed into North America, where flowers are luxuriously grown and tastefully combined in the richest profusion; but, be that as it may, such gorgeous farewells in flowers had come on board, that the small officer's cabin on deck, which I tenanted, bloomed over into the adjacent scuppers, and banks of other flowers that it could not hold, made a garden of the unoccupied tables in the passengers' saloon. These delicious scents of the shore, mingling with the fresh airs of the sea, made the atmosphere a dreamy, an enchanting one. And so, with the watch aloft setting all the sails, and with the screw below revolving at a mighty rate, and occasionally giving the ship an angry shake for resisting, I fell into my idlest ways and lost myself.—*Aboard Ship. New Uncommercial Samples.*

SHIP—State-room of a.

That this state-room had been specially engaged for "Charles Dickens, Esquire, and

Lady" was rendered sufficiently clear even to my scared intellect by a very small manuscript, announcing the fact, which was pinned on a very flat quilt, covering a very thin mattress, spread like a surgical plaster on a most inaccessible shelf.

That this room of state, in short, could be anything but a pleasant fiction and cheerful jest of the captain's, invented and put in practice for the better relish and enjoyment of the real state-room presently to be disclosed;—these were truths which I really could not, for the moment, bring my mind at all to bear upon or comprehend. And I sat down upon a kind of horse-hair slab, or perch, of which there were two within; and looked, without any expression of countenance whatever, at some friends who had come on board with us, and who were crushing their faces into all manner of shapes by endeavoring to squeeze them through the small doorway.—*American Notes, Chap. 1.*

SHIPS—Their associations.

"Think of this wine, for instance," said old Sol, "which has been to the East Indies and back, I'm not able to say how often, and has been once round the world. Think of the pitch-dark nights, the roaring winds, and rolling seas."

"The thunder, lightning, rain, hail, storm of all kinds," said the boy.

"To be sure," said Solomon—"that this wine has passed through. Think what a straining and creaking of timbers and masts; what a whistling and howling of the gale through ropes and rigging:"

"What a clambering aloft of men, vying with each other who shall lie out first upon the yards to furl the icy sails, while the ship rolls and pitches, like mad!" cried his nephew.

Dombey & Son, Chap. 4.

SHIPS—The rigging of.

Arrived at the wharf, this great commander's ship was jammed in among some five hundred companions, whose tangled rigging looked like monstrous cobwebs half swept down.

Dombey & Son, Chap. 23.

SHIPWRECK—Capt. Outtle's description of a.

"Day arter day that there unfort'nate ship behaved noble, I'm told, and did her duty brave, my pretty, but at one blow a'most her bulwarks was stove in, her masts and rudder carried away, her best men swept overboard, and she left to the mercy of the storm as had no mercy, but blowed harder and harder yet, while the waves dashed over her, and beat her in, and every time they come a thundering at her, broke her like a shell. Every black spot in every mountain of water that rolled away was a bit o' the ship's life or a living man; and so she went to pieces, Beauty, and no grass will never grow upon the graves of them as manned that ship."

Dombey & Son, Chap. 49.

SHIP—The voice of the Screw.

And now, lying down again, awaiting the season for broiled ham and tea, I would be compelled to listen to the voice of conscience,—the Screw.

It might be, in some cases, no more than

the voice of Stomach, but I called it in my fancy by the higher name. Because it seemed to me that we were all of us, all day long, endeavoring to stifle the Voice. Because it was under everybody's pillow, everybody's plate, everybody's camp-stool, everybody's book, everybody's occupation. Because we pretended not to hear it, especially at meal-times, evening whist, and morning conversation on deck; but it was always among us in an under monotone, not to be drowned in pea-soup, not to be shuffled with cards, not to be diverted by books, not to be knitted into any pattern, not to be walked away from. It was smoked in the weediest cigar, and drunk in the strongest cocktail; it was conveyed on deck at noon with limp ladies, who lay there in their wrappers until the stars shone; it waited at table with the stewards; nobody could put it out with the lights. It was considered (as on shore) ill-bred to acknowledge the Voice of Conscience. It was not polite to mention it. One squally day an amiable gentleman in love gave much offence to a surrounding circle, including the object of his attachment, by saying of it, after it had goaded him over two easy-chairs and a skylight, "Screw!"

Sometimes it would appear subdued. In fleeting moments, when bubbles of champagne pervaded the nose, or when there was "hot pot" in the bill of fare, or when an old dish we had had regularly every day was described in that official document by a new name—under such excitements, one would almost believe it hushed. The ceremony of washing plates on deck, performed after every meal by a circle as of ringers of crockery triple-bob-majors for a prize, would keep it down. Hauling the reel, taking the sun at noon, posting the twenty-four hours run, altering the ship's time by the meridian, casting the waste food overboard, and attracting the eager gulls that followed in our wake; these events would suppress it for a while. But the instant any break or pause took place in any such diversion, the Voice would be at it again, importuning us to the last extent. A newly-married young pair, who walked the deck affectionately some twenty miles per day, would, in the full flush of their exercise, suddenly become stricken by it, and stand trembling, but otherwise immovable, under its reproaches.

Lights out, we in our berths, and the wind rising, the Voice grows angrier and deeper. Under the mattress and under the pillow, under the sofa and under the washing-stand, under the ship and under the sea, seeming to arise from the foundations under the earth with every scoop of the great Atlantic (and O, why scoop so!), always the Voice. Vain to deny its existence in the night season; impossible to be hard of hearing; Screw, Screw, Screw. Sometimes it lifts out of the water, and revolves with a whirr, like a ferocious firework—except that it never expends itself, but is always ready to go off again; sometimes it seems to be aguish and shivers; sometimes it seems to be terrified by its last plunge, and has a fit which causes it to struggle, quiver, and for an instant stop. And now the ship sets in rolling, as only ships so fiercely screwed through time and space, day and night, fair weather and foul, *can* roll.

Did she ever take a roll before like that last? Did she ever take a roll before like this worse one that is coming now? Here is the partition at my ear down in the deep on the lee side. Are we ever coming up again together? I think not; the partition and I are so long about it that I really do believe we have overdone it this time. Heavens, what a scoop! What a deep scoop, what a hollow scoop, what a long scoop! Will it ever end!

* * * * *

At last, at nine of the clock, on a fair evening early in May, we stopped, and the Voice ceased. A very curious sensation, not unlike having my own ears stopped, ensued upon that silence; and it was with a no less curious sensation that I went over the side of the good Cunard ship Russia, (whom Prosperity attend through all her voyages!) and surveyed the outer hull of the gracious monster that the Voice had inhabited. So, perhaps, shall we all, in the spirit, one day survey the frame that held the busier Voice from which my vagrant fancy derived this similitude.

Aboard Ship. New Uncommercial Samples.

SHIPWRECK—(The death of Ham).

"A wreck! Close by!"

I sprung out of bed, and asked, what wreck? "A schooner from Spain or Portugal, laden with fruit and wine. Make haste, sir, if you want to see her! It's thought, down on the beach, she'll go to pieces every moment."

The excited voice went clamoring along the staircase; and I wrapped myself in my clothes as quickly as I could, and ran into the street.

The wind might by this time have lulled a little, though not more sensibly than if the cannonading I had dreamed of had been diminished by the silencing of half-a-dozen guns out of hundreds. But the sea, having upon it the additional agitation of the whole night, was infinitely more terrific than when I had seen it last. Every appearance it had then presented, bore the expression of being *swelled*; and the height to which the breakers rose, and, looking over one another, bore one another down, and rolled in, in interminable hosts, was most appalling.

In the difficulty of hearing anything but wind and waves, and in the crowd, and the unspeakable confusion, and my first breathless efforts to stand against the weather, I was so confused that I looked out to sea for the wreck, and saw nothing but the foaming heads of the great waves. A half-dressed boatman, standing next me, pointed with his bare arm (a tattoo'd arrow on it, pointing in the same direction), to the left. Then, O great Heaven, I saw it, close in upon us!

One mast was broken short off, six or eight feet from the deck, and lay over the side, entangled in a maze of sail and rigging; and all that ruin, as the ship rolled and beat—which she did without a moment's pause, and with a violence quite inconceivable, beat the side as if it would stave it in. Some efforts were even then being made, to cut this portion of the wreck away; for, as the ship, which was broadside on, turned towards us in her rolling, I plainly descried her people at work with axes, especially one active figure with long curling hair, conspicuous among the rest. But a great cry, which was audible even

above the wind and water, rose from the shore at this moment; the sea, sweeping over the rolling wreck, made a clean breach, and carried men, spars, casks, planks, bulwarks, heaps of such toys, into the boiling surge.

The second mast was yet standing, with the rags of a rent sail, and a wild confusion of broken cordage flapping to and fro. The ship had struck once, the same boatman hoarsely said in my ear, and then lifted in and struck again. I understood him to add that she was parting amidships, and I could readily suppose so, for the rolling and beating were too tremendous for any human work to suffer long. As he spoke, there was another great cry of pity from the beach: four men arose with the wreck out of the deep, clinging to the rigging of the remaining mast; uppermost, the active figure with the curling hair.

There was a bell on board; and as the ship rolled and dashed, like a desperate creature driven mad, now showing us the whole sweep of her deck, as she turned on her beam-ends towards the shore, now nothing but her keel, as she sprung wildly over and turned towards the sea, the bell rang; and its sound, the knell of those unhappy men, was borne towards us on the wind. Again we lost her, and again she rose. Two men were gone. The agony on shore increased. Men groaned, and clasped their hands; women shrieked, and turned away their faces. Some ran wildly up and down along the beach, crying for help where no help could be. I found myself one of these, frantically imploring a knot of sailors whom I knew, not to let those two lost creatures perish before our eyes.

They were making out to me, in an agitated way—I don't know how, for the little I could hear I was scarcely composed enough to understand—that the lifeboat had been bravely manned an hour ago, and could do nothing; and that, as no man would be so desperate as to attempt to wade off with a rope, and establish a communication with the shore, there was nothing left to try; when I noticed that some new sensation moved the people on the beach, and saw them part, and Ham come breaking through them to the front.

* * * * *

Then I saw him standing alone, in a seaman's frock and trousers: a rope in his hand, or slung to his wrist: another round his body; and several of the best men holding, at a little distance, to the latter, which he laid out himself, slack upon the shore, at his feet.

The wreck, even to my unpractised eye, was breaking up. I saw that she was parting in the middle, and that the life of the solitary man upon the mast hung by a thread. Still, he clung to it. He had a singular red cap on,—not like a sailor's cap, but of a finer color; and as the few yielding planks between him and destruction rolled and bulged, and his anticipative death-knell rung, he was seen by all of us to wave it. I saw him do it now, and thought I was going distracted, when his action brought an old remembrance to my mind of a once dear friend.

Ham watched the sea, standing alone, with the silence of suspended breath behind him, and the storm before, until there was a great retiring wave, when, with a backward glance at those who held the rope which was made fast

round his body, he dashed in after it, and in a moment was buffeting with the water; rising with the hills, falling with the valleys, lost beneath the foam: then drawn again to land. They hauled in hastily.

He was hurt. I saw blood on his face, from where I stood; but he took no thought of that. He seemed hurriedly to give them some directions for leaving him more free—or so I judged from the motion of his arm—and was gone as before.

And now he made for the wreck, rising with the hills, falling with the valleys, lost beneath the rugged foam, borne in towards the shore, borne on towards the ship, striving hard and valiantly. The distance was nothing, but the power of the sea and wind made the strife deadly. At length he neared the wreck. He was so near, that with one more of his vigorous strokes he would be clinging to it,—when a high, green, vast hill-side of water, moving on shoreward from beyond the ship, he seemed to leap up into it with a mighty bound, and the ship was gone.

Some eddying fragments I saw in the sea, as if a mere cask had been broken, in running to the spot where they were hauling in. Consternation was in every face. They drew him to my very feet—insensible—dead. He was carried to the nearest house; and, no one preventing me now, I remained near him, busy, while every means of restoration were tried! but he had been beaten to death by the great wave, and his generous heart was stilled for ever.

David Copperfield, Chap. 55.

SHIPBOARD—Mark Tapley's jollity on.

It is due to Mark Tapley to state, that he suffered at least as much from sea-sickness as any man, woman, or child on board; and that he had a peculiar faculty of knocking himself about on the smallest provocation, and losing his legs at every lurch of the ship. But resolved, in his usual phrase, to "come out strong" under disadvantageous circumstances, he was the life and soul of the steerage, and made no more of stopping in the middle of a facetious conversation to go away and be excessively ill by himself, and afterwards come back in the very best and gayest of tempers to resume it, than if such a course of proceeding had been the commonest in the world.

It cannot be said that as his illness wore off his cheerfulness and good nature increased, because they would hardly admit of augmentation; but his usefulness among the weaker members of the party was much enlarged; and at all times and seasons there he was exerting it. If a gleam of sun shone out of the dark sky, down Mark tumbled into the cabin, and presently up he came again with a woman in his arms, or half-a-dozen children, or a man, or a bed, or a saucepan, or a basket, or something animate or inanimate, that he thought would be the better for the air. If an hour or two of fine weather in the middle of the day tempted those who seldom or never came on deck at other times, to crawl into the long-boat, or lie down upon the spare spars, and try to eat, there, in the centre of the group, was Mr. Tapley, handing about salt beef and biscuit, or dispensing tastes of grog, or cutting up the children's provisions with his pocket-knife, for their greater ease and

comfort, or reading aloud from a venerable newspaper, or singing some roaring old song to a select party, or writing the beginnings of letters to their friends at home for people who couldn't write, or cracking jokes with the crew, or nearly getting blown over the side, or emerging, half-drowned, from a shower of spray, or lending a hand somewhere or other: but always doing something for the general entertainment. At night, when the cooking-fire was lighted on the deck, and the driving sparks that flew among the rigging, and the cloud of sails, seemed to menace the ship with certain annihilation by fire, in case the elements of air and water failed to compass her destruction; there, again, was Mr. Tapley, with his coat off and his shirt-sleeves turned up to his elbows, doing all kinds of culinary offices; compounding the strangest dishes; recognized by every one as an established authority; and helping all parties to achieve something, which, left to themselves, they never could have done, and never would have dreamed of. In short, there never was a more popular character than Mark Tapley became, on board that noble and fast-sailing line-of-packet ship, the *Screw*; and he attained at last to such a pitch of universal admiration, that he began to have grave doubts within himself whether a man might reasonably claim any credit for being jolly under such exciting circumstances.

"If this was going to last," said Mr. Tapley, "there'd be no great difference, as I can perceive, between the *Screw* and the *Dragon*. I never *am* to get credit, I think. I begin to be afraid that the Fates is determined to make the world easy to me."

Martin Chuzzlewit, Chap. 15.

SHIPBOARD—Night scenes on.

The perpetual tramp of boot-heels on the decks gave place to a heavy silence, and the whole human freight was stowed away below, excepting a very few stragglers, like myself, who were probably, like me, afraid to go there.

To one unaccustomed to such scenes this is a very striking time on shipboard. Afterwards, and when its novelty had long worn off, it never ceased to have a peculiar interest and charm for me. The gloom through which the great black mass holds its direct and certain course; the rushing water, plainly heard, but dimly seen; the broad, white, glistening track that follows in the vessel's wake; the men on the lookout forward, who would be scarcely visible against the dark sky, but for their blotting out some score of glistening stars; the helmsman at the wheel, with the illuminated card before him, shining, a speck of light amidst the darkness, like something sentient and of Divine intelligence; the melancholy sighing of the wind through block, and rope, and chain; the gleaming forth of light from every crevice, nook, and tiny piece of glass about the decks, as though the ship were filled with fire in hiding, ready to burst through any outlet, wild with its resistless power of death and ruin. At first, too, and even when the hour and all the objects it exalts have come to be familiar, it is difficult, alone and thoughtful, to hold them to their proper shapes and forms. They change with the wandering fancy, assume the semblance of things left far away, put on the well-remembered aspect of favorite places dearly loved, and even people

them with shadows. Streets, houses, rooms, figures so like their usual occupants, that they have startled me by their reality, which far exceeded, as it seemed to me, all power of mine to conjure up the absent, have many and many a time, at such an hour, grown suddenly out of objects with whose real look and use and purpose I was as well acquainted as with my own two hands.—*American Notes, Chap. 2.*

SHIPBOARD—Scenes on.

Everything sloped the wrong way, which in itself was an aggravation scarcely to be borne. I had left the door open, a moment before, in the bosom of a gentle declivity, and, when I turned to shut it, it was on the summit of a lofty eminence. Now, every plank and timber creaked, as if the ship were made of wicker-work; and now crackled, like an enormous fire of the driest possible twigs. There was nothing for it but bed; so I went to bed.

It was pretty much the same for the next two days, with a tolerably fair wind and dry weather. I read in bed (but to this hour I don't know what) a good deal, and reeled on deck a little, drank cold brandy-and-water with an unspeakable disgust, and ate hard biscuit perseveringly; not ill, but going to be.

It is the third morning. I am awakened out of my sleep by a dismal shriek from my wife, who demands to know whether there's any danger. I rouse myself and look out of bed. The water-jug is plunging and leaping like a lively dolphin; all the smaller articles are afloat, except my shoes, which are stranded on a carpet-bag high and dry, like a couple of coal-barges. Suddenly I see them spring into the air, and behold the looking-glass, which is nailed to the wall, sticking fast upon the ceiling. At the same time the door entirely disappears and a new one is opened in the floor. Then I begin to comprehend that the state-room is standing on its head.

Before it is possible to make any arrangement at all compatible with this novel state of things, the ship rights. Before one can say, "Thank Heaven!" she wrongs again. Before one can cry she *is* wrong, she seems to have started forward, and to be a creature actively running of its own accord, with broken knees and failing legs, through every variety of hole and pit-fall, and stumbling constantly. Before one can so much as wonder, she takes a high leap into the air. Before she has well done that, she takes a deep dive into the water. Before she has gained the surface, she throws a summerset. The instant she is on her legs she rushes backward. And so she goes on, staggering, heaving, wrestling, leaping, diving, jumping, pitching, throbbing, rolling, and rocking, and going through all these movements, sometimes by turns, and sometimes all together, until one feels disposed to roar for mercy.

A steward passes. "Steward!" "Sir?" "What *is* the matter? what *do* you call this?" "Rather a heavy sea on, sir, and a head-wind."

A head-wind! Imagine a human face upon the vessel's prow, with fifteen thousand Samsons in one bent upon driving her back, and hitting her exactly between the eyes whenever she attempts to advance an inch. Imagine the ship herself, with every pulse and artery of her huge body swollen and bursting under this maltreat.

ment, sworn to go on or die. Imagine the wind howling, the sea roaring, the rain beating, all in furious array against her. Picture the sky both dark and wild, and the clouds, in fearful sympathy with the waves, making another ocean in the air. Add to all this the clattering on deck and down below, the tread of hurried feet, the loud hoarse shouts of seamen, the gurgling in and out of water through the scuppers, with every now and then the striking of a heavy sea upon the planks above, with the deep, dead, heavy sound of thunder heard within a vault—and there is the head-wind of that January morning.

American Notes, Chap. 2.

SHIP—Steam.

The steamer—which, with its machinery on deck, looked, as it worked its long, slim legs, like some enormously magnified insect or antediluvian monster—dashed at great speed up a beautiful bay; and presently they saw some heights, and islands, and a long, flat, straggling city.

Martin Chuzzlewit, Chap. 15.

SHOP—A curiosity.

The place through which he made his way at leisure, was one of those receptacles for old and curious things which seem to crouch in odd corners of this town, and to hide their musty treasures from the public eye in jealousy and distrust. There were suits of mail, standing like ghosts in armor, here and there; fantastic carvings brought from monkish cloisters; rusty weapons of various kinds; distorted figures in china, and wood, and iron, and ivory; tapestry, and strange furniture that might have been designed in dreams. The haggard aspect of the little old man was wonderfully suited to the place; he might have groped among old churches, and tombs, and deserted houses, and gathered all the spoils with his own hands. There was nothing in the whole collection but was in keeping with himself; nothing that looked older or more worn than he.—*Old Curiosity Shop, Chap. 1.*

SHOP—An old elo'.

I happened to pass a little shop, where it was written up that ladies' and gentlemen's wardrobes were bought, and that the best price was given for rags, bones, and kitchen-stuff. The master of this shop was sitting at the door in his shirt-sleeves, smoking; and as there were a great many coats and pairs of trousers dangling from the low ceiling, and only two feeble candles burning inside to show what they were, I fancied that he looked like a man of a revengeful disposition, who had hung all his enemies and was enjoying himself.

David Copperfield, Chap. 13.

SHOP—Tetterby's.

Tetterby's was the corner shop in Jerusalem Buildings. There was a good show of literature in the window, chiefly consisting of picture-newspapers out of date, and serial pirates and footpads. Walking-sticks, likewise, and marbles, were included in the stock in trade. It had once extended into the light confectionery line; but it would seem that those elegancies of life were not in demand about Jerusalem Buildings, for nothing connected with that branch of commerce remained in the window, except a sort of small glass lantern containing a languish-

ing mass of bull's-eyes, which had melted in the summer and congealed in the winter until all hope of ever getting them out, or of eating them without eating the lantern too, was gone forever. Tetterby's had tried its hand at several things. It had once made a feeble little dart at the toy business; for, in another lantern, there was a heap of minute wax dolls, all sticking together upside down, in the direst confusion, with their feet on one another's heads, and a precipitate of broken arms and legs at the bottom. It had made a move in the millinery direction, which a few dry, wiry bonnet-shapes remained in the corner of the window to attest. It had fancied that a living might lie hidden in the tobacco trade, and had stuck up a representation of a native of each of the three integral portions of the British empire, in the act of consuming that fragrant weed; with a poetic legend attached, importing that united in one cause they sat and joked, one chewed tobacco, one took snuff, one smoked: but nothing seemed to have come of it—except flies. Time had been when it had put a forlorn trust in imitative jewelry, for in one pane of glass there was a card of cheap seals, and another of pencil-cases, and a mysterious black amulet of inscrutable intention, labelled ninepence. But, to that hour, Jerusalem Buildings had bought none of them. In short, Tetterby's had tried so hard to get a livelihood out of Jerusalem Buildings in one way or other, and appeared to have done so indifferently in all, that the best position in the firm was too evidently Co.'s; Co., as a bodiless creation, being untroubled with the vulgar inconveniences of hunger and thirst, being chargeable neither to the poor's-rates nor the assessed taxes, and having no young family to provide for.—*Haunted Man, Chap. 2.*

SHREWDNESS.

"Ha! ha! my dear," replied the Jew, "you must get up very early in the morning, to win against the Dodger."

"Morning!" said Charley Bates: "you must put your boots on overnight; and have a telescope at each eye, and a opera-glass between your shoulders, if you want to come over him."

Oliver Twist, Chap. 25.

SICKNESS—The suspense of.

Oh! the suspense, the fearful, acute suspense, of standing idly by while the life of one we dearly love is trembling in the balance! Oh! the racking thoughts that crowd upon the mind, and make the heart beat violently, and the breath come thick, by the force of the images they conjure up before it: the desperate anxiety to be doing something to relieve the pain, or lessen the danger, which we have no power to alleviate; the sinking of soul and spirit, which the sad remembrance of our helplessness produces: what tortures can equal these; what reflections or endeavors can, in the full tide and fever of the time, allay them!

Morning came; and the little cottage was lonely and still. People spoke in whispers; anxious faces appeared at the gate, from time to time; women and children went away in tears. All the livelong day, and for hours after it had grown dark, Oliver paced softly up and down the garden, raising his eyes every instant to the sick chamber, and shuddering to see the dark-

ened window, looking as if death lay stretched inside.

* * * * *

The sun shone brightly: as brightly as if it looked upon no misery or care; and, with every leaf and flower in full bloom about her; with life, and health, and sounds and sights of joy, surrounding her on every side; the fair young creature lay, wasting fast. Oliver crept away to the old churchyard, and sitting down on one of the green mounds, wept and prayed for her, in silence.

There was such peace and beauty in the scene; so much of brightness and mirth in the sunny landscape; such blithesome music in the songs of the summer birds; such freedom in the rapid flight of the rook, careering overhead; so much of life and joyousness in all; that, when the boy raised his aching eyes, and looked about, the thought instinctively occurred to him, that this was not a time for death; that Rose could surely never die when humbler things were all so glad and gay; that graves were for cold and cheerless winter: not for sunlight and fragrance. He almost thought that shrouds were for the old and shrunken; and that they never wrapped the young and graceful form within their ghastly folds.

* * * * *

We need be careful how we deal with those about us, when every death carries to some small circle of survivors, thoughts of so much omitted, and so little done—of so many things forgotten, and so many more which might have been repaired! There is no remorse so deep as that which is unavailing; if we would be spared its tortures, let us remember this in time.

Oliver Twist, Chap. 33.

SIGH.

"Poor Edward!" sighed Little Dorrit, with the whole family history in the sigh.

Little Dorrit, Book II., Chap. 14.

SIGN—A tobacco.

The business was of too modest a character to support a life-size Highlander, but it maintained a little one on a bracket on the door post, who looked like a fallen Cherub that had found it necessary to take to a kilt.

Little Dorrit, Book I., Chap. 18.

SIGNS—The ghosts of dead businesses.

Very little life was to be seen on either bank; windows and doors were shut, and the staring black and white letters upon wharves and warehouses "looked," said Eugene to Mortimer, "like inscriptions over the graves of dead businesses."—*Our Mutual Friend, Book I., Chap. 14.*

SINCERITY.

"What I want," drawled Mrs. Skewton, pinching her shrivelled throat, "is heart." It was frightfully true in one sense, if not in that in which she used the phrase. "What I want, is frankness, confidence, less conventionality, and freer play of soul. We are so dreadfully artificial."—*Dombey & Son, Chap. 21.*

Miss Tox's sympathy is such that she can scarcely speak. She is no chicken, but she has not grown tough with age and celibacy. Her heart is very tender, her compassion very gen-

uine, her homage very real. Beneath the locket with the fishy-eye in it, Miss Tox bears better qualities than many a less whimsical outside; such qualities as will outlive, by many courses of the sun, the best outsides and brightest husks that fall in the harvest of the great reaper.

Dombey & Son, Chap. 59.

"Why are we not more natural! Dear me! With all those yearnings, and gushings, and impulsive throbblings that we have implanted in our souls, and which are so very charming, why are we not more natural?"

Mr. Dombey said it was very true, very true.

"We could be more natural, I suppose, if we tried?" said Mrs. Skewton.

Mr. Dombey thought it possible.

"Devil a bit, Ma'am," said the Major. "We couldn't afford it. Unless the world was peopled with J. B.'s—tough and blunt old Joes, Ma'am, plain red herrings with hard roes, Sir—we couldn't afford it. It wouldn't do."

Dombey & Son, Chap. 21.

SKIMPOLÉ, HAROLD—His character.

When we went down stairs, we were presented to Mr. Skimpole, who was standing before the fire, telling Richard how fond he used to be, in his school-time, of football. He was a little, bright creature, with a rather large head; but a delicate face, and a sweet voice, and there was a perfect charm in him. All he said was so free from effort, and spontaneous, and was said with such a captivating gayety, that it was fascinating to hear him talk. Being of a more slender figure than Mr. Jarndyce, and having a richer complexion, with browner hair, he looked younger. Indeed, he had more the appearance, in all respects, of a damaged young man, than a well-preserved elderly one. There was an easy negligence in his manner and even in his dress (his hair carelessly disposed, and his neckerchief loose and flowing, as I have seen artists paint their own portraits), which I could not separate from the idea of a romantic youth who had undergone some unique process of depreciation. It struck me as being not at all like the manner or appearance of a man who had advanced in life by the usual road of years, cares, and experiences.

I gathered from the conversation, that Mr. Skimpole had been educated for the medical profession, and had once lived, in his professional capacity, in the household of a German prince. He told us, however, that as he had always been a mere child in points of weights and measures, and had never known anything about them (except that they disgusted him), he had never been able to prescribe with the requisite accuracy of detail. In fact, he said, he had no head for detail. And he told us, with great humor, that when he was wanted to bleed the prince, or physic any of his people, he was generally found lying on his back, in bed, reading the newspapers, or making fancy sketches in pencil, and couldn't come. The prince at last objecting to this, "in which," said Mr. Skimpole, in the frankest manner, "he was perfectly right," the engagement terminated, and Mr. Skimpole having (as he added with delightful gayety) "nothing to live upon but love, fell in love, and married, and surrounded himself with rosy cheeks." His good friend Jarndyce and some

other of his good friends then helped him, in quicker or slower succession, to several openings in life; but to no purpose, for he must confess to two of the oldest infirmities in the world; one was that he had no idea of time; the other, that he had no idea of money. In consequence of which he never kept an appointment, never could transact any business, and never knew the value of anything! Well! So he had got on in life, and here he was! He was very fond of reading the papers, very fond of making fancy-sketches with a pencil, very fond of nature, very fond of art. All he asked of society was, to let him live. *That* wasn't much. His wants were few. Give him the papers, conversation, music, mutton, coffee, landscape, fruit in the season, a few sheets of Bristol-board, and a little claret, and he asked no more. He was a mere child in the world, but he didn't cry for the moon. He said to the world, "Go your several ways in peace! Wear red coats, blue coats, lawn sleeves, put pens behind your ears, wear aprons; go after glory, holiness, commerce, trade, any object you prefer; only—let Harold Skimpole live!"

All this, and a great deal more, he told us, not only with the utmost brilliancy and enjoyment, but with a certain vivacious candor—speaking of himself as if he were not at all his own affair, as if Skimpole were a third person, as if he knew that Skimpole had his singularities, but still had his claims too, which were the general business of the community, and must not be slighted. He was quite enchanting. If I felt at all confused at that early time, in endeavoring to reconcile anything he said with anything I had thought about the duties and accountabilities of life (which I am far from sure of), I was confused by not exactly understanding why he was free of them. That he *was* free of them, I scarcely doubted; he was so very clear about it himself.

"I covet nothing," said Mr. Skimpole, in the same light way. "Possession is nothing to me. Here is my friend Jarndyce's excellent house. I feel obliged to him for possessing it. I can sketch it, and alter it. I can set it to music. When I am here, I have sufficient possession of it, and have neither trouble, cost, nor responsibility. My steward's name, in short, is Jarndyce, and he can't cheat me. We have been mentioning Mrs. Jellyby. There is a bright-eyed woman, of a strong will and immense power of business-detail, who throws herself into objects with surprising ardor! I don't regret that I have not a stronger will and an immense power of business-detail, to throw myself into objects with surprising ardor. I can admire her without envy. I can sympathize with the objects. I can dream of them. I can lie down on the grass—in fine weather—and float along an African river, embracing all the natives I meet, as sensible of the deep silence, and sketching the dense overhanging tropical growth as accurately as if I were there. I don't know that it's of any direct use my doing so, but it's all I can do, and I do it thoroughly. Then, for Heaven's sake, having Harold Skimpole, a confiding child, petitioning you, the world, an agglomeration of practical people of business habits, to let him live and admire the human family, do it somehow or other, like good souls, and suffer him to ride his rocking-horse!"—*Black House, Chap. 6.*

SLANDER—Of the unfortunate.

At feasts and festivals also: in firmaments she has often graced, and among constellations she outshone but yesterday, she is still the prevalent subject. What is it? Who is it? When was it? Where was it? How was it? She is discussed by her dear friends with all the genteel slang in vogue, the last new word, the last new manner, the last new drawl, and the perfection of polite indifference. A remarkable feature of the theme is, that it is found to be so inspiring, that several people come out upon it who never came out before—positively say things! William Buffy carries one of these smartnesses from the place where he dines, down to the House, where the Whip for his party hands it about with his snuff-box, to keep men together who want to be off, with such effect that the Speaker (who has had it privately insinuated into his own ear under the corner of his wig) cries "Order at the bar!" three times without making an impression.

And not the least amazing circumstance connected with her being vaguely the town talk, is, that people hovering on the confines of Mr. Sladdery's high connection, people who know nothing and ever did know nothing about her, think it essential to their reputation to pretend that she is their topic too; and to retail her at second-hand with the last new word, and the last new manner, and the last new drawl, and the last new polite indifference, and all the rest of it, all at second-hand, but considered equal to new, in inferior systems and to fainter stars. If there be any man of letters, art, or science, among these little dealers, how noble in him to support the feeble sisters on such majestic crutches!

Black House, Chap. 58.

SLANG—Of the pulpit.

All slangs and twangs are objectionable everywhere, but the slang and twang of the conventicle—as bad in its way as that of the House of Commons, and nothing worse can be said of it—should be studiously avoided under such circumstances as I describe. The avoidance was not complete on this occasion. Nor was it quite agreeable to see the preacher addressing his pet "points" to his backers on the stage, as if appealing to those disciples to show him up, and testify to the multitude that each of those points was a clincher.

Uncommercial Traveller, Chap. 4.

SLEEP.

Mr. Riderhood poetically remarking that he would pick the bones of his night's rest, in his wooden chair, sat in the window.

Our Mutual Friend, Book IV., Chap. 7.

There is a drowsy state, between sleeping and waking, when you dream more in five minutes with your eyes half open, and yourself half conscious of everything that is passing around you, than you would in five nights with your eyes fast closed, and your senses wrapt in perfect unconsciousness. At such times, a mortal knows just enough of what his mind is doing, to form some glimmering conception of its mighty powers, its bounding from earth and spurning time and space, when freed from the restraint of its corporeal associate.—*Oliver Twist, Chap. 9.*

Gradually, he fell into that deep, tranquil sleep which ease from recent suffering alone imparts; that calm and peaceful rest which it is pain to wake from. Who, if this were death, would be roused again to all the struggles and turmoils of life; to all its cares for the present; its anxieties for the future; more than all, its weary recollections of the past!—*Oliver Twist*, Chap. 12.

As she stooped over him, her tears fell upon his forehead.

The boy stirred, and smiled in his sleep, as though these marks of pity and compassion had awakened some pleasant dream of love and affection he had never known. Thus, a strain of gentle music, or the rippling of water in a silent place, or the odor of a flower, or even the mention of a familiar word, will sometimes call up sudden dim remembrances of scenes that never were, in this life; which vanish like a breath; which some brief memory of a happier existence, long gone by, would seem to have awakened; which no voluntary exertion of the mind can ever recall.—*Oliver Twist*, Chap. 30.

There is a kind of sleep that steals upon us sometimes, while it holds the body prisoner, does not free the mind from a sense of things about it, and enable it to ramble at its pleasure. So far as an overpowering heaviness, a prostration of strength, and an utter inability to control our thoughts or power of motion, can be called sleep, this is it; and yet, we have a consciousness of all that is going on about us, and if we dream at such a time, words which are really spoken, or sounds which really exist at the moment, accommodate themselves with surprising readiness to our visions, until reality and imagination become so strangely blended that it is afterward almost matter of impossibility to separate the two. Nor is this the most striking phenomenon incidental to such a state. It is an undoubted fact, that although our senses of touch and sight be for the time dead, yet our sleeping thoughts, and the visionary scenes that pass before us, will be influenced, and materially influenced, by the mere silent presence of some external object, which may not have been near us when we closed our eyes, and of whose vicinity we have had no waking consciousness.

Oliver Twist, Chap. 34.

SLEEP—After wine.

Mr. Spenlow being a little drowsy after the champagne—honor to the soil that grew the grape, to the grape that made the wine, to the sun that ripened it, and to the merchant who adulterated it—and being fast asleep in a corner of the carriage, I rode by the side and talked to Dora.—*David Copperfield*, Chap. 33.

SLEEP—A refreshing (Sam Weller on).

"And if I might advise, sir," added Mr. Weller, "I'd just have a good night's rest afterwards, and not begin inquiring arter this here deep 'un 'till mornin'. There's nothin' so refreshin' as sleep, sir, as the servant-girl said afore she drank the egg-cupful o' laudanum."

Pickwick, Chap. 16.

SLEEP—Dick Swiveller's "balmy."

"In the meantime, as it's rather late, I'll try and get a wink or two of the balmy."

"The balmy" came almost as soon as it was courted. In a very few minutes Mr. Swiveller was fast asleep, dreaming that he had married Nelly Trent, and come into the property, and that his first act of power was to lay waste the market-garden of Mr. Cheegs, and turn it into a brick-field.—*Old Curiosity Shop*, Chap. 8.

SLEEP—Of Uriah Heep.

I stole into the next room to look at him. There I saw him, lying on his back, with his legs extending to I don't know where, gurglings taking place in his throat, stoppages in his nose, and his mouth open like a post-office. He was so much worse in reality than in my distempered fancy, that afterwards I was attracted to him in very repulsion, and could not help wandering in and out every half hour or so, and taking another look at him.

David Copperfield, Chap. 25.

SLEEP—The snoring of Mr. Willet.

The room was so very warm, the tobacco so very good, and the fire so very soothing, that Mr. Willet by degrees began to doze; but as he had perfectly acquired, by dint of long habit, the art of smoking in his sleep, and as his breathing was pretty much the same, awake or asleep, saving that in the latter case he sometimes experienced a slight difficulty in respiration (such as a carpenter meets with when he is planing and comes to a knot), neither of his companions was aware of the circumstance, until he met with one of these impediments and was obliged to try again.

"Johnny's dropped off," said Mr. Parker, in a whisper.

"Fast as a top," said Mr. Cobb.

Neither of them said any more until Mr. Willet came to another knot—one of surpassing obduracy—which bade fair to throw him into convulsions, but which he got over at last without waking, by an effort quite superhuman.

"He sleeps uncommon hard," said Mr. Cobb.

Barnaby Rudge, Chap. 33.

SLEEP.

"The witch region of sleep."

Little Dorrit, Book I., Chap. 15.

SLEEP—And dreams, among the poor.

The cold, feeble dawn of a January morning was stealing in at the windows of the common sleeping-room, when Nicholas, raising himself on his arm, looked among the prostrate forms which on every side surrounded him, as though in search of some particular object.

It needed a quick eye to detect, from among the huddled mass of sleepers, the form of any given individual. As they lay closely packed together, covered, for warmth's sake, with their patched and ragged clothes, little could be distinguished but the sharp outlines of pale faces, over which the sombre light shed the same dull heavy color, with here and there a gaunt arm thrust forth: its thinness hidden by no covering, but fully exposed to view, in all its shrunken ugliness. There were some who, lying on their backs with upturned faces and clenched hands, just visible in the leaden light, bore more the aspect of dead bodies than of living creatures; and there were others coiled up into strange

and fantastic postures; such as might have been taken for the uneasy efforts of pain to gain some temporary relief, rather than the freaks of slumber. A few—and these were among the youngest of the children—slept peacefully on, with smiles upon their faces, dreaming perhaps of home; but ever and again a deep and heavy sigh, breaking the stillness of the room, announced that some new sleeper had awakened to the misery of another day; and, as morning took the place of night, the smiles gradually faded away, with the friendly darkness which had given them birth.

Dreams are the bright creatures of poem and legend, who sport on earth in the night season, and melt away in the first beam of the sun, which lights grim care and stern reality on their daily pilgrimage through the world.

Nicholas Nickleby, Chap. 13.

SLEEPING—In a stage coach.

I recollect being very much surprised by the feint everybody made, then, of not having been to sleep at all, and by the uncommon indignation with which every one repelled the charge. I labor under the same kind of astonishment to this day, having invariably observed that of all human weaknesses, the one to which our common nature is the least disposed to confess (I cannot imagine why) is the weakness of having gone to sleep in a coach.

David Copperfield, Chap. 5.

SMILES—Description of.

A carved grin.

The very twilight of a smile; so singularly were its light and darkness blended.

Dombey & Son, Chap. 21.

An irrepressible smile that rather seemed to strike upon the surface of his face and glance away, as finding no resting-place, than to play there for an instant.—*Dombey & Son, Chap. 11.*

A smile which had been at first but three specks—one at the right-hand corner of his mouth, and one at the corner of each eye—gradually over-spread his whole face, and rippling up into his forehead, lifted the glazed hat.

Dombey & Son, Chap. 15.

He was a weak-eyed young man, with the first faint streaks or early dawn of a grin on his countenance. It was mere imbecility; but Mrs. Pipchin took it into her head that it was impudence, and made a snap at him directly.

Dombey & Son, Chap. 11.

He sprang up from his reverie and looked around with a sudden smile, as courteous and as soft as if he had had numerous observers to propitiate; nor did he relapse, after being thus awakened; but clearing his face, like one who bethought himself that it might otherwise wrinkle and tell tales, went smiling on, as if for practice.—*Dombey & Son, Chap. 27.*

A stately look, which was instantaneous in its duration, but inclusive (if any one had seen it) of a multitude of expressions, among which that of the twilight smile, without the smile itself, overshadowed all the rest.—*D. & S., Ch. 21.*

"Sir!" cried Mr. Toots, starting from his chair and shaking hands with him anew, "the relief is so excessive and unspeakable, that if you were to tell me now that Miss Dombey was married even, I could smile. Yes, Captain Gills," said Mr. Toots, appealing to him, "upon my soul and body, I really think, whatever I might do to myself immediately afterwards, that I could smile, I am so relieved."

Dombey & Son, Chap. 50.

Meanwhile, Toby, putting a hand on each knee, bent down his nose to the basket, and took a long inspiration at the lid; the grin upon his withered face expanding in the process, as if he were inhaling laughing gas.

Christmas Chimes, 1st Quarter.

He would slowly carve a grin out of his wooden face, where it would remain until we were all gone.—*Our School. Reprinted Pieces.*

As Clennam followed, she said to him, with the same external composure and in the same level voice, but with a smile that is only seen on cruel faces; a very faint smile, lifting the nostril, scarcely touching the lips, and not breaking away gradually, but instantly dismissed when done with.

Little Dorrit, Book I., Chap. 27.

His very smile was cunning, as if he had been studying smiles among the portraits of his misers.

Our Mutual Friend, Book III., Chap. 5.

A smile, which in common with all other tokens of emotion, seemed to skulk under his face, rather than play boldly over it.

Nicholas Nickleby, Chap. 19.

I found Uriah reading a great fat book, with such demonstrative attention, that his lank forefinger followed up every line as he read, and made clammy tracks along the page (or so I fully believed) like a snail.

"You are working late to-night, Uriah," says I.

"Yes, Master Copperfield," says Uriah.

As I was getting on the stool opposite, to talk to him more conveniently, I observed that he had not such a thing as a smile about him, and that he could only widen his mouth and make two hard creases down his cheeks, one on each side, to stand for one.

David Copperfield, Chap. 16.

SMOKE.

Mrs. Crupp was taken with a troublesome cough, in the midst of which she articulated with much difficulty, "He was took ill here, ma'am, and—ugh! ugh! ugh! dear me!—and he died!"

"Hey? What did he die of?" asked my aunt.

"Well, ma'am, he died of drink," said Mrs. Crupp, in confidence. "And smoke."

"Smoke? You don't mean chimneys?" said my aunt.

"No, ma'am," returned Mrs. Crupp. "Cigars and pipes."

"That's not catching, Trot, at any rate," remarked my aunt, turning to me.

David Copperfield, Chap. 23.

SMOKING.

The smoke came crookedly out of Mr. Flintwinch's mouth, as if it circulated through the whole of his wry figure and came back by his wry throat, before coming forth to mingle with the smoke from the crooked chimneys and the mists from the crooked river.

Little Dorrit, Book II., Chap. 23.

SMOKING—Board and lodging.

"You don't find this sort of thing disagreeable, I hope, sir?" said his right-hand neighbor, a gentleman in a checked shirt, and Mosaic studs, with a cigar in his mouth.

"Not in the least," replied Mr. Pickwick, "I like it very much, although I am no smoker myself."

"I should be very sorry to say I wasn't," interposed another gentleman on the opposite side of the table. "It's board and lodging to me, is smoke."

Mr. Pickwick glanced at the speaker, and thought that if it were washing too, it would be all the better.—*Pickwick, Chap. 20.*

SMOKING—The content of.

The manner in which the Captain tried to make believe that the cause of these effects lay hidden in the pipe itself, and the way in which he looked into the bowl for it, and not finding it there, pretended to blow it out of the stem, was wonderfully pleasant. The pipe soon getting into better condition, he fell into that state of repose becoming a good smoker: but sat with his eyes fixed on Florence, and with a beaming placidity not to be described, and stopping every now and then to discharge a little cloud from his lips, slowly puffed it forth, as if it were a scroll coming out of his mouth, bearing the legend "Poor Wal'r, aye, aye. Drowned, an't he?" after which he would resume his smoking with infinite gentleness.

Dombey & Son, Chap. 49.

SOCIAL DISTINCTIONS.

"Wait a minute," said the stranger, "fun presently—nobs not come yet—queer place—Dock-yard people of upper rank don't know Dock-yard people of lower rank—Dock-yard people of lower rank don't know small gentry—small gentry don't know tradespeople—Commissioners don't know anybody."

* * * * *

"Mr. Smithie, Mrs. Smithie, and the Misses Smithie," was the next announcement.

"What's Mr. Smithie?" inquired Mr. Tracy Tupman.

"Something in the yard," replied the stranger. Mr. Smithie bowed deferentially to Sir Thomas Clubber; and Sir Thomas Clubber acknowledged the salute with conscious condescension. Lady Clubber took a telescopic view of Mrs. Smithie and family through her eye-glass, and Mrs. Smithie stared in her turn at Mrs. Somebody else, whose husband was not in the Dock-yard at all.

* * * * *

Miss Bulder was warmly welcomed by the Miss Clubbers; the greeting between Mrs. Colonel Bulder and Lady Clubber was of the most affectionate description; Colonel Bulder and Sir Thomas Clubber exchanged snuff-boxes, and

looked very much like a pair of Alexander Selkirk—"Monarchs of all they surveyed."

Pickwick, Chap. 2.

SOCIALLY DILAPIDATED—Chevy Slyme.

He was brooding over the remains of yesterday's decanter of brandy, and was engaged in the thoughtful occupation of making a chain of rings on the top of the table with the wet foot of his drinking-glass. Wretched and forlorn as he looked, Mr. Slyme had once been, in his way, the choicest of swaggers; putting forth his pretensions, boldly, as a man of infinite taste and most undoubted promise. The stock-in-trade requisite to set up an amateur in this department of business is very slight, and easily got together: a trick of the nose and a curl of the lip sufficient to compound a tolerable sneer, being ample provision for any exigency. But, in an evil hour, this off-shoot of the Chuzzlewit trunk, being lazy, and ill qualified for any regular pursuit, and having dissipated such means as he ever possessed, had formally established himself as a professor of Taste for a livelihood; and finding, too late, that something more than his old amount of qualifications was necessary to sustain him in this calling, had quickly fallen to his present level, where he retained nothing of his old self but his boastfulness and his bile, and seemed to have no existence separate or apart from his friend Tigg. And now, so abject and so pitiful was he—at once so mandlin, insolent, beggarly, and proud—that even his friend and parasite, standing erect beside him, swelled into a Man by contrast.

Martin Chuzzlewit, Chap. 7.

SOCIETY—Its vices.

Was Mr. Dombey's master-vice, that ruled him so inexorably, an unnatural characteristic? It might be worth while, sometimes, to inquire what Nature is, and how men work to change her, and whether, in the enforced distortions so produced, it is not natural to be unnatural. Coop any son or daughter of our mighty mother within narrow range, and bind the prisoner to one idea, and foster it by servile worship of it on the part of the few timid or designing people standing round, and what is Nature to the willing captive who has never risen up upon the wings of a free mind—drooping and useless soon—to see her in her comprehensive truth!

Alas! are there so few things in the world, about us, most unnatural, and yet most natural in being so! Hear the magistrate or judge admonish the unnatural outcasts of society; unnatural in brutal habits, unnatural in want of decency, unnatural in losing and confounding all distinctions between good and evil; unnatural in ignorance, in vice, in recklessness, in contumacy, in mind, in looks, in everything. But follow the good clergyman or doctor, who, with his life imperilled at every breath he draws, goes down into their dens, lying within the echoes of our carriage-wheels and daily tread upon the pavement stones. Look round upon the world of odious sights—millions of immortal creatures have no other world on earth—at the lightest mention of which humanity revolts and dainty delicacy, living in the next street, stops her ears, and lisps, "I don't believe it!" Breathe the polluted air, foul with every impurity that is poisonous to health and life; and have

every sense, conferred upon our race for its delight and happiness, offended, sickened, and disgusted, and made a channel by which misery and death alone can enter. Vainly attempt to think of any simple plant, or flower, or wholesome weed, that, set in this fetid bed, could have its natural growth, or put its little leaves off to the sun, as GOD designed it. And then, calling up some ghastly child, with stunted form and wicked face, hold forth on its unnatural sinfulness, and lament its being, so early, far away from Heaven—but think a little of its having been conceived, and born, and bred, in Hell!

Those who study the physical sciences, and bring them to bear upon the health of Man, tell us that if the noxious particles that rise from vitiated air were palpable to the sight, we should see them lowering in a dense black cloud above such haunts, and rolling slowly on to corrupt the better portions of a town. But if the moral pestilence that rises with them, and, in the eternal laws of outraged Nature, is inseparable from them, could be made discernible too, how terrible the revelation! Then should we see depravity, impiety, drunkenness, theft, murder, and a long train of nameless sins against the natural affections and repulsions of mankind, overhanging the devoted spots, and creeping on, to blight the innocent and spread contagion among the pure. Then should we see how the same poisoned fountains that flow into our hospitals and lazaret-houses, inundate the jails, and make the convict-ships swim deep, and roll across the seas, and over-run vast continents with crime. Then should we stand appalled to know, that where we generate disease to strike our children down and entail itself on unborn generations, there also we breed, by the same certain process, infamy that knows no innocence, youth without modesty or shame, maturity that is mature in nothing but in suffering and guilt, blasted old age that is a scandal on the form we bear. Unnatural humanity! When we shall gather grapes from thorns, and figs from thistles; when fields of grain shall spring up from the offal in the bye-ways of our wicked cities, and roses bloom in the fat churchyards that they cherish; then we may look for natural humanity, and find it growing from such seed.

Oh, for a good spirit who would take the house-tops off, with a more potent and benignant hand than the lame demon in the tale, and show a Christian people what dark shapes issue from amidst their homes, to swell the retinue of the Destroying Angel as he moves forth among them! For only one night's view of the pale phantoms, rising from the scenes of our too-long neglect; and from the thick and sullen air where Vice and Fever propagate together, raining the tremendous social retributions which are ever pouring down, and ever coming thicker! Bright and blest the morning that should rise on such a night; for men, delayed no more by stumbling-blocks of their own making, which are but specks of dust upon the path between them and eternity, would then apply themselves, like creatures of one common origin, owing one duty to the Father of one family, and tending to one common end, to make the world a better place.

Not the less bright and blest would that day be for rousing some who never have looked out

upon the world of human life around them, to a knowledge of their own relation to it, and for making them acquainted with a perversion of nature in their own contracted sympathies and estimates; as great and yet as natural in its development when once begun, as the lowest degradation known.—*Dombey & Son, Chap. 47.*

SOCIETY—At dinner.

Mr. Merdle himself was usually late on these occasions, as a man still detained in the clutch of giant enterprises when other men had shaken off their dwarfs for the day. On this occasion, he was the last arrival. Treasury said Merdle's work punished him a little. Bishop said he was glad to think that this wealth flowed into the coffers of a gentleman who accepted it with meekness.

Powder! There was so much Powder in waiting, that it flavored the dinner. Pulverous particles got into the dishes, and Society's meats had a seasoning of first-rate footmen. Mr. Merdle took down a countess who was secluded somewhere in the core of an immense dress, to which she was in the proportion of the heart to the overgrown cabbage. If so low a simile may be admitted, the dress went down the staircase like a richly brocaded Jack in the Green, and nobody knew what sort of small person carried it.

Society had everything it could want, and could not want, for dinner. It had everything to look at, and everything to eat, and everything to drink. It is to be hoped it enjoyed itself; for Mr. Merdle's own share of the repast might have been paid for with eighteenpence. Mrs. Merdle was magnificent. The chief butler was the next magnificent institution of the day. He was the stateliest man in company. He did nothing, but he looked on as few other men could have done. He was Mr. Merdle's last gift to Society. Mr. Merdle didn't want him, and was put out of countenance when the great creature looked at him; but inappreciable Society would have him—and had got him.

Little Dorrit, Book I., Chap. 21.

SOCIETY—Fashionable.

"Society," said Mrs. Merdle, with another curve of her little finger, "is so difficult to explain to young persons (indeed, is so difficult to explain to most persons), that I am glad to hear that. I wish Society was not so arbitrary, I wish it was not so exacting—Bird, be quiet!"

The parrot had given a most piercing shriek, as if its name were Society, and it asserted its right to its exactions.

"But," resumed Mrs. Merdle, "we must take it as we find it. We know it is hollow and conventional and worldly and very shocking, but unless we are Savages in the Tropical seas, (I should have been charmed to be one myself—most delightful life and perfect climate, I am told), we must consult it."

* * * * *

"A more primitive state of society would be delicious to me. There used to be a poem when I learned lessons, something about Lo, the poor Indian, whose something mind! If a few thousand persons moving in Society, could only go and be Indians, I would put my name down directly; but as moving in Society, we can't be Indians, unfortunately—Good morning!"—*Little Dorrit, Book I., Chap. 20.*

SOCIETY—Mr. Merdle, the rich man.

Harley Street, Cavendish Square, was more than aware of Mr. and Mrs. Merdle. Intruders there were in Harley Street, of whom it was not aware; but Mr. and Mrs. Merdle it delighted to honor. Society was aware of Mr. and Mrs. Merdle. Society had said "Let us license them; let us know them."

Mr. Merdle was immensely rich; a man of prodigious enterprise; a Midas without the ears, who turned all he touched to gold. He was in everything good, from banking to building. He was in Parliament, of course. He was in the City, necessarily. He was Chairman of this, Trustee of that, President of the other. The wealthiest of men had said to projectors, "Now, what name have you got? Have you got Merdle?" And the reply being in the negative, had said, "Then I won't look at you."

This great and fortunate man had provided that extensive bosom, which required so much room to be unfeeling enough in, with a nest of crimson and gold some fifteen years before. It was not a bosom to repose upon, but it was a capital bosom to hang jewels upon. Mr. Merdle wanted something to hang jewels upon, and he bought it for the purpose. Storr and Mortimer might have married on the same speculation.

Like all his other speculations, it was sound and successful. The jewels shone to the richest advantage. The bosom, moving in Society with the jewels displayed upon it, attracted general admiration. Society approving, Mr. Merdle was satisfied. He was the most disinterested of men,—did everything for Society, and got as little for himself, out of all his gain and care, as a man might.

That is to say, it may be supposed that he got all he wanted, otherwise with unlimited wealth he would have got it. But his desire was to the utmost to satisfy Society (whatever that was), and take up all its drafts upon him for tribute. He did not shine in company; he had not very much to say for himself; he was a reserved man, with a broad, overhanging, watchful head, that particular kind of dull red color in his cheeks which is rather stale than fresh, and a somewhat uneasy expression about his coat-cuffs, as if they were in his confidence, and had reasons for being anxious to hide his hands. In the little he said, he was a pleasant man enough; plain, emphatic about public and private confidence, and tenacious of the utmost deference being shown by every one, in all things, to Society. In this same Society (if that were it which came to his dinners, and to Mrs. Merdle's receptions and concerts), he hardly seemed to enjoy himself much, and was mostly to be found against walls and behind doors. Also, when he went out to it, instead of its coming home to him, he seemed a little fatigued, and upon the whole rather more disposed for bed; but he was always cultivating it, nevertheless, and always moving in it, and always laying out money on it with the greatest liberality.

Little Dorrit, Book I., Chap. 21.

SOCIETY—The fashionable young ladies.

And the three expensive Miss Tite Barnacles, double-loaded with accomplishments and ready to go off, and yet not going off with the sharp-

ness of flash and bang that might have been expected, but rather hanging fire.

Little Dorrit, Book I., Chap. 34.

SOCIETY—The rich man of.

"Why, in the name of all the infernal powers, Mrs. Merdle, who does more for Society than I do? Do you see these premises, Mrs. Merdle? Do you see this furniture, Mrs. Merdle? Do you look in the glass and see yourself, Mrs. Merdle? Do you know the cost of all this, and who it's all provided for? And yet will you tell me that I oughtn't to go into Society? I, who shower money upon it in this way? I, who might be almost said—to—to—to harness myself to a watering-cart full of money, and go about, saturating Society, every day of my life!"

Little Dorrit, Book I., Chap. 33.

SOLD—By friends and society.

"Do you sell all your friends?"

Rigaud took his cigarette from his mouth, and eyed him with a momentary revelation of surprise. But he put it between his lips again, as he answered with coolness:

"I sell anything that commands a price. How do your lawyers live, your politicians, your intriguers, your men of the Exchange? How do you live? How do you come here? Have you sold no friend? Lady of mine! I rather think, yes!"

Clennam turned away from him towards the window, and sat looking out at the wall.

"Effectively, sir," said Rigaud, "Society sells itself and sells me; and I sell Society."

Little Dorrit, Book II., Chap. 28.

SOLDIER—Military glory.

"Is he recruiting for a—for a fine regiment?" said Joe, glancing at a little round mirror that hung in the bar.

"I believe he is," replied the host. "It's much the same thing, whatever regiment he's recruiting for. I'm told there an't a deal of difference between a fine man and another one, when they're shot through and through."

"They're not all shot," said Joe.

"No," the Lion answered, "not all. Those that are—supposing it's done easy—are the best off, in my opinion."

"Ah!" retorted Joe, "but you don't care for glory."

"For what?" said the Lion.

"Glory."

"No," returned the Lion, with supreme indifference. "I don't. You're right in that, Mr. Willet. When Glory comes here, and calls for anything to drink and changes a guinea to pay for it, I'll give it him for nothing. It's my belief, sir, that the Glory's Arms wouldn't do a very strong business."

These remarks were not at all comforting. Joe walked out, stopped at the door of the next room, and listened. The serjeant was describing a military life. It was all drinking, he said, except that there were frequent intervals of eating and love-making. A battle was the finest thing in the world—when your side won it—and Englishmen always did that. "Supposing you should be killed, sir?" said a timid voice in one corner. "Well, sir, supposing you should be," said the serjeant, "what then? Your country loves you, sir: his Majesty King George the

Third loves you ; your memory is honored, revered, respected ; everybody is fond of you, and grateful to you ; your name's wrote down at full length in a book in the War-office. Damme, gentlemen, we must all die some time or another, eh ?"

The voice coughed, and said no more.

Barnaby Rudge, Chap. 31.

SOLDIERS—A swarm of.

Though there was a great agglomeration of soldiers in the town and neighboring country, you might have held a grand Review and Field Day of them every one, and looked in vain among them all for a soldier choking behind his foolish stock, or a soldier lamed by his ill-fitting shoes, or a soldier deprived of the use of his limbs by straps and buttons, or a soldier elaborately forced to be self-helpless in all the small affairs of life. A swarm of brisk, bright, active, bustling, handy, odd, skirmishing fellows, able to turn to cleverly at anything, from a siege to soup, from great guns to needles and thread, from the broadsword exercise to slicing an onion, from making war to making omelets, was all you would have found.

What a swarm ! From the Great Place under the eye of Mr. The Englishman, where a few awkward squads from the last conscription were doing the goose-step,—some members of those squads still, as to their bodies, in the chrysalis peasant-state of Blouse, and only military butterflies as to their regimentally clothed legs,—from the Great Place, away outside the fortifications, and away for miles along the dusty roads, soldiers swarmed. All day long, upon the grass-grown ramparts of the town, practising soldiers trumpeted and bugled ; all day long, down in angles of dry trenches, practising soldiers drummed and drummed. Every forenoon, soldiers burst out of the great barracks into the sandy gymnasium-ground hard by, and flew over the wooden horse, and hung on to flying ropes, and dangled upside-down between parallel bars, and shot themselves off wooden platforms,—splashes, sparks, coruscations, showers of soldiers. At every corner of the town wall, every guard-house, every gateway, every sentry-box, every drawbridge, every reedy ditch and rushy dike, soldiers, soldiers, soldiers. And the town being pretty well all wall, guard-house, gateway, sentry-box, drawbridge, reedy ditch and rushy dike, the town was pretty well all soldiers.

What would the sleepy old town have been without the soldiers, seeing that even with them it had so overslept itself as to have slept its echoes hoarse, its defensive bars and locks and bolts and chains all rusty, and its ditches stagnant ! From the days when VAUBAN engineered it to that perplexing extent that to look at it was like being knocked on the head with it, the stranger becoming stunned and stertorous under the shock of its incomprehensibility,—from the days when VAUBAN made it the express incorporation of every substantive and adjective in the art of military engineering, and not only twisted you into it and twisted you out of it, to the right, to the left, opposite, under here, over there, in the dark, in the dirt, by gateway, archway, covered way, dry way, wet way, fosse, portcullis, drawbridge, sluice, squat tower, pierced wall, and heavy battery, but likewise took a fortifying dive under the neighboring

country, and came to the surface three or four miles off, blowing out incomprehensible mounds and batteries among the quiet crops of chiccory and beet-root,—from those days to these the town had been asleep, and dust, and rust, and must had settled on its drowsy Arsenals and Magazines, and grass had grown up in its silent streets.—*Somebody's Luggage, Chap. 2.*

SOLDIER—The Corporal.

The Corporal, a smart figure of a man of thirty, perhaps a thought under the middle size, but very neatly made—a sunburnt Corporal with a brown peaked beard—faced about at the moment, addressing voluble words of instruction to the squad in hand. Nothing was amiss or awry about the Corporal. A lithe and nimble Corporal, quite complete, from the sparkling dark eyes under his knowing uniform cap, to his sparkling white gaiters. The very image and presentment of a Corporal of his country's army, in the line of his shoulders, the line of his waist, the broadest line of his Bloomer trousers, and their narrowest line at the calf of his leg.—*Somebody's Luggage, Chap. 2.*

SOLITUDE—The blessings of.

Here was one of the advantages of having lived alone so long ! The little, bustling, active, cheerful creature existed entirely within herself, talked to herself, made a confidant of herself, was as sarcastic as she could be, on people who offended her, by herself ; pleased herself, and did no harm. If she indulged in scandal, nobody's reputation suffered ; and if she enjoyed a little bit of revenge, no living soul was one atom the worse. One of the many to whom, from straitened circumstances, a consequent inability to form the associations they would wish, and a disinclination to mix with the society they could obtain, (London is as complete a solitude as the plains of Syria), the humble artist had pursued her lonely, but contented way for many years ; and, until the peculiar misfortunes of the Nickleby family attracted her attention, had made no friends, though brimfull of the friendliest feelings to all mankind. There are many warm hearts in the same solitary guise as poor little Miss La Creevy's.

Nicholas Nickleby, Chap. 20.

SOLITUDE—The misery of.

Thus easily did Stephen Blackpool fall into the loneliest of lives, the life of solitude among a familiar crowd. The stranger in the land who looks into ten thousand faces for some answering look and never finds it, is in cheering society as compared with him who passes ten averted faces daily, that were once the countenances of friends. Such experience was to be Stephen's now, in every waking moment of his life ; at his work, on his way to it and from it, at his door, at his window, everywhere. By general consent, they even avoided that side of the street on which he habitually walked ; and left it, of all the working men, to him only.

He had been for many years a quiet, silent man, associating but little with other men, and used to companionship with his own thoughts. He had never known before the strength of the want in his heart for the frequent recognition of a nod, a look, a word ; or the immense amount of relief that had been poured into it

by drops, through such small means. It was even harder than he could have believed possible, to separate in his own conscience his abandonment by all his fellows, from a baseless sense of shame and disgrace.

Hard Times, Book II., Chap. 4.

SONG—An unearthly.

I don't know what it was, in her touch or voice, that made that song the most unearthly I have ever heard in my life, or can imagine. There was something fearful in the reality of it. It was as if it had never been written, or set to music, but sprung out of the passion within her; which found imperfect utterance in the low sounds of her voice, and crouched again when all was still.—*David Copperfield, Chap. 29.*

SONG—"The table-beer of acoustics."

Mrs. Micawber was good enough to sing us (in a small, thin, flat voice, which I remembered to have considered, when I first knew her, the very table-beer of acoustics) the favorite ballads of "The Dashing White Serjeant," and "Little Taffin."—*David Copperfield, Chap. 28.*

SORROW—A teacher.

"But for some trouble and sorrow we should never know half the good there is about us."

Haunted Man, Chap. 2.

SPARKS—In a Christmas fire.

This was the time for bringing the poker to bear on the billet of wood. I tapped it three times, like an enchanted talisman, and a brilliant host of merry-makers burst out of it, and sported off by the chimney,—rushing up the middle in a fiery country dance, and never coming down again. Meanwhile, by their sparkling light, which threw our lamp into the shade, I filled the glasses, and gave my Travellers, CHRISTMAS!—CHRISTMAS EVE, my friends, when the shepherds, who were Poor Travellers, too, in their way, heard the Angels sing, "On earth, peace. Good-will towards men!"

Seven Poor Travellers.

SPARSIT, Mrs.

Mr. Bounderby being a bachelor, an elderly lady presided over his establishment, in consideration of a certain annual stipend. Mrs. Sparsit was this lady's name; and she was a prominent figure in attendance on Mr. Bounderby's car, as it rolled along in triumph, with the Bully of humility inside.

The late Mr. Sparsit, being by the mother's side a Fowler, married this lady, being by the father's side a Scadgers. Lady Scadgers (an immensely fat old woman, with an inordinate appetite for butcher's meat, and a mysterious leg which had now refused to get out of bed for fourteen years) contrived the marriage, at a period when Sparsit was just of age, and chiefly noticeable for a slender body, weakly supported on two long slim props, and surmounted by no head worth mentioning. He inherited a fair fortune from his uncle, but owed it all before he came into it, and spent it twice over immediately afterwards. Thus, when he died at twenty-four (the scene of his decease, Calais, and the cause brandy), he did not leave his widow, from whom he had been separated soon

after the honeymoon, in affluent circumstances. That bereaved lady, fifteen years older than he, fell presently at deadly feud with her only relative, Lady Scadgers; and, partly to spite her ladyship, and partly to maintain herself, went out at a salary. And here she was now, in her elderly days, with the Coriolanian style of nose and the dense black eyebrows which had captivated Sparsit, making Mr. Bounderby's tea as he took his breakfast.

Hard Times, Book I., Chap. 7.

The indefatigable Mrs. Sparsit, with a violent cold upon her, her voice reduced to a whisper, and her stately frame so racked by continual sneezes that it seemed in danger of dismemberment, gave chase to her patron until she found him in the metropolis; and there, majestically sweeping in upon him at his hotel in St. James's Street, exploded the combustibles with which she was charged, and blew up. Having executed her mission with infinite relish, this high-minded woman then fainted away on Mr. Bounderby's coat-collar.

Mr. Bounderby's first procedure was to shake Mrs. Sparsit off, and leave her to progress as she might through various stages of suffering on the floor. He next had recourse to the administration of potent restoratives, such as screwing the patient's thumbs, smiting her hands, abundantly watering her face, and inserting salt in her mouth. When these attentions had recovered her (which they speedily did), he hustled her into a fast train without offering any other refreshment, and carried her back to Coketown more dead than alive.

Regarded as a classical ruin, Mrs. Sparsit was an interesting spectacle on her arrival at her journey's end; but considered in any other light, the amount of damage she had by that time sustained was excessive, and impaired her claims to admiration. Utterly heedless of the wear and tear of her clothes and constitution, and adamant to her pathetic sneezes, Mr. Bounderby immediately crammed her into a coach, and bore her off to Stone Lodge.

Hard Times, Book III., Chap. 3.

The same Hermetical state of mind led to her renunciation of made dishes and wines at dinner, until fairly commanded by Mr. Bounderby to take them; when she said, "Indeed, you are very good, sir;" and departed from a resolution of which she had made rather formal and public announcement, to "wait for the simple mutton." She was likewise deeply apologetic for wanting the salt; and, feeling amiably bound to bear out Mr. Bounderby to the fullest extent in the testimony he had borne to her nerves, occasionally sat back in her chair and silently wept; at which periods a tear of large dimensions, like a crystal ear-ring, might be observed (or rather, must be, for it insisted on public notice) sliding down her Roman nose.—*Hard Times, Book II., Chap. 8.*

Mrs. Sparsit, lying by to recover the tone of her nerves in Mr. Bounderby's retreat, kept such a sharp look-out, night and day, under her Coriolanian eyebrows, that her eyes, like a couple of lighthouses on an iron-bound coast, might have warned all prudent mariners from that bold rock her Roman nose, and the dark and craggy region in its neighborhood, but for the placidity

of her manner. Although it was hard to believe that her retiring for the night could be anything but a form, so severely wide awake were those classical eyes of hers, and so impossible did it seem that her rigid nose could yield to any relaxing influence, yet her manner of sitting, smoothing her uncomfortable, not to say gritty, mittens (they were constructed of a cool fabric like a meat-safe) or of ambling to unknown places of destination with her foot in her cotton stirrup, was so perfectly serene, that most observers would have been constrained to suppose her a dove, embodied, by some freak of nature, in the earthly tabernacle of a bird of the hook-beaked order.

She was a most wonderful woman for prowling about the house. How she got from story to story was a mystery beyond solution. A lady so decorous in herself, and so highly connected, was not to be suspected of dropping over the banisters or sliding down them, yet her extraordinary facility of locomotion suggested the wild idea. Another noticeable circumstance in Mrs. Sparsit was, that she was never hurried. She would shoot with consummate velocity from the roof to the hall, yet would be in full possession of her breath and dignity on the moment of her arrival there. Neither was she ever seen by human vision to go at a great pace.

Hard Times, Book II., Chap. 9.

Mrs. Sparsit was not a poetical woman; but she took an idea in the nature of an allegorical fancy into her head. Much watching of Louisa, and much consequent observation of her impenetrable demeanor, which keenly whetted and sharpened Mrs. Sparsit's edge, must have given her as it were a lift, in the way of inspiration. She erected in her mind a mighty Staircase, with a dark pit of shame and ruin at the bottom; and down those stairs, from day to day, and hour to hour, she saw Louisa coming.

Hard Times, Book II., Chap. 10.

Wet through and through: with her feet squelching and squashing in her shoes whenever she moved; with a rash of rain upon her classical visage; with a bonnet like an over-ripe fig; with all her clothes spoiled; with damp impressions of every button, string, and hook-and-eye she wore, printed off upon her highly-connected back; with a stagnant verdure on her general exterior, such as accumulates on an old park fence in a mouldy lane; Mrs. Sparsit had no resource but to burst into tears of bitterness and say, "I have lost her!"

Hard Times, Book II., Chap. 11.

SPECIALITY—Sparkler's idea of a.

"Pray, does Mr. Henry Gowan paint—has Portraits?" inquired Mr. Dorrit.

Mr. Sparkler opined that he painted anything, if he could get the job.

"He has no particular walk?" said Mr. Dorrit.

Mr. Sparkler, stimulated by Love to brilliancy, replied that for a particular walk, a man ought to have a particular pair of shoes: as, for example, shooting, shooting-shoes; cricket, cricket-shoes. Whereas, he believed that Henry Gowan had no particular pair of shoes.

"No speciality?" said Mr. Dorrit.

This being a very long word for Mr. Spark-

ler, and his mind being exhausted by his late effort, he replied, "No, thank you. I seldom take it."—*Little Dorrit, Book II., Chap. 6.*

SPECULATOR—Scadder, the American.

It was a small place: something like a turnpike. But a great deal of land may be got into a dice-box, and why may not a whole territory be bargained for in a shed? It was but a temporary office too; for the Edeners were "going" to build a superb establishment for the transaction of their business, and had already got so far as to mark out the site. Which is a great way in America. The office-door was wide open, and in the door-way was the agent: no doubt a tremendous fellow to get through his work, for he seemed to have no arrears, but was swinging backwards and forwards in a rocking-chair, with one of his legs planted high up against the door-post, and the other doubled up under him, as if he were hatching his foot.

He was a gaunt man in a huge straw hat, and a coat of green stuff. The weather being hot, he had no cravat, and wore his shirt collar wide open; so that every time he spoke something was seen to twitch and jerk up in his throat, like the little hammers in a harpsichord when the notes are struck. Perhaps it was the Truth feebly endeavoring to leap to his lips. If so, it never reached them.

Two gray eyes lurked deep within this agent's head, but one of them had no sight in it, and stood stock still. With that side of his face he seemed to listen to what the other side was doing. Thus each profile had a distinct expression; and when the movable side was most in action, the rigid one was in its coldest state of watchfulness. It was like turning the man inside out, to pass to that view of his features in his liveliest mood, and see how calculating and intent they were.

Each long black hair upon his head hung down as straight as any plummet line; but ruffled tufts were on the arches of his eyes, as if the crow whose foot was deeply printed in the corners, had pecked and torn them in a savage recognition of his kindred nature as a bird of prey.

Such was the man whom they now approached, and whom the General saluted by the name of Scadder.

* * * * *

Martin thanked him, and took leave of Mr. Scadder; who had resumed his post in the rocking-chair immediately on the General's rising from it, and was once more swinging away as if he had never been disturbed. Mark looked back several times as they went down the road towards the National Hotel, but now his blighted profile was towards them, and nothing but attentive thoughtfulness was written on it. Strangely different to the other side! He was not a man much given to laughing, and never laughed outright; but every line in the print of the crow's-foot, and every little wiry vein in that division of his head, was wrinkled up into a grin! The compound figure of Death and the Lady at the top of the old ballad was not divided with a greater nicety, and hadn't halves more monstrously unlike each other, than the two profiles of Zephaniah Scadder.—*Martin Chuzzlewit, Chap. 21.*

SPECULATORS—Mr. Lammle's friends on 'Change.

High-stepping horses seemed necessary to all Mr. Lammle's friends—as necessary as their transaction of business together in a gypsy way at untimely hours of the morning and evening, and in rushes and snatches. There were friends who seemed to be always coming and going across the Channel, on errands about the Bourse, and Greek, and Spanish, and India, and Mexican, and par, and premium, and discount and three-quarters, and seven-eighths. There were other friends who seemed to be always lolling and lounging in and out of the City, on questions of the Bourse, and Greek, and Spanish, and India, and Mexican, and par, and premium, and discount, and three-quarters, and seven-eighths. They were all feverish, boastful, and indefinitely loose; and they all ate and drank a great deal; and made bets in eating and drinking. They all spoke of sums of money, and only mentioned the sums and left the money to be understood; as "Five and forty thousand, Tom," or "Two hundred and twenty-two on every individual share in the lot, Joe." They seemed to divide the world into two classes of people; people who were making enormous fortunes, and people who were being enormously ruined. They were always in a hurry, and yet seemed to have nothing tangible to do; except a few of them (these, mostly asthmatic and thick-lipped) who were forever demonstrating to the rest, with gold pencil-cases which they could hardly hold because of the big rings on their forefingers, how money was to be made. Lastly, they all swore at their grooms, and the grooms were not quite as respectful or complete as other men's grooms; seeming somehow to fall short of the groom point as their masters fell short of the gentleman point.

Our Mutual Friend, Book II., Chap. 4.

SPEECH—A morsel of.

Smike opened his mouth to speak, but John Browdie stopped him.

"Stan' still," said the Yorkshireman, "and doant'ee speak a morsel o' talk till I tell'ee."

Nicholas Nickleby, Chap. 39.

SPEECH—"The gift of gab."

"Worn't one o' these chaps slim and tall, with long hair, and the gift o' the gab wery gallopin'?"—*Pickwick, Chap. 20.*

SPINSTER—Bagstock's opinion of Miss Tox.

The major paused in his eating, and looked mysteriously indignant. "That's a devilish ambitious woman, Sir."

Mr. Dombey said "Indeed?" with frigid indifference: mingled perhaps with some contemptuous incredulity as to Miss Tox having the presumption to harbor such a superior quality.

"That woman, Sir," said the Major, "is, in her way, a Lucifer. Joey B. has had his day, Sir, but he keeps his eyes. He sees, does Joe. His Royal Highness the late Duke of York observed of Joey, at a levee, that he saw."

The Major accompanied this with such a look, and, between eating, drinking, hot tea, devilled grill, muffins, and meaning, was altogether so swollen and inflamed about the head, that even Mr. Dombey showed some anxiety for him.

"That ridiculous old spectacle, Sir," pursued the Major, "aspires. She aspires sky-high, Sir. Matrimonially, Dombey."

"I am sorry for her," said Mr. Dombey.

Dombey & Son, Chap. 20.

SPINSTERS—Influence of young men on.

Fielding tells us that man is fire, and woman tow, and the Prince of Darkness sets a light to 'em. Mr. Jingle knew that young men, to spinster aunts, are as lighted gas to gunpowder, and he determined to essay the effect of an explosion without loss of time.—*Pickwick, Chap. 8.*

SPIRITUAL GROWTH—Of dead children.

"Pet had a twin sister who died when we could just see her eyes—exactly like Pet's—above the table, as she stood on tiptoe holding by it."

"Ah! indeed, indeed?"

"Yes, and being practical people, a result has gradually sprung up in the minds of Mrs. Meagles and myself which perhaps you may—or perhaps you may not—understand. Pet and her baby sister were so exactly alike, and so completely one, that in our thoughts we have never been able to separate them since. It would be of no use to tell us that our dead child was a mere infant. We have changed that child according to the changes in the child spared to us, and always with us. As Pet has grown, that child has grown; as Pet has become more sensible and womanly, her sister has become more sensible and womanly, by just the same degrees. It would be as hard to convince me that if I was to pass into the other world to-morrow, I should not, through the mercy of God, be received there by a daughter just like Pet, as to persuade me that Pet herself is not a reality at my side."

Little Dorrit, Book I., Chap. 2.

SPITE.

Spite is a little word; but it represents as strange a jumble of feelings, and compounds of discords, as any polysyllable in the language.

Nicholas Nickleby, Chap. 12.

SPORTSMAN—Winkle as a.

Mr. Winkle flashed, and blazed, and smoked away, without producing any material results worthy of being noted down; sometimes expending his charge in mid-air, and at others sending it skimming along so near the surface of the ground as to place the lives of the two dogs on a rather uncertain and precarious tenure. As a display of fancy shooting, it was extremely varied and curious; as an exhibition of firing with any precise object, it was, upon the whole, perhaps a failure. It is an established axiom, that "every bullet has its billet." If it apply in an equal degree to shot, those of Mr. Winkle were unfortunate foundlings, deprived of their natural rights, cast loose upon the world, and billeted nowhere.

Pickwick, Chap. 19.

SPRING.

The first of May! There is a merry freshness in the sound, calling to our minds a thousand thoughts of all that is pleasant and beautiful in Nature, in her most delightful form. What man is there, over whose mind a bright spring morning does not exercise a magic in-

fluence—carrying him back to the days of his childish sports, and conjuring up before him the old green field with its gently-waving trees, where the birds sang as he has never heard them since—where the butterfly fluttered far more gaily than he ever sees him now, in all his ramblings—where the sky seemed bluer, and the sun shone more brightly—where the air blew more freshly over greener grass, and sweeter-smelling flowers—where everything wore a richer and more brilliant hue than it is ever dressed in now! Such are the deep feelings of childhood, and such are the impressions which every lovely object stamps upon its heart! The hardy traveller wanders through the maze of thick and pathless woods, where the sun's rays never shone, and heaven's pure air never played; he stands on the brink of the roaring waterfall, and, giddy and bewildered, watches the foaming mass as it leaps from stone to stone, and from crag to crag; he lingers in the fertile plains of a land of perpetual sunshine, and revels in the luxury of their balmy breath. But what are the deep forests, or the thundering waters, or the richest landscapes that bounteous nature ever spread, to charm the eyes, and captivate the senses of man, compared with the recollection of the old scenes of his early youth? Magic scenes indeed, for the fancies of childhood dressed them in colors brighter than the rainbow, and almost as fleeting!—*Scenes, Chap. 20.*

SPRING-TIME.

Everything was fresh and gay, as though the world were but that morning made, when Mr. Chester rode at a tranquil pace along the Forest road. Though early in the season, it was warm and genial weather; the trees were budding into leaf, the hedges and the grass were green, the air was musical with songs of birds, and high above them all the lark poured out her richest melody. In shady spots, the morning dew sparkled on each young leaf and blade of grass; and where the sun was shining, some diamond drops yet glistened brightly, as in unwillingness to leave so fair a world, and have such brief existence. Even the light wind, whose rustling was as gentle to the ear as softly falling water, had its hope and promise; and, leaving a pleasant fragrance in its track as it went fluttering by, whispered of its intercourse with Summer, and of his happy coming.

Barnaby Rudge, Chap. 29.

STAGE—Adapted to the.

"The stage!" cried Nicholas, in a voice almost as loud.

"The theatrical profession," said Mr. Vincent Crummles. "I am in the theatrical profession myself, my wife is in the theatrical profession, my children are in the theatrical profession. I had a dog that lived and died in it from a puppy; and my chaise-pony goes on, in Timour the Tartar. I'll bring you out and your friend too. Say the word. I want a novelty."

"I don't know anything about it," rejoined Nicholas, whose breath had been almost taken away by this sudden proposal. "I never acted a part in my life, except at school."

"There's genteel comedy in your walk and manner, juvenile tragedy in your eye, and touch-and-go farce in your laugh," said Mr. Vincent Crummles. "You'll do as well as if you had

thought of nothing else but the lamps, from your birth downwards."

Nicholas Nickleby, Chap. 22.

STARCHED PEOPLE.

There was a good deal of competition in the Commons on all points of display, and it turned out some very choice equipages then; though I always have considered, and always shall consider, that in my time the great article of competition there was starch: which I think was worn among the proctors to as great an extent as it is in the nature of man to bear.

David Copperfield, Chap. 26.

STARS—Their alphabet yet unknown.

But Mr. Grewgious seeing nothing there, his gaze wandered from the windows to the stars, as if he would have read in them something that was hidden from him. Many of us would if we could; but none of us so much as know our letters in the stars yet—or seem likely to do it in this state of existence—and few languages can be read until their alphabets are mastered.

Edwin Drood, Chap. 17.

STARS—The eyes of angels.

"Hush!" said Barnaby, laying his fingers on his lips. "He went out to-day a-wooling. I wouldn't for a light guinea that he should never go a-wooling again, for, if he did, some eyes would grow dim that are now as bright as—see, when I talk of eyes, the stars come out! Whose eyes are they? If they are angels' eyes, why do they look down here, and see good men hurt, and only wink and sparkle all the night?"

Barnaby Rudge, Chap. 3.

STEAMBOAT—An American.

She was a large vessel of five hundred tons, and handsomely fitted up, though with high-pressure engines; which always conveyed that kind of feeling to me which I should be likely to experience, I think, if I had lodgings on the first floor of a powder-mill.

American Notes, Chap. 14.

STEAMBOAT—Night scenes on the Poto-mac.

I go on board, open the door of the gentlemen's cabin, and walk in. Somehow or other—from its being so quiet, I suppose—I have taken it into my head that there is nobody there. To my horror and amazement, it is full of sleepers in every stage, shape, attitude, and variety of slumber—in the berths, on the chairs, on the floors, on the tables, and particularly round the stove, my detested enemy. I take another step forward, and slip upon the shining face of a black steward, who lies rolled up in a blanket on the floor. He jumps up, grins, half in pain, half in hospitality; whispers my own name in my ear; and, groping among the sleepers, leads me to my berth. Standing beside it, I count these slumbering passengers, and get past forty. There is no use in going farther, so I begin to undress. As the chairs are all occupied, and there is nothing else to put my clothes on, I deposit them upon the ground; not without soiling my hands, for it is in the same condition as the carpets in the Capitol, and from the same cause. Having but partially undressed, I clamber on my shelf, and hold the curtain

open for a few minutes while I look round on all my fellow-travellers again. That done, I let it fall on them, and on the world, and turn round, and go to sleep.

I wake, of course, when we get under way, for there is a good deal of noise. The day is then just breaking. Everybody wakes at the same time. Some are self-possessed directly, and some are much perplexed to make out where they are, until they have rubbed their eyes, and, leaning on one elbow, looked about them. Some yawn, some groan, nearly all spit, and a few get up. I am among the risers, for it is easy to feel, without going into the fresh air, that the atmosphere of the cabin is vile in the last degree. I huddle on my clothes, go down into the fore-cabin, get shaved by the barber, and wash myself. The washing and dressing apparatus for the passengers generally consists of two jack-towels, three small wooden basins, a keg of water, and a ladle to serve it out with, six square inches of looking-glass, two ditto ditto of yellow soap, a comb and brush for the head, and nothing for the teeth. Everybody uses the comb and brush except myself. Everybody stares to see me using my own; and two or three gentlemen are strongly disposed to banter me on my prejudices, but don't. When I have made my toilet, I go upon the hurricane-deck, and set in for two hours of hard walking up and down. The sun is rising brilliantly; we are passing Mount Vernon, where Washington lies buried; the river is wide and rapid, and its banks are beautiful. All the glory and splendor of the day are coming on, and growing brighter every minute.—*American Notes, Chap. 9.*

STEAMBOATS—In the harbor.

There they lay, alongside of each other; hard and fast forever, to all appearance, but designing to get out somehow, and quite confident of doing it; and in that faith shoals of passengers, and heaps of luggage, were proceeding hurriedly on board. Little steamboats dashed up and down the stream incessantly. Tiers upon tiers of vessels, scores of masts, labyrinths of tackle, idle sails, splashing oars, gliding row-boats, lumbering barges, sunken piles, with ugly lodgings for the water-rat within their mud-discolored nooks; church steeples, warehouses, house-roofs, arches, bridges, men and women, children, casks, cranes, boxes, horses, coaches, idlers, and hard-laborers; there they were, all jumbled up together, any summer morning, far beyond Tom's power of separation.

In the midst of all this turmoil, there was an incessant roar from every packet's funnel, which quite expressed and carried out the uppermost emotion of the scene. They all appeared to be perspiring and bothering themselves, exactly as their passengers did; they never left off fretting and chafing, in their own hoarse manner, once; but were always panting out, without any stops, "Come along do make haste I'm very nervous come along oh good gracious we shall never get there how late you are do make haste I'm off directly come along!" Even when they had left off, and had got safely out into the current, on the smallest provocation they began again: for the bravest packet of them all, being stopped by some entanglement in the river, would immediately begin to fume and pant afresh, "Oh here's a stoppage what's the matter do go on

there I'm in a hurry it's done on purpose did you ever oh my goodness *do* go on there!" and so, in a state of mind bordering on distraction, would be last seen drifting slowly through the mist into the summer light beyond, that made it red.—*Martin Chuzzlewit, Chap. 40.*

STEAMER—Crossing the Channel.

A stout wooden wedge, driven in at my right temple and out at my left, a floating deposit of lukewarm oil in my throat, and a compression of the bridge of my nose in a blunt pair of pincers,—these are the personal sensations by which I know we are off, and by which I shall continue to know it until I am on the soil of France. My symptoms have scarcely established themselves comfortably, when two or three skating shadows that have been trying to walk or stand get flung together, and other two or three shadows in tarpaulin slide with them into corners and cover them up. Then the South Foreland lights begin to hiccup at us in a way that bodes no good.

It is at about this period that my detestation of Calais knows no bounds. Inwardly I resolve afresh that I never will forgive that hated town. I have done so before, many times; but that is past. Let me register a vow. Implacable animosity to Calais everm—that was an awkward sea; and the funnel seems of my opinion, for it gives a complaining roar.

The wind blows stiffly from the Nor'-east, the sea runs high, we ship a deal of water, the night is dark and cold, and the shapeless passengers lie about in melancholy bundles, as if they were sorted out for the laundress; but for my own uncommercial part I cannot pretend that I am much inconvenienced by any of these things. A general howling, whistling, stopping, gurgling, and scooping, I am aware of, and a general knocking about of nature; but the impressions I receive are very vague. In a sweet, faint temper, something like the smell of damaged oranges, I think I should feel languidly benevolent if I had time. I have not time, because I am under a curious compulsion to occupy myself with the Irish Melodies. "Rich and rare were the gems she wore," is the particular melody to which I find myself devoted. I sing it to myself in the most charming manner and with the greatest expression. Now and then I raise my head (I am sitting on the hardest of wet seats, in the most uncomfortable of wet attitudes, but I don't mind it), and notice that I am a whirling shuttlecock between a fiery battledore of a light-house on the French coast and a fiery battledore of a light-house on the English coast; but I don't notice it particularly, except to feel envenomed in my hatred of Calais. Then I go on again, "Rich and rare were the ge-ems she-e-e-e wore, And a bright gold ring on her wa-and she bo-ore, But O her beauty was fa-a-a-a-r beyond,"—I am particularly proud of my execution here, when I become aware of another awkward shock from the sea.

* * * * *

So strangely goes the time, and on the whole, so quickly—though still I seem to have been on board a week—that I am bumped, rolled, gurgled, washed, and pitched into Calais Harbor before her maiden smile has finally lighted her through the Green Isle. When blest forever is she who relied, On entering Calais at the top of

the tide. For we have not to land to-night down among those slimy timbers—covered with green hair, as if it were the mermaids' favored combing-place—where one crawls to the surface of the jetty, like a stranded shrimp; but we go steaming up the harbor to the Railway Station Quay. And, as we go, the sea washes in and out among piles and planks, with dead heavy beats and in quite a furious manner (whereof we are proud); and the lamps shake in the wind, and the bells of Calais striking One seem to send their vibrations struggling against troubled air, as we have come struggling against troubled water. And now, in the sudden relief and wiping of faces, everybody on board seems to have had a prodigious double-tooth out, and to be this very instant free of the dentist's hands. And now we all know for the first time how wet and cold we are, and how salt we are; and now I love Calais with my heart of hearts!

Uncommercial Traveller, Chap. 17.

STEAM-ENGINE—A thinking.

"What a thinking steam-ingen in this old lady is. And she don't know how she does it. Neither does the ingen!"

Our Mutual Friend, Book I., Chap. 9.

STOCKS AND BONDS—The result of shares.

The mature young gentleman is a gentleman of property. He invests his property. He goes in a condescending amateurish way into the City, attends meetings of Directors, and has to do with traffic in Shares. As is well known to the wise in their generation, traffic in Shares is the one thing to have to do with in this world. Have no antecedents, no established character, no cultivation, no ideas, no manners; have Shares. Have Shares enough to be on Boards of Direction in capital letters, oscillate on mysterious business between London and Paris, and be great. Where does he come from? Shares. Where is he going to? Shares. What are his tastes? Shares. Has he any principles? Shares. What squeezes him into Parliament? Shares. Perhaps he never of himself achieved success in anything, never originated anything, never produced anything. Sufficient answer to all; Shares. O mighty Shares! To set those blaring images so high, and to cause us smaller vermin, as under the influence of henbane or opium, to cry out, night and day, "Relieve us of our money, scatter it for us, buy us and sell us, ruin us, only, we beseech ye, take rank among the powers of the earth, and fatten on us!"—*Our Mutual Friend, Book I., Chap. 10.*

STORM—Approach of a.

It had been gradually getting overcast, and now the sky was dark and lowering, save where the glory of the departing sun piled up masses of gold and burning fire, decaying embers of which gleamed here and there through the black veil, and shone redly down upon the earth. The wind began to moan in hollow murmurs, as the sun went down, carrying glad day elsewhere; and a train of dull clouds coming up against it, menaced thunder and lightning. Large drops of rain soon began to fall, and, as the storm-clouds came sailing onward, others supplied the void they left behind and spread over all the sky. Then was heard the low rumbling of distant thunder, then the lightning quivered, and

then the darkness of an hour seemed to have gathered in an instant.

Old Curiosity Shop, Chap. 29.

STORM.

The squall had come up, like a spiteful messenger, before the morning; there followed in its wake a ragged tier of light which ripped the dark clouds until they showed a great gray hole of day.—*Our Mutual Friend, Book I., Chap. 14.*

It was a murky confusion—here and there blotched with a color like the color of the smoke from damp fuel—of flying clouds tossed up into most remarkable heaps, suggesting greater heights in the clouds than there were depths below them to the bottom of the deepest hollows in the earth, through which the wild moon seemed to plunge headlong, as if, in a dread disturbance of the laws of nature, she had lost her way and were frightened. There had been a wind all day; and it was rising then, with an extraordinary great sound. In another hour it had much increased, and the sky was more overcast, and blew hard.

But, as the night advanced, the clouds closing in and densely overspreading the whole sky, then very dark, it came on to blow, harder and harder. It still increased, until our horses could scarcely face the wind. Many times, in the dark part of the night (it was then late in September, when the nights were not short), the leaders turned about, or came to a dead stop; and we were often in serious apprehension that the coach would be blown over. Sweeping gusts of rain came up before this storm, like showers of steel; and, at those times, when there was any shelter of trees or lee walls to be got, we were fain to stop, in a sheer impossibility of continuing the struggle.

As we struggled on, nearer and nearer to the sea, from which this mighty wind was blowing dead on shore, its force became more and more terrific. Long before we saw the sea, its spray was on our lips, and showered salt rain upon us. The water was out, over miles and miles of the flat country adjacent to Yarmouth; and every sheet and puddle lashed its banks, and had its stress of little breakers setting heavily toward us. When we came within sight of the sea, the waves on the horizon, caught at intervals above the rolling abyss, were like glimpses of another shore, with towers and buildings. When at last we got into the town, the people came out to their doors, all aslant, and with streaming hair, making a wonder of the mail that had come through such a night.

David Copperfield, Chap. 55.

STORM—At night.

The blast went by, and the moon contended with the fast-flying clouds, and the wild disorder reigning up there made the pitiful little tumults in the streets of no account. It was not that the wind swept all the brawlers into places of shelter, as it had swept the hail still lingering in heaps wherever there was refuge for it; but that it seemed as if the streets were absorbed by the sky, and the night were all in the air.

Our Mutual Friend, Book I., Chap. 12.

It was one of those hot, silent nights, when people sit at windows, listening for the thunder

which they know will shortly break ; when they recall dismal tales of hurricanes and earthquakes ; and of lonely travellers on open plains, and lonely ships at sea, struck by lightning. Lightning flashed and quivered on the black horizon even now ; and hollow murmurings were in the wind, as though it had been blowing where the thunder rolled, and still was charged with its exhausted echoes. But the storm, though gathering swiftly, had not yet come up ; and the prevailing stillness was the more solemn, from the dull intelligence that seemed to hover in the air, of noise and conflict afar off.

It was very dark ; but in the murky sky there were masses of cloud which shone with a lurid light, like monstrous heaps of copper that had been heated in a furnace, and were growing cold.

* * * * *

Louder and louder the deep thunder rolled, as through the myriad halls of some vast temple in the sky ; fiercer and brighter became the lightning ; more and more heavily the rain poured down.

The eye, partaking of the quickness of the flashing light, saw in its every gleam a multitude of objects which it could not see at steady noon in fifty times that period. Bells in steeples, with the rope and wheel that moved them ; ragged nests of birds in cornices and nooks ; faces full of consternation in the tilted wagons that came tearing past ; their frightened teams ringing out a warning which the thunder drowned ; harrows and plows left out in fields ; miles upon miles of hedge-divided country, with the distant fringe of trees as obvious as the scarecrow in the bean-field close at hand ; in a trembling, vivid, flickering instant, everything was clear and plain : then came a flush of red into the yellow light ; a change to blue ; a brightness so intense that there was nothing else but light ; and then the deepest and profoundest darkness.

Martin Chuzzlewit, Chap. 42.

It was a melancholy time, even in the snugness of the Dragon bar. The rich expanse of corn-field, pasture-land, green slope, and gentle undulation, with its sparkling brooks, its many hedgerows, and its clumps of beautiful trees, was black and dreary, from the diamond panes of the lattice away to the far horizon, where the thunder seemed to roll along the hills. The heavy rain beat down the tender branches of vine and jessamine, and trampled on them in its fury ; and when the lightning gleamed, it showed the tearful leaves shivering and cowering together at the window, and tapping at it urgently, as if beseeching to be sheltered from the dismal night.—*Martin Chuzzlewit, Chap. 43.*

STORM.

She paced the staircase gallery outside, looked out of window on the night, listened to the wind blowing and the rain falling, sat down and watched the faces in the fire, got up and watched the moon flying like a storm-driven ship through the sea of clouds.

* * * * *

Florence, more agitated, paced the room, and paced the gallery outside ; and looked out at the night, blurred and wavy with the rain-drops on the glass, and the tears in her own eyes ; and looked up at the hurry in the sky, so different

from the repose below, and yet so tranquil and solitary.—*Dombey & Son, Chap. 47.*

The weathercocks on spires and housetops were mysterious with hints of stormy wind, and pointed, like so many ghostly fingers, out to dangerous seas, where fragments of great wrecks were drifting, perhaps, and helpless men were rocked upon them into a sleep as deep as the unfathomable waters.—*Dombey & Son, Chap. 23.*

STORM—At sea.

A dark and dreary night ; people nestling in their beds or circling late about the fire ; Want, colder than Charity, shivering at the street corners ; church-towers humming with the faint vibration of their own tongues, but newly resting from the ghostly preachment, "One !" The earth covered with a sable pall as for the burial of yesterday ; the clumps of dark trees, its giant plumes of funeral feathers, waving sadly to and fro : all hushed, all noiseless, and in deep repose, save the swift clouds that skim across the moon, and the cautious wind, as, creeping after them upon the ground, it stops to listen, and goes rustling on, and stops again, and follows, like a savage on the trail.

Whither go the clouds and wind so eagerly ? If, like guilty spirits, they repair to some dread conference with powers like themselves, in what wild regions do the elements hold council, or where unbend in terrible disport ?

Here ! Free from that cramped prison called the earth, and out upon the waste of waters. Here, roaring, raging, shrieking, howling, all night long. Hither come the sounding voices from the caverns on the coast of that small island, sleeping, a thousand miles away, so quietly in the midst of angry waves ; and hither, to meet them, rush the blasts from unknown desert places of the world. Here, in the fury of their unchecked liberty, they storm and buffet with each other, until the sea, lashed into passion like their own, leaps up, in ravings mightier than theirs, and the whole scene is madness.

On, on, on, over the countless miles of angry space roll the long heaving billows. Mountains and caves are here, and yet are not ; for what is now the one, is now the other ; then, all is but a boiling heap of rushing water. Pursuit, and flight, and mad return of wave on wave, and savage struggle, ending in a spouting-up of foam, that whitens the black night ; incessant change of place, and form, and hue ; constancy in nothing, but eternal strife ; on, on, on, they roll, and darker grows the night, and louder howls the wind, and more clamorous and fierce become the million voices in the sea, when the wild cry goes forth upon the storm, "A ship !"

Onward she comes, in gallant combat with the elements, her tall masts trembling, and her timbers starting on the strain ; onward she comes, now high upon the curling billows, now low down in the hollows of the sea, as hiding for the moment from its fury ; and every storm-voice in the air and water cries more loudly yet, "A ship !"

Still she comes striving on ; and at her boldness and the spreading cry, the angry waves rise up above each other's hoary heads to look ; and round about the vessel, far as the mariners on the decks can pierce into the gloom, they

press upon her, forcing each other down, and starting up, and rushing forward from afar, in dreadful curiosity. High over her they break; and round her surge and roar; and, giving place to others, moaningly depart, and dash themselves to fragments in their baffled anger. Still she comes onward bravely. And though the eager multitude crowd thick and fast upon her all the night, and dawn of day discovers the untiring train yet bearing down upon the ship in an eternity of troubled water, onward she comes, with dim lights burning in her hull, and people there, asleep; as if no deadly element were peering in at every seam and chink, and no drowned seaman's grave, with but a plank to cover it, were yawning in the unfathomable depths below.—*Martin Chuzzlewit, Chap. 15.*

STORM—Thunder.

The clouds were flying fast, the wind was coming up in gusts, banging some neighboring shutters that had broken loose, twirling the rusty chimney-cowls and weathercocks, and rushing round and round a confined adjacent churchyard as if it had a mind to blow the dead citizens out of their graves. The low thunder, muttering in all quarters of the sky at once, seemed to threaten vengeance for this attempted desecration, and to mutter, "Let them rest! Let them rest!"

Little Dorrit, Book I., Chap. 29.

STORM—Its influence on human passions.

There are times when, the elements being in unusual commotion, those who are bent on daring enterprises, or agitated by great thoughts, whether of good or evil, feel a mysterious sympathy with the tumult of nature, and are roused into corresponding violence. In the midst of thunder, lightning, and storm, many tremendous deeds have been committed; men, self-possessed before, have given a sudden loose to passions they could no longer control. The demons of wrath and despair have striven to emulate those who ride the whirlwind and direct the storm; and man, lashed into madness with the roaring winds and boiling waters, has become for the time as wild and merciless as the elements themselves.

Barnaby Rudge, Chap. 2.

STREET—A dull.

It is a dull street under the best conditions; where the two long rows of houses stare at each other with that severity, that half-a-dozen of its greatest mansions seem to have been slowly stared into stone, rather than originally built in that material. It is a street of such dismal grandeur, so determined not to condescend to liveliness, that the doors and windows hold a gloomy state of their own in black paint and dust, and the echoing mews behind have a dry and massive appearance, as if they were reserved to stable the stone chargers of noble statues. Complicated garnish of iron-work entwines itself over the flights of steps in this awful street; and from these petrified bowers, extinguishers for obsolete flambeaux gasp at the upstart gas. Here and there a weak little iron hoop, through which bold boys aspire to throw their friends' caps (its only present use), retains its place among the rusty foliage, sacred to the memory of departed oil. Nay, even oil itself, yet linger-

ing at long intervals in a little absurd glass pot, with a knob in the bottom like an oyster, blinks and sulks at newer lights every night, like its high and dry master in the House of Lords.

Bleak House, Chap. 48.

STREET—A gloomy.

It was one of the parasite streets; long, regular, narrow, dull, and gloomy; like a brick and mortar funeral. They inquired at several little area gates, where a dejected youth stood spiking his chin on the summit of a precipitous little shoot of wooden steps, but could gain no information. They walked up the street on one side of the way, and down it on the other, what time two vociferous news-sellers, announcing an extraordinary event that had never happened and never would happen, pitched their hoarse voices into the secret chambers; but nothing came of it.—*Little Dorrit, Book I., Chap. 27.*

STREET—A London.

Mr. Casby lived in a street in the Gray's Inn Road, which had set off from that thoroughfare with the intention of running at one heat down into the valley, and up again to the top of Pentonville Hill; but which had run itself out of breath in twenty yards, and had stood still ever since. There is no such place in that part now; but it remained there for many years, looking with a balked countenance at the wilderness patched with unfruitful gardens and pimpled with eruptive summer-houses, that it had meant to run over in no time.

Little Dorrit, Book I., Chap. 13.

STREETS—A repulsive neighborhood.

Near to that part of the Thames on which the church at Rotherhithe abuts, where the buildings on the banks are dirtiest and the vessels on the river blackest with the dust of colliers and the smoke of close-built low-roofed houses, there exists, at the present day, the filthiest, the strangest, the most extraordinary of many localities that are hidden in London, wholly unknown, even by name, to the great mass of its inhabitants.

To reach this place the visitor has to penetrate through a maze of close, narrow, and muddy streets, thronged by the roughest and poorest of water-side people, and devoted to the traffic they may be supposed to occasion. The cheapest and least delicate provisions are heaped in the shops; the coarsest and commonest articles of wearing apparel dangle at the salesman's door, and stream from the house-parapet and windows. Jostling with unemployed laborers of the lowest class, ballast-heavers, coal-whippers, brazen women, ragged children, and the very raff and refuse of the river, he makes his way with difficulty along, assailed by offensive sights and smells from the narrow alleys which branch off on the right and left, and deafened by the clash of ponderous wagons that bear great piles of merchandise from the stacks of warehouses that rise from every corner. Arriving, at length, in streets remoter and less-frequented than those through which he has passed, he walks beneath tottering house-fronts projecting over the pavement, dismantled walls that seem to totter as he passes, chimneys half-crushed, half-hesitating to fall, windows guarded by rusty iron bars that time and dirt have almost eaten

away, and every imaginable sign of desolation and neglect.

Crazy wooden galleries, common to the backs of half a dozen houses, with holes from which to look upon the slime beneath; windows broken and patched; with poles thrust out, on which to dry the linen that is never there; rooms so small, so filthy, so confined, that the air would seem too tainted even for the dirt and squalor which they shelter; wooden chambers thrusting themselves out above the mud, and threatening to fall into it—as some have done; dirt-besmeared walls and decaying foundations; every repulsive lineament of poverty, every loathsome indication of filth, rot, and garbage; all these ornament the banks of Folly Ditch.

Oliver Twist, Chap. 50.

STREET—A quiet.

There is a repose about Lant Street, in the Borough, which sheds a gentle melancholy upon the soul. There are always a good many houses to let in the street: it is a bye-street too, and its dullness is soothing. A house in Lant Street would not come within the denomination of a first-rate residence, in the strict acceptation of the term; but it is a most desirable spot nevertheless. If a man wished to abstract himself from the world—to remove himself from within the reach of temptation—to place himself beyond the possibility of any inducement to look out of the window—he should by all means go to Lant Street.

In this happy retreat are colonized a few clear-starchers, a sprinkling of journeymen bookbinders, one or two prison agents for the Insolvent Court, several small housekeepers who are employed in the Docks, a handful of mantuamakers, and a seasoning of jobbing tailors. The majority of the inhabitants either direct their energies to the letting of furnished apartments, or devote themselves to the healthful and invigorating pursuit of mangling. The chief features in the still life of the street are green shutters, lodging-bills, brass door-plates, and bell-handles; the principal specimens of animated nature, the pot-boy, the muffin youth, and the baked-potato man. The population is migratory, usually disappearing on the verge of quarter-day, and generally by night. His Majesty's revenues are seldom collected in this happy valley; the rents are dubious; and the water communication is very frequently cut off.

Pickwick, Chap. 32.

STREET—Crowd and mud.

It is quite dark, now, and the gas-lamps have acquired their full effect. Jostling against clerks going to post the day's letters, and against counsel and attorneys going home to dinner, and against plaintiffs and defendants, and suitors of all sorts, and against the general crowd, in whose way the forensic wisdom of ages has interposed a million of obstacles to the transaction of the commonest business of life—diving through law and equity, and through that kindred mystery, the street mud, which is made of nobody knows what, and collects about us nobody knows whence or how; we only knowing in general that when there is too much of it, we find it necessary to shovel it away—the lawyer and the law-stationer come to a Rag and Bottle shop,

and general emporium of much disregarded merchandise, lying and being in the shadow of the wall of Lincoln's Inn, and kept, as is announced in paint, to all whom it may concern, by one Krook.—*Bleak House, Chap. 10.*

STREETS—In London.

They rattled on through the noisy, bustling, crowded streets of London, now displaying long double rows of brightly-burning lamps, dotted here and there with the chemists' glaring lights, and illuminated besides with the brilliant flood that streamed from the windows of the shops, where sparkling jewelry, silks and velvets of the richest colors, the most inviting delicacies, and most sumptuous articles of luxurious ornament, succeeded each other in rich and glittering profusion. Streams of people apparently without end poured on and on, jostling each other in the crowd and hurrying forward, scarcely seeming to notice the riches that surrounded them on every side; while vehicles of all shapes and makes, mingled up together in one moving mass like running water, lent their ceaseless roar to swell the noise and tumult.

As they dashed by the quickly-changing and ever-varying objects, it was curious to observe in what a strange procession they passed before the eye. Emporiums of splendid dresses, the materials brought from every quarter of the world; tempting stores of everything to stimulate and pamper the sated appetite and give new relish to the oft-repeated feast; vessels of burnished gold and silver, wrought into every exquisite form of vase, and dish, and goblet; guns, swords, pistols, and patent engines of destruction; screws and irons for the crooked, clothes for the newly-born, drugs for the sick, coffins for the dead, church-yards for the buried—all these, jumbled each with the other and flocking side by side, seemed to flit by in motley dance, like the fantastic groups of the old Dutch painter, and with the same stern moral for the unheeding, restless crowd.

Nor were there wanting objects in the crowd itself to give new point and purpose to the shifting scene. The rags of the squalid ballad-singer fluttered in the rich light that showed the goldsmith's treasures; pale and pinched-up faces hovered about the windows where was tempting food; hungry eyes wandered over the profusion guarded by one thin sheet of brittle glass—an iron wall to them; half-naked, shivering figures stopped to gaze at Chinese shawls and golden stuffs of India. There was a christening party at the largest coffin-maker's, and a funeral hatchment had stopped some great improvements in the bravest mansion. Life and death went hand in hand; wealth and poverty stood side by side; repletion and starvation laid them down together.—*Nicholas Nickleby, Chap. 32.*

STREET SCENES—London.

It was now summer-time; a gray, hot, dusty evening. They rode to the top of Oxford Street, and there alighting, dived in among the great streets of melancholy stateliness, and the little streets that try to be as stately and succeed in being more melancholy, of which there is a labyrinth near Park Lane. Wildernesses of corner-houses, with barbarous old porticoes and appurtenances; horrors that came into existence under some wrong-headed person, in some wrong-headed time.

still demanding the blind admiration of all ensuing generations, and determined to do so until they tumbled down, frowned upon the twilight. Parasite little tenements with the cramp in their whole frame, from the dwarf hall-door on the giant model of His Grace's in the Square, to the squeezed window of the boudoir commanding the dunghills in the Mews, made the evening doleful. Rickety dwellings of undoubted fashion, but of a capacity to hold nothing comfortably except a dismal smell, looked like the last result of the great mansions' breeding in and-in; and, where their little supplementary bows and balconies were supported on thin iron columns, seemed to be scrofulously resting upon crutches. Here and there a Hatchment, with the whole science of Heraldry in it, loomed down upon the street, like an Archbishop discoursing on Vanity. The shops, few in number, made no show; for popular opinion was as nothing to them. The pastry-cook knew who was on his books, and in that knowledge could be calm, with a few glass cylinders of dower pepper-mint-drops in his window, and half-a-dozen ancient specimens of currant-jelly. A few oranges formed the greengrocer's whole concession to the vulgar mind. A single basket made of moss, once containing plovers' eggs, held all that the poulterer had to say to the rabble. Everybody in those streets seemed (which is always the case at that hour and season) to be gone out to dinner, and nobody seemed to be giving the dinners they had gone to. On the door-steps there were lounging, footmen with bright parti-colored plumage and white polls, like an extinct race of monstrous birds; and butlers, solitary men of recluse demeanor, each of whom appeared distrustful of all other butlers. The roll of carriages in the Park was done for the day; the street lamps were lighting; and wicked little grooms in the tightest fitting garments, with twists in their legs answering to the twists in their minds, hung about in pairs, chewing straws and exchanging fraudulent secrets. The spotted dogs who went out with the carriages, and who were so associated with splendid equipages, that it looked like a condescension in those animals to come out without them, accompanied helpers to and fro on messages. Here and there was a retiring public-house which did not require to be supported on the shoulders of the people, and where gentlemen out of livery were not much wanted.

Little Dorrit, Book I., Chap. 27.

STREET SCENES—In London (Morning).

The shops are now completely opened, and apprentices and shopmen are busily engaged in cleaning and decking the windows for the day. The bakers' shops in town are filled with servants and children waiting for the drawing of the first batch of rolls—an operation which was performed a full hour ago in the suburbs; for the early clerk population of Somers and Camden Towns, Islington and Pentonville, are fast pouring into the city, or directing their steps towards Chancery Lane and the Inns of Court. Middle-aged men, whose salaries have by no means increased in the same proportion as their families, plod steadily along, apparently with no object in view but the counting-house; knowing by sight almost everybody they meet or over-

take, for they have seen them every morning (Sundays excepted) during the last twenty years, but speaking to no one. If they do happen to overtake a personal acquaintance, they just exchange a hurried salutation, and keep walking on either by his side, or in front of him, as his rate of walking may chance to be. As to stopping to shake hands, or to take the friend's arm, they seem to think that as it is not included in their salary, they have no right to do it. Small office lads in large hats, who are made men before they are boys, hurry along in pairs, with their first coat carefully brushed, and the white trousers of last Sunday plentifully besmeared with dust and ink. It evidently requires a considerable mental struggle to avoid investing a part of the day's dinner-money in the purchase of the stale tarts so temptingly exposed in dusty tins at the pastry-cook's doors; but a consciousness of their own importance and the receipt of seven shillings a-week, with the prospect of an early rise to eight, comes to their aid, and they accordingly put their hats a little more on one side, and look under the bonnets of all the milliners' and staymakers' apprentices they meet—poor girls!—the hardest worked, the worst paid, and too often the worst used class of the community.—*Sketches (Scenes), Chap. 1.*

STREET SCENES—In London ("The Dials").

It is odd enough that one class of men in London appear to have no enjoyment beyond leaning against posts. We never saw a regular bricklayer's laborer take any other recreation, fighting excepted. Pass through St. Giles's in the evening of a week-day, there they are in their fustian dresses, spotted with brick-dust and whitewash, leaning against posts. Walk through Seven Dials on Sunday morning: there they are again, drab or light corduroy trousers, Blucher boots, blue coats, and great yellow waistcoats, leaning against posts. The idea of a man dressing himself in his best clothes, to lean against a post all day!

The peculiar character of these streets, and the close resemblance each one bears to its neighbor, by no means tends to decrease the bewilderment in which the unexperienced wayfarer through "The Dials" finds himself involved. He traverses streets of dirty, straggling houses, with now and then an unexpected court composed of buildings as ill-proportioned and deformed as the half-naked children that wallow in the kennels. Here and there, a little dark chandler's shop, with a cracked bell hung up behind the door to announce the entrance of a customer, or betray the presence of some young gentleman in whom a passion for shop tills has developed itself at an early age; others, as if for support, against some handsome lofty building, which usurps the place of a low, dingy public-house; long rows of broken and patched windows expose plants that may have flourished when "The Dials" were built, in vessels as dirty as "The Dials" themselves; and shops for the purchase of rags, bones, old iron, and kitchen-stuff, vie in cleanliness with the bird-fanciers and rabbit-dealers, which one might fancy so many arks, but for the irresistible conviction that no bird in its proper senses, who was permitted to leave one of them, would ever come back again. Brokers' shops, which

would seem to have been established by humane individuals as refuges for destitute bugs, interspersed with announcements of day-schools, penny theatres, petition-writers, mangles, and music for balls or routs, complete the "still life" of the subject; and dirty men, filthy women, squalid children, fluttering shuttlecocks, noisy battledores, reeking pipes, bad fruit, more than doubtful oysters, attenuated cats, depressed dogs, and anatomical fowls, are its cheerful accompaniments.

Now, anybody who passed through The Dials on a hot summer's evening, and saw the different women of the house gossiping on the steps, would be apt to think that all was harmony among them, and that a more primitive set of people than the native Diallers could not be imagined. Alas! the man in the shop ill-treats his family; the carpet-beater extends his professional pursuits to his wife; the one-pair front has an undying feud with the two-pair front, in consequence of the two-pair front persisting in dancing over his (the one-pair front's) head, when he and his family have retired for the night; the two-pair back *will* interfere with the front kitchen's children; the Irishman comes home drunk every other night, and attacks everybody; and the one-pair back screams at everything. Animosities spring up between floor and floor; the very cellar asserts his equality. Mrs. A. "smacks" Mrs. B.'s child, for "making faces." Mrs. B. forthwith throws cold water over Mrs. A.'s child, for "calling names." The husbands are embroiled—the quarrel becomes general—an assault is the consequence, and a police-officer the result.—*Sketches (Scenes), Chap. 5.*

STREET-SINGER—The.

That wretched woman with the infant in her arms, round whose meagre form the remnant of her own scanty shawl is carefully wrapped, has been attempting to sing some popular ballad, in the hope of wringing a few pence from the compassionate passer-by. A brutal laugh at her weak voice is all she has gained. The tears fall thick and fast down her own pale face; the child is cold and hungry, and its low, half-stifled wailing adds to the misery of its wretched mother, as she moans aloud, and sinks despairingly down, on a cold, damp door-step.

Singing! How few of those who pass such a miserable creature as this, think of the anguish of heart, the sinking of soul and spirit, which the very effort of singing produces. Bitter mockery! Disease, neglect, and starvation, faintly articulating the words of the joyous ditty that has enlivened your hours of feasting and merriment—God knows how often! It is no subject of jeering. The weak, tremulous voice tells a fearful tale of want and famishing; and the feeble singer of this roaring song may turn away, only to die of cold and hunger.

Sketches (Scenes), Chap. 2.

SWIVELLER—Dick, and Sally Brass.

Dick stood at the desk in a state of utter stupefaction, staring with all his might at the beautiful Sally, as if she had been some curious animal whose like had never lived.

Miss Brass being by this time deep in the bill of costs, took no notice whatever of Dick, but went scratching on with a noisy pen, scor-

ing down the figures with evident delight, and working like a steam-engine. There stood Dick, gazing, now at the green gown, now at the brown head-dress, now at the face, and now at the rapid pen, in a state of stupid perplexity, wondering how he got into the company of that strange monster, and whether it was a dream, and he would ever wake. At last he heaved a deep sigh, and began slowly pulling off his coat.

Mr. Swiveller pulled off his coat, and folded it up with great elaboration, staring at Miss Sally all the time; then put on a blue jacket, with a double row of gilt buttons, which he had originally ordered for aquatic expeditions, but had brought with him that morning for office purposes; and, still keeping his eye upon her, suffered himself to drop down silently on Mr. Brass's stool. Then he underwent a relapse, and becoming powerless again, rested his chin upon his hand, and opened his eyes so wide that it appeared quite out of the question that he could ever close them any more.

When he had looked so long that he could see nothing, Dick took his eyes off the fair object of his amazement, turned over the leaves of the draft he was to copy, dipped his pen into the ink-stand, and at last, and by slow approaches, began to write. But he had not written half-a-dozen words when, reaching over to the ink-stand to take a fresh dip, he happened to raise his eyes. There was the intolerable brown head-dress—there was the green gown—there, in short, was Miss Sally Brass, arrayed in all her charms, and more tremendous than ever.

This happened so often, that Mr. Swiveller by degrees began to feel strange influences creeping over him—horrible desires to annihilate this Sally Brass—mysterious promptings to knock her head-dress off and try how she looked without it. There was a very large ruler on the table; a large, black, shining ruler. Mr. Swiveller took it up and began to rub his nose with it.

From rubbing his nose with the ruler, to poising it in his hand and giving it an occasional flourish after the tomahawk manner, the transition was easy and natural. In some of these flourishes it went close to Miss Sally's head; the ragged edges of the head-dress fluttered with the wind it raised; advance it but an inch, and that great brown knot was on the ground: yet still the unconscious maiden worked away, and never raised her eyes.

Well, this was a great relief. It was a good thing to write doggedly and obstinately until he was desperate, and then snatch up the ruler and whirl it about the brown head-dress with the consciousness that he could have it off if he liked. It was a good thing to draw it back, and rub his nose very hard with it, if he thought Miss Sally was going to look up, and to recompense himself with more hardy flourishes when he found she was still absorbed. By these means Mr. Swiveller calmed the agitation of his feelings, until his applications to the ruler became less fierce and frequent, and he could even write as many as half-a-dozen consecutive lines without having recourse to it,—which was a great victory.—*Old Curiosity Shop, Chap. 33.*

SWIVELLER—Dick—His apology for drunkenness.

"Sit down," repeated his companion.

Mr. Swiveller complied, and looking about

him with a propitiatory smile, observed that last week was a fine week for the ducks, and this week was a fine week for the dust; he also observed that whilst standing by the post at the street corner, he had observed a pig with a straw in his mouth issuing out of the tobacco-shop, from which appearance he argued that another fine week for the ducks was approaching, and that rain would certainly ensue. He furthermore took occasion to apologize for any negligence that might be perceptible in his dress, on the ground that last night he had had "the sun very strong in his eyes;" by which expression he was understood to convey to his hearers in the most delicate manner possible, the information that he had been extremely drunk.

"But what," said Mr. Swiveller with a sigh, "what is the odds so long as the fire of soul is kindled at the taper of conviviality, and the wing of friendship never moults a feather! What is the odds so long as the spirit is expanded by means of rosy wine, and the present moment is the least happiest of our existence!"

Old Curiosity Shop, Chap. 2.

SWIVELLER—Dick—His sweetheart.

"She's the sphynx of private life, is Sally B."

Old Curiosity Shop, Chap. 50.

SWIVELLER—Sickness of Dick.

Tossing to and fro upon his hot, uneasy bed; tormented by a fierce thirst which nothing could appease; unable to find, in any change of posture, a moment's peace or ease; and rambling, ever, through deserts of thought where there was no resting-place, no sight or sound suggestive of refreshment or repose, nothing but a dull eternal weariness, with no change but the restless shiftings of his miserable body, and the weary wandering of his mind, constant still to one ever-present anxiety—to a sense of something left undone, of some fearful obstacle to be surmounted, of some carking care that would not be driven away, and which haunted the distempered brain, now in this form, now in that; always shadowy and dim, but recognizable for the same phantom in every shape it took; darkening every vision like an evil conscience, and making slumber horrible—in these slow tortures of his dread disease, the unfortunate Richard lay wasting and consuming inch by inch, until, at last, when he seemed to fight and struggle to rise up, and to be held down by devils, he sank into a deep sleep, and dreamed no more.

He awoke. With a sensation of most blissful rest, better than sleep itself, he began gradually to remember something of these sufferings, and to think what a long night it had been, and whether he had not been delirious twice or thrice. Happening, in the midst of these cogitations, to raise his hand, he was astonished to find how heavy it seemed, and yet how thin and light it really was. Still, he felt indifferent and happy; and having no curiosity to pursue the subject, remained in the same waking slumber until his attention was attracted by a cough. This made him doubt whether he had locked his door last night, and feel a little surprised at having a companion in the room. Still, he lacked energy to follow up this train of thought; and unconsciously fell, in a luxury of repose, to staring at some green stripes on the bed-furni-

ture, and associating them strangely with patches of fresh turf, while the yellow ground between made gravel-walks, and so helped out a long perspective of trim gardens.

He was rambling in imagination on these terraces, and had quite lost himself among them, indeed, when he heard the cough once more. The walls shrunk into stripes again at the sound, and raising himself a little in the bed, and holding the curtain open with one hand, he looked out.

The same room certainly, and still by candle-light; but with what unbounded astonishment did he see all those bottles, and basins, and articles of linen airing by the fire, and such-like furniture of a sick chamber—all very clean and neat, but all quite different from anything he left there, when he went to bed! The atmosphere, too, filled with the cool smell of herbs and vinegar; the floor newly sprinkled; the—the what? The Marchioness?

Yes; playing cribbage with herself at the table. There she sat, intent upon her game, coughing now and then in a subdued manner, as if she feared to disturb him—shuffling the cards, cutting, dealing, playing, counting, pegging—going through all the mysteries of cribbage as if she had been in full practice from her cradle.

Mr. Swiveller contemplated these things for a short time, and suffering the curtain to fall into its former position, laid his head on the pillow again.

"I'm dreaming," thought Richard, "that's clear. When I went to bed, my hands were not made of egg-shells, and now I can almost see through 'em. If this is not a dream, I have woke up, by mistake, in an Arabian Night, instead of a London one. But I have no doubt I'm asleep. Not the least."

Here the small servant had another cough.

"Very remarkable!" thought Mr. Swiveller. "I never dreamt such a real cough as that, before. I don't know, indeed, that I ever dreamt either a cough or a sneeze. Perhaps it's part of the philosophy of dreams that one never does. There's another—and another. I say!—I'm dreaming rather fast!"

For the purpose of testing his real condition, Mr. Swiveller, after some reflection, pinched himself in the arm.

"Queerer still!" he thought. "I came to bed rather plump than otherwise, and now there's nothing to lay hold of. I'll take another survey."

The result of this additional inspection was, to convince Mr. Swiveller that the objects by which he was surrounded were real, and that he saw them, beyond all question, with his waking eyes.

"It's an Arabian Night; that's what it is," said Richard. "I'm in Damascus or Grand Cairo. The Marchioness is a Genie, and having had a wager with another Genie about who is the handsomest young man alive, and the worthiest to be the husband of the Princess of China, has brought me away, room and all, to compare us together. Perhaps," said Mr. Swiveller, turning languidly round on his pillow, and looking on that side of his bed which was next the wall, "the Princess may be still—No, she's gone."

Not feeling quite satisfied with this explana-

tion, as, even taking it to be the correct one, it still involved a little mystery and doubt, Mr. Swiveller raised the curtain again, determined to take the first favorable opportunity of addressing his companion. An occasion soon presented itself. The Marchioness dealt, turned up a knave, and omitted to take the usual advantage: upon which Mr. Swiveller called out as loud as he could—"Two for his heels!"

The Marchioness jumped up quickly, and clapped her hands. "Arabian Night, certainly," thought Mr. Swiveller; "they always clap their hands instead of ringing the bell. Now for the two thousand black slaves, with jars of jewels on their heads!"

It appeared, however, that she had only clapped her hands for joy; as, directly afterwards she began to laugh, and then to cry; declaring, not in choice Arabic but in familiar English, that she was "so glad, she didn't know what to do."

Old Curiosity Shop, Chap. 64.

SWIVELLER—The Marchioness as his nurse.

Mr. Swiveller was silent for a long while. By-and-bye, he began to talk again, inquiring how long he had been there.

"Three weeks to-morrow," replied the small servant.

"Three what?" said Dick.

"Weeks," returned the Marchioness emphatically, "three long, slow weeks."

The bare thought of having been in such extremity caused Richard to fall into another silence, and to lie flat down again, at his full length. The Marchioness, having arranged the bed-clothes more comfortably, and felt that his hands and forehead were quite cool—a discovery that filled her with delight—cried a little more, and then applied herself to getting tea ready, and making some thin dry toast.

While she was thus engaged, Mr. Swiveller looked on with a grateful heart, very much astonished to see how thoroughly at home she made herself, and attributing this attention, in its origin, to Sally Brass, whom, in his own mind, he could not thank enough. When the Marchioness had finished her toasting, she spread a clean cloth on a tray, and brought him some crisp slices and a great basin of weak tea, with which (she said) the doctor had left word he might refresh himself when he awoke. She propped him up with pillows, if not as skillfully as if she had been a professional nurse all her life, at least as tenderly; and looked on with unutterable satisfaction while the patient—stopping every now and then to shake her by the hand—took his poor meal with an appetite and relish, which the greatest dainties of the earth, under any other circumstances, would have failed to provoke. Having cleared away, and disposed everything comfortably about him again, she sat down at the table to take her own tea.

"Marchioness," said Mr. Swiveller, "how's Sally?"

The small servant screwed her face into an expression of the very uttermost entanglement of slyness, and shook her head.

"What, haven't you seen her lately?" said Dick.

"Seen her!" cried the small servant. "Bless you, I've run away!"

Mr. Swiveller immediately laid himself down again quite flat, and so remained for about five minutes. By slow degrees he resumed his sitting posture after that lapse of time, and inquired:

"And where do you live, Marchioness?"

"Live!" cried the small servant. "Here!"

"Oh!" said Mr. Swiveller.

And with that he fell down flat again, as suddenly as if he had been shot. Thus he remained, motionless and bereft of speech, until she had finished her meal, put everything in its place, and swept the hearth; when he motioned her to bring a chair to the bedside, and being propped up again, opened a farther conversation.

"And so," said Dick, "you have run away?"

"Yes," said the Marchioness, "and they've been a tizing of me."

"Been—I beg your pardon," said Dick—"what have they been doing?"

"Been a tizing of me—tizing you know—in the newspapers," rejoined the Marchioness.

"Aye, aye," said Dick, "advertising?"

The small servant nodded and winked. Her eyes were so red with waking and crying, that the Tragic Muse might have winked with greater consistency. And so Dick felt.

"Tell me," said he, "how it was that you thought of coming here."

"Why, you see," returned the Marchioness, "when you was gone, I hadn't any friend at all, because the lodger he never come back, and I didn't know where either him or you was to be found, you know. But one morning, when I was—"

"Was near a keyhole," suggested Mr. Swiveller, observing that she faltered.

"Well then," said the small servant, nodding; "when I was near the office keyhole—as you see me through, you know—I heard somebody saying that she lived here, and was the lady whose house you lodged at, and that you was took very bad, and wouldn't nobody come and take care of you. Mr. Brass, he says, 'It's no business of mine,' he says; and Miss Sally, she says, 'He's a funny chap, but it's no business of mine;' and the lady went away, and slammed the door to, when she went out, I can tell you. So I run away that night, and come here, and told 'em you was my brother, and they believed me, and I've been here ever since."

"Marchioness," said Mr. Swiveller, plucking off his nightcap and flinging it to the other end of the room; "if you'll do me the favor to retire for a few minutes and see what sort of a night it is, I'll get up."

"You mustn't think of such a thing," cried his nurse.

"I must indeed," said the patient, looking round the room. "Whereabouts are my clothes?"

"Oh, I'm so glad—you haven't got any," replied the Marchioness.

"Ma'am!" said Mr. Swiveller, in great astonishment.

"I've been obliged to sell them, every one, to get the things that was ordered for you. But don't take on about that," urged the Marchioness, as Dick fell back upon his pillow. "You're too weak to stand, indeed."

"I suppose," said Dick, as she closed the door slowly, and peeped into the room again, to make sure that he was comfortable, "I suppose there's nothing left—not so much as a waistcoat even?"

"No, nothing."

"It's embarrassing," said Mr. Swiveller, "in case of fire—even an umbrella would be something—but you did quite right, dear Marchioness, I should have died without you!"

Old Curiosity Shop, Chap. 64.

SWIVELLER—The observations of Dick.

Emboldened, as it seemed, to enter into a more general conversation, Mr. Swiveller plainly laid himself out to captivate our attention.

He began by remarking that soda-water, though a good thing in the abstract, was apt to lie cold upon the stomach unless qualified with ginger, or a small infusion of brandy, which latter article he held to be preferable in all cases, saving for the one consideration of expense. Nobody venturing to dispute these positions, he proceeded to observe that the human hair was a great retainer of tobacco-smoke, and that the young gentlemen of Westminster and Eton, after eating vast quantities of apples to conceal any scent of cigars from their anxious friends, were usually detected in consequence of their heads possessing this remarkable property; whence he concluded that if the Royal Society would turn their attention to the circumstance, and endeavor to find, in the resources of science, a means of preventing such untoward revelations, they might indeed be looked upon as benefactors to mankind. These opinions being equally incontrovertible with those he had already pronounced, he went on to inform us that Jamaica rum, though unquestionably an agreeable spirit of great richness and flavor, had the drawback of remaining constantly present to the taste next day; and nobody being venturous enough to argue this point either, he increased in confidence and became yet more companionable and communicative.

"It's a devil of a thing, gentlemen," said Mr. Swiveller, "when relations fall out and disagree. If the wing of friendship should never moult a feather, the wing of relationship should never be clipped, but be always expanded and serene. Why should a grandson and grandfather peg away at each other with mutual violence when all might be bliss and concord? Why not jine hands and forget it?"

Old Curiosity Shop, Chap. 2.

"I say"—quoth Miss Brass, abruptly breaking silence, "you haven't seen a silver pencil-case this morning, have you?"

"I didn't meet many in the street," rejoined Mr. Swiveller. "I saw one—a stout pencil-case of respectable appearance—but as he was in company with an elderly penknife and a young toothpick, with whom he was in earnest conversation, I felt a delicacy in speaking to him."

Old Curiosity Shop, Chap. 58.

SWIVELLER—Dick, soliloquises on his destiny.

"So I'm Brass's clerk, am I?" said Dick. "Brass's clerk, eh! And the clerk of Brass's sister—clerk to a female Dragon. Very good, very good! What shall I be next? Shall I be a convict in a felt hat and a gray suit, trotting

about a dockyard with my number neatly embroidered on my uniform, and the order of the garter on my leg, restrained from chafing my ankle by a twisted belcher handkerchief? Shall I be that? Will that do, or is it too genteel? Whatever you please, have it your own way, of course."

As he was entirely alone, it may be presumed that, in these remarks, Mr. Swiveller addressed himself to his fate or destiny, whom, as we learn by the precedents, it is the custom of heroes to taunt in a very bitter and ironical manner when they find themselves in situations of an unpleasant nature. This is the more probable from the circumstance of Mr. Swiveller directing his observations to the ceiling, which these bodily personages are usually supposed to inhabit—except in theatrical cases, when they live in the heart of the great chandelier.

"Quilp offers me this place, which he says he can insure me," resumed Dick, after a thoughtful silence, and telling off the circumstances of his position, one by one, upon his fingers; "Fred, who, I could have taken my affidavit, would not have heard of such a thing, backs Quilp, to my astonishment, and urges me to take it also—staggerer, number one! My aunt in the country stops the supplies, and writes an affectionate note to say that she has made a new will, and left me out of it—staggerer, number two. No money; no credit; no support from Fred, who seems to turn steady all at once; notice to quit the old lodgings—staggerers, three, four, five, and six! Under an accumulation of staggerers, no man can be considered a free agent. No man knocks himself down; if his destiny knocks him down, his destiny must pick him up again. Then I'm very glad that mine has brought all this upon itself, and I shall be as careless as I can, and make myself quite at home to spite it. So go on, my buck," said Mr. Swiveller, taking his leave of the ceiling with a significant nod, "and let us see which of us will be tired first?"

Old Curiosity Shop, Chap. 34.

SWIVELLER—Dick—On extra sleep.

"Have you been making that horrible noise?" said the single gentleman.

"I have been helping, sir," returned Dick, keeping his eye upon him, and waving the ruler gently in his right hand, as an indication of what the single gentleman had to expect if he attempted any violence.

"How dare you, then," said the lodger, "Eh?"

To this, Dick made no other reply than by inquiring whether the lodger held it to be consistent with the conduct and character of a gentleman, to go to sleep for six-and-twenty hours at a stretch, and whether the peace of an amiable and virtuous family was to weigh as nothing in the balance?

"Is my peace nothing?" said the single gentleman.

"Is their peace nothing, sir?" returned Dick. "I don't wish to hold out any threats, sir—indeed, the law does not allow of threats, for to threaten is an indictable offence—but if ever you do that again, take care you are not set upon by the coroner and buried in a cross-road before you wake. We have been distracted with fears that you were dead, sir," said Dick, gently slid

ing to the ground, "and the short and the long of it is, that we cannot allow single gentlemen to come into this establishment and sleep like double gentlemen without paying extra for it?"

"Indeed!" cried the lodger.

"Yes sir, indeed," returned Dick, yielding to his destiny and saying whatever came uppermost; "an equal quantity of slumber was never got out of one bed and bedstead, and if you're going to sleep in that way, you must pay for a double-bedded room."

Instead of being thrown into a greater passion by these remarks, the lodger lapsed into a broad grin and looked at Mr. Swiveller with twinkling eyes. He was a brown-faced, sun-burnt man, and appeared browner and more sun-burnt from having a white night-cap on. As it was clear that he was a choleric fellow in some respects, Mr. Swiveller was relieved to find him in such good humor, and to encourage him in it, smiled himself.

"Can you drink anything?" was his next inquiry.

Mr. Swiveller replied that he had very recently been assuaging the pangs of thirst, but that he was still open to "a modest quencher," if the materials were at hand. Without another word spoken on either side, the lodger took from his great trunk a kind of temple, shining as of polished silver, and placed it carefully on the table.—*Old Curiosity Shop, Chap. 35.*

SWIVELLER—Dick and the Marchioness.

One circumstance troubled Mr. Swiveller's mind very much, and that was that the small servant always remained somewhere in the bowels of the earth under Bevis Marks, and never came to the surface unless the single gentleman rang his bell, when she would answer it and immediately disappear again. She never went out, or came into the office, or had a clean face, or took off the coarse apron, or looked out of any one of the windows, or stood at the street door for a breath of air, or had any rest or enjoyment whatever. Nobody ever came to see her, nobody spoke of her, nobody cared about her. Mr. Brass had said once, that he believed she was a "love-child" (which means anything but a child of love), and that was all the information Richard Swiveller could obtain.

"Now," said Dick, walking up and down with his hands in his pockets, "I'd give something—if I had it—to know how they use that child, and where they keep her. My mother must have been a very inquisitive woman; I have no doubt I'm marked with a note of interrogation somewhere. My feelings I smother, but thou hast been the cause of this anguish my—upon my word," said Mr. Swiveller, checking himself and falling thoughtfully into the client's chair, "I should like to know how they use her!"

After running on, in this way, for some time, Mr. Swiveller softly opened the office door, with the intention of darting across the street for a glass of the mild porter. At that moment he caught a parting glimpse of the brown head-dress of Miss Brass sitting down the kitchen stairs. "And by Jove!" thought Dick, "she's going to feed the small servant. Now or never!"

First peeping over the hand-rail and allowing the head-dress to disappear in the darkness below, he groped his way down, and arrived at the

door of a back kitchen immediately after Miss Brass had entered the same, bearing in her hand a cold leg of mutton. It was a very dark, miserable place, very low and very damp: the walls disfigured by a thousand rents and blotches. The water was trickling out of a leaky butt, and a most wretched cat was lapping up the drops with the sickly eagerness of starvation. The grate, which was a wide one, was wound and screwed up tight, so as to hold no more than a little thin sandwich of fire. Everything was locked up; the coal-cellar, the candle-box, the salt-box, the meat-safe, were all padlocked. There was nothing that a beetle could have lunched upon. The pinched and meagre aspect of the place would have killed a chameleon: he would have known, at the first mouthful, that the air was not eatable, and must have given up the ghost in despair.

Old Curiosity Shop, Chap. 36.

While these acts and deeds were in progress in and out of the office of Sampson Brass Richard Swiveller, being often left alone therein, began to find the time hang heavy on his hands. For the better preservation of his cheerfulness, therefore, and to prevent his faculties from rusting, he provided himself with a cribbage-board and pack of cards, and accustomed himself to play at cribbage with a dummy, for twenty, thirty, or sometimes even fifty thousand pounds a side, besides many hazardous bets to a considerable amount.

As these games were very silently conducted, notwithstanding the magnitude of the interests involved, Mr. Swiveller began to think that on those evenings when Mr. and Miss Brass were out (and they often went out now) he heard a kind of snorting or hard-breathing sound in the direction of the door, which, it occurred to him, after some reflection, must proceed from the small servant, who always had a cold from damp living. Looking intently that way one night, he plainly distinguished an eye gleaming and glistening at the keyhole; and having now no doubt that his suspicions were correct, he stole softly to the door, and pounced upon her before she was aware of his approach.

"Oh! I didn't mean any harm indeed, upon my word I didn't," cried the small servant, struggling like a much larger one. "It's so very dull, down-stairs. Please don't tell upon me, please don't."

"Tell upon you!" said Dick. "Do you mean to say you were looking through the keyhole for company?"

"Yes, upon my word I was," replied the small servant.

"How long have you been cooling your eye there?" said Dick.

"Oh, ever since you first began to play them cards, and long before."

"Well,—come in,"—he said, after a little consideration. "Here, sit down, and I'll teach you how to play."

"Oh! I durstn't do it," rejoined the small servant; "Miss Sally 'ud kill me, if she know'd I come up here."

"Have you got a fire down-stairs?" said Dick.

"A very little one," replied the small servant.

"Miss Sally couldn't kill me if she know'd I went down there, so I'll come," said Richard,

putting the cards in his pocket. "Why, how thin you are! What do you mean by it?"

"It ain't my fault."

"Could you eat any bread and meat?" said Dick, taking down his hat. "Yes? Ah! I thought so. Did you ever taste beer?"

"I had a sip of it once," said the small servant.

"Here's a state of things!" cried Mr. Swiveller, raising his eyes to the ceiling. "She never tasted it—it can't be tasted in a sip! Why, how old are you?"

"I don't know."

Mr. Swiveller opened his eyes very wide, and appeared thoughtful for a moment; then, bidding the child mind the door until he came back, vanished straightway.

Presently he returned, followed by the boy from the public-house, who bore in one hand a plate of bread and beef, and in the other a great pot, filled with some very fragrant compound, which sent forth a grateful steam, and was indeed choice purl, made after a particular recipe which Mr. Swiveller had imparted to the landlord, at a period when he was deep in his books and desirous to conciliate his friendship. Relieving the boy of his burden at the door, and charging his little companion to fasten it to prevent surprise, Mr. Swiveller followed her into the kitchen.

"There!" said Richard, putting the plate before her. "First of all clear that off, and then you'll see what's next."

The small servant needed no second bidding, and the plate was soon empty.

"Next," said Dick, handing the purl, "take a pull at that; but moderate your transports, you know, for you're not used to it. Well, is it good?"

"Oh! isn't it?" said the small servant.

Mr. Swiveller appeared gratified beyond all expression by this reply, and took a long draught himself; steadfastly regarding his companion while he did so. These preliminaries disposed of, he applied himself to teaching her the game, which she soon learnt tolerably well, being both sharp-witted and cunning.

Old Curiosity Shop, Chap. 57.

SWIVELLER—Dick and the Marchioness.

Mr. Swiveller and his partner played several rubbers with varying success, until the loss of three sixpences, the gradual sinking of the purl, and the striking of ten o'clock, combined to render that gentleman mindful of the flight of time, and the expediency of withdrawing before Mr. Sampson and Miss Sally Brass returned.

"With which object in view, Marchioness," said Mr. Swiveller gravely, "I shall ask your ladyship's permission to put the board in my pocket, and to retire from the presence when I have finished this tankard; merely observing, Marchioness, that since life, like a river, is flowing, I care not how fast it rolls on, ma'am, on, while such purl on the bank still is growing, and such eyes light the waves as they run. Marchioness, your health. You will excuse my wearing my hat, but the palace is damp, and the marble floor is—if I may be allowed the expression—sloppy."

As a precaution against this latter inconvenience, Mr. Swiveller had been sitting for some time with his feet on the hob, in which attitude

he now gave utterance to these apologetic observations, and slowly sipped the last choice drops of nectar.

"The Baron Sampson Brasso and his fair sister are (you tell me) at the Play?" said Mr. Swiveller, leaning his left arm heavily upon the table, and raising his voice and his right leg after the manner of a theatrical bandit.

The Marchioness nodded.

"Ha!" said Mr. Swiveller, with a portentous frown. "'Tis well. Marchioness!—but no matter. Some wine there. Ho!" He illustrated these melo-dramatic morsels, by handing the tankard to himself with great humility, receiving it haughtily, drinking from it thirstily, and smacking his lips fiercely.

The small servant, who was not so well acquainted with theatrical conventionalities as Mr. Swiveller (having indeed never seen a play, or heard one spoken of, except by chance through chinks of doors and in other forbidden places), was rather alarmed by demonstrations so novel in their nature, and showed her concern so plainly in her looks, that Mr. Swiveller felt it necessary to discharge his brigand manner, for one more suitable to private life, as he asked,

"Do they often go where glory waits 'em, and leave you here?"

"Oh, yes: I believe you they do," returned the small servant. "Miss Sally's such a one-er for that, she is."

"Such a what?" said Dick.

"Such a one-er," returned the Marchioness.

After a moment's reflection, Mr. Swiveller determined to forego his responsible duty of setting her right, and to suffer her to talk on; as it was evident that her tongue was loosened by the purl, and her opportunities for conversation were not so frequent as to render a momentary check of little consequence.

"They sometimes go to see Mr. Quilp," said the small servant with a shrewd look; "they go to a many places, bless you!"

"Is Mr. Brass a winner?" said Dick.

"Not half what Miss Sally is, he isn't," replied the small servant, shaking her head. "Bless you, he'd never do anything without her."

"Oh! He wouldn't, wouldn't he?" said Dick.

"Miss Sally keeps him in such order," said the small servant; "he always asks her advice, he does; and he catches it sometimes. Bless you, you wouldn't believe how much he catches it."

"I suppose," said Dick, "that they consult together, a good deal, and talk about a great many people—about me, for instance, sometimes, eh, Marchioness?"

The Marchioness nodded amazingly.

"Complimentary?" said Mr. Swiveller.

The Marchioness changed the motion of her head, which had not yet left off nodding, and suddenly began to shake it from side to side, with a vehemence which threatened to dislocate her neck.

"Humph;" Dick muttered. "Would it be any breach of confidence, Marchioness, to relate what they say of the humble individual who has now the honor to—?"

"Miss Sally says you're a funny chap," replied his friend.

"Well, Marchioness," said Mr. Swiveller,

"that's not uncomplimentary. Merriment, Marchioness, is not a bad or a degrading quality. Old King Cole was himself a merry old soul, if we may put any faith in the pages of history."

"But she says," pursued his companion, "that you an't to be trusted."

"Why, really, Marchioness," said Mr. Swiveller, thoughtfully; "several ladies and gentlemen—not exactly professional persons, but tradespeople, ma'am, tradespeople—have made the same remark. The obscure citizen who keeps the hotel over the way, inclined strongly to that opinion to-night when I ordered him to prepare the banquet. It's a popular prejudice, Marchioness; and yet I am sure I don't know why, for I have been trusted in my time to a considerable amount, and I can safely say that I never forsook my trust until it deserted me—never. Mr. Brass is of the same opinion, I suppose?"

His friend nodded again, with a cunning look which seemed to hint that Mr. Brass held stronger opinions on the subject than his sister; and seeming to recollect herself, added imploringly, "But don't you ever tell upon me, or I shall be beat to death."

"Marchioness," said Mr. Swiveller, rising, "the word of a gentleman is as good as his bond—sometimes better, as in the present case, where his bond might prove but a doubtful sort of security. I am your friend, and I hope we shall play many more rubbers together in this same saloon. But, Marchioness," added Richard, stopping in his way to the door, and wheeling slowly round upon the small servant, who was following with the candle; "it occurs to me that you must be in the constant habit of airing your eye at keyholes, to know all this."

"I only wanted," replied the trembling Marchioness, "to know where the key of the safe was hid; that was all; and I wouldn't have taken much, if I had found it—only enough to quench my hunger."

"You didn't find it, then?" said Dick. "But of course you didn't, or you'd be plumper. Good night, Marchioness. Fare thee well—and if for ever, then for ever, fare thee well—and put up the chain, Marchioness, in case of accidents."—*Old Curiosity Shop, Chap. 58.*

SUBJECTS—For sermons.

He considered the subject of the day's homily ill chosen; which was the less excusable, he added, when there were so many subjects "going about."

"True again," said Uncle Pumblechook, "You've hit it, sir! Plenty of subjects going about, for them that know how to put salt upon their tails. That's what's wanted. A man needn't go far to find a subject if he's ready with his salt box."—*Great Expectations, Chap. 4.*

SUBLIME INTELLIGENCE—The power of.

Chateau and hut, stone face and dangling figure, the red stain on the stone floor, and the pure water in the village well—thousands of acres of land—a whole province of France—all France itself—lay under the night sky, concentrated into a faint hair-breadth line. So does a whole world, with all its greatneses and littlenesses, lie in a twinkling star. And as mere human

knowledge can split a ray of light and analyze the manner of its composition, so, sublimer intelligences may read in the feeble shining of this earth of ours, every thought and act, every vice and virtue, of every responsible creature on it. *Tale of Two Cities, Chap. 16.*

SUBPOENA—Sam Weller receives.

"Samuel Weller?" said Mr. Jackson, inquiringly.

"Vun o' the truest things as you've said for many a long year," replied Sam, in a most composed manner.

"Here's a subpoena for you, Mr. Weller," said Jackson.

"What's that, in English?" inquired Sam.

"Here's the original," said Jackson, declining the required explanation.

"Which?" said Sam.

"This," replied Jackson, shaking the parchment.

"Oh, that's the 'rignal, is it," said Sam.

"Well, I'm verry glad I've seen the 'rignal, 'cos it's a gratifyin' sort o' thing, and eases vun's mind so much."

"And here's the shilling," said Jackson. "It's from Dodson and Fogg's."

"And it's uncommon handsome o' Dodson and Fogg's, as knows so little of me, to come down with a present," said Sam. "I feel it as a verry high compliment, sir; its a verry hon'orable thing to them, as they knows how to reward merit werever they meets it. Besides wich, its affectin' to one's feelins."

As Mr. Weller said this, he inflicted a little friction on his right eye-lid, with the sleeve of his coat, after the most approved manner of actors when they are in domestic pathetics.

Pickwick, Chap. 31.

SUBURB—A London.

In the venerable suburb—it was a suburb once—of Clerkenwell, towards that part of its confines which is nearest to the Charter House, and in one of those cool, shady streets, of which a few, widely scattered and dispersed, yet remain in such old parts of the metropolis—each tenement quietly vegetating like an ancient citizen who long ago retired from business, and dozing on in its infirmity until in course of time it tumbles down, and is replaced by some extravagant young heir, flaunting in stucco and ornamental work, and all the vanities of modern days—in this quarter, and in a street of this description, the business of the present chapter lies.

At the time of which it treats, though only six-and-sixty years ago, a very large part of what is London now had no existence. Even in the brains of the wildest speculators, there had sprung up no long rows of streets connecting Highgate with Whitechapel, no assemblages of palaces in the swampy levels, nor little cities in the open fields. Although this part of town was then, as now, parcelled out in streets, and plentifully peopled, it wore a different aspect. There were gardens to many of the houses, and trees by the pavement side; with an air of freshness breathing up and down, which in these days would be sought in vain. Fields were nigh at hand, through which the New River took its winding course, and where there was merry hay-making in the summer-time. Nature was not

so far removed, or hard to get at, as in these days: and although there were busy trades in Clerkenwell, and working jewelers by scores, it was a purer place, with farm-houses nearer to it than many modern Londoners would readily believe, and lovers' walks at no great distance, which turned into squalid courts, long before the lovers of this age were born, or, as the phrase goes, thought of.

Barnaby Rudge, Chap. 4.

SUCCESS—A crime.

"If a man would commit an inexpiable offence against any society, large or small, let him be successful. They will forgive him any crime but that."—*Nicholas Nickleby, Chap. 30.*

SUCCESS—Constancy the secret of.

"Look hopefully at the distance! Rick, the world is before you; and it is most probable that as you enter it, so it will receive you. Trust in nothing but in Providence and your own efforts. Never separate the two, like the heathen wagoner. Constancy in love is a good thing; but it means nothing, and is nothing, without constancy in every kind of effort. If you had the abilities of all the great men, past and present, you could do nothing well without sincerely meaning it, and setting about it. If you entertain the supposition that any real success, in great things or in small, ever was or could be, ever will or can be, wrested from Fortune by fits and starts, leave that wrong idea here, or leave your cousin Ada here."

Black House, Chap. 13.

SUICIDE—Excuse for.

"Do you know," simpered Cleopatra, reversing the knave of clubs, who had come into her game with his heels uppermost, "that if anything could tempt me to put a period to my life, it would be curiosity to find out what it's all about and what it means; there are so many provoking mysteries, really, that are hidden from us."

Dombey & Son, Chap. 21.

SUMMER—Quiet, in London.

But these are small oases, and I am soon back again in metropolitan Arcadia. It is my impression that much of its serene and peaceful character is attributable to the absence of customary Talk. How do I know but there may be subtle influences in Talk to vex the souls of men who don't hear it? How do I know but that Talk, five, ten, twenty miles off, may get into the air, and disagree with me? If I rise from my bed vaguely troubled and wearied and sick of my life in the session of Parliament, who shall say that my noble friend, my right reverend friend, my right honorable friend, my honorable friend, my honorable and learned friend, or my honorable and gallant friend, may not be responsible for that effect upon my nervous system? Too much Ozone in the air, I am informed and fully believe (though I have no idea what it is), would affect me in a marvellously disagreeable way; why may not too much Talk? I don't see or hear the Ozone; I don't see or hear the Talk. And there is so much Talk; so much too much; such loud cry, and such scant supply of wool; such a deal of fleecing, and so little fleece! Hence, in the Arcadian season, I find it a delicious triumph to walk down to deserted Westminster and see

the Courts shut up; to walk a little farther and see the Two Houses shut up; to stand in the Abbey Yard, like the New Zealander of the grand English History (concerning which unfortunate man a whole rookery of mares' nests is generally being discovered), and gloat upon the ruins of Talk. Returning to my primitive solitude, and lying down to sleep, my grateful heart expands with the consciousness that there is no adjourned Debate, no ministerial explanation, nobody to give notice of intention to ask the noble Lord at the head of her Majesty's government five-and-twenty bootless questions in one, no term-time with legal argument, no Nisi Prius with eloquent appeal to British jury; that the air will to-morrow, and to-morrow, and to-morrow, remain untroubled by this superabundant generating of Talk. In a minor degree it is a delicious triumph to me to go into the club, and see the carpets up, and the Bores and the other dust dispersed to the four winds. Again, New Zealander-like, I stand on the cold hearth, and say in the solitude: "Here I watched Bore A 1, with voice always mysteriously low, and head always mysteriously drooped, whispering political secrets into the ears of Adam's confiding children. Accursed be his memory forever and a day!"

I might stand, night and day, for a month to come, in Saville Row, with my tongue out, yet not find a doctor to look at it for love or money. The dentists' instruments are rusting in their drawers, and their horrible cool parlors, where people pretend to read the Every-Day Book and not to be afraid, are doing penance for their grimness, in white sheets. The light-weight of shrewd appearance, with one eye always shut up, as if he were eating a sharp gooseberry in all seasons, who usually stands at the gateway of the livery-stables on very little legs under a very large waistcoat, has gone to Doncaster. Of such undesigning aspect is his guileless yard now, with its gravel and scarlet beans, and the yellow Break housed under a glass roof in a corner, that I almost believe I could not be taken in there, if I tried. In the places of business of the great tailors, the cheval glasses are dim and dusty for lack of being looked into. Ranges of brown paper coat and waistcoat bodices look as funereal as if they were the hatchments of the customers with whose names they are inscribed; the measuring tapes hang idle on the wall; the order-taker, left on the hopeless chance of some one looking in, yawns in the last extremity over the book of patterns, as if he were trying to read that entertaining library. The hotels in Brook Street have no one in them, and the staffs of servants stare disconsolately for next season out of all the windows. The very man who goes about like an erect Turtle between two boards recommendatory of the Sixteen Shilling Trousers, is aware of himself as a hollow mockery, and eats filberts while he leans his hinder shell against a wall.

Among these tranquillizing objects it is my delight to walk and meditate. Soothed by the repose around me, I wander insensibly to considerable distances, and guide myself back by the stars. Thus I enjoy the contrast of a few still partially inhabited and busy spots, where all the lights are not fled, where all the garlands are not dead, whence all but I have not departed. Then does it appear to me that in this age three things

are clamorously required of Man in the miscellaneous thoroughfares of the metropolis. Firstly, that he have his boots cleaned. Secondly, that he eat a penny ice. Thirdly, that he get himself photographed. Then do I speculate, what have those seam-worn artists been who stand at the photograph doors in Greek caps, sample in hand, and mysteriously salute the public—the female public with a pressing tenderness—to come in and be “took?” What did they do with their greasy blandishments before the era of cheap photography? Of what class were their previous victims, and how victimized? And how did they get, and how did they pay for, that large collection of likenesses, all purporting to have been taken inside, with the taking of none of which had that establishment any more to do than with the taking of Delhi?

A happy Golden Age, and a serene tranquillity. Charming picture, but it will fade. The iron age will return, London will come back to town; if I show my tongue then in Saville Row for half a minute, I shall be prescribed for; the Doctor’s man and the Dentist’s man will then pretend that these days of unprofessional innocence never existed. Where Mr. and Mrs. Klem and their bed will be at that time passes human knowledge: but my hatter hermitage will then know them no more, nor will it then know me. The desk at which I have written these meditations will retributively assist at the making-out of my account, and the wheels of gorgeous carriages and the hoofs of high-stepping horses will crush the silence out of Bond Street—will grind Arcadia away, and give it to the elements in granite powder.

Uncommercial Traveller, Chap. 16.

SUMMER.

Spring flew swiftly by, and summer came. If the village had been beautiful at first, it was now in the full glow and luxuriance of its richness. The great trees, which had looked shrunken and bare in the earlier months, had now burst into strong life and health; and stretching forth their green arms over the thirsty ground, converted open and naked spots into choice nooks, where was a deep and pleasant shade from which to look upon the wide prospect, steeped in sunshine, which lay stretched beyond. The earth had donned her mantle of brightest green; and shed her richest perfumes abroad. It was the prime and vigor of the year; all things were glad and flourishing.—*Oliver Twist, Chap. 33.*

SUMMER—August scenery.

There is no month in the whole year, in which nature wears a more beautiful appearance than in the month of August. Spring has many beauties, and May is a fresh and blooming month, but the charms of this time of year are enhanced by their contrast with the winter season. August has no such advantage. It comes when we remember nothing but clear skies, green fields, and sweet-smelling flowers—when the recollection of snow, and ice, and bleak winds, has faded from our minds as completely as they have disappeared from the earth,—and yet what a pleasant time it is! Orchards and corn-fields ring with the hum of labor; trees bend beneath the thick clusters of rich fruit which bow their branches to the ground; and the corn, piled in graceful sheaves, or waving

in every light breath that sweeps above it, as if it wooed the sickle, tinges the landscape with a golden hue. A mellow softness appears to hang over the whole earth; the influence of the season seems to extend itself to the very wagon, whose slow motion across the well-reaped field is perceptible only to the eye, but strikes with no harsh sound upon the ear.

As the coach rolls swiftly past the fields and orchards which skirt the road, groups of women and children, piling the fruit in sieves, or gathering the scattered ears of corn, pause for an instant from their labor, and shading the sun-burnt face with a still browner hand, gaze upon the passengers with curious eyes; while some stout urchin, too small to work, but too mischievous to be left at home, scrambles over the side of the basket in which he has been deposited for security, and kicks and screams with delight. The reaper stops in his work, and stands with folded arms, looking at the vehicle as it whirls past; and the rough cart-horses bestow a sleepy glance upon the smart coach team, which says, as plainly as a horse’s glance can, “It’s all very fine to look at, but slow going, over a heavy field, is better than warm work like that, upon a dusty road, after all.” You cast a look behind you, as you turn a corner of the road. The women and children have resumed their labor: the reaper once more stoops to his work: the cart-horses have moved on: and all are again in motion.

Pickwick, Chap. 16.

SUMMER—A legal vacation.

It is the hottest long vacation known for many years. All the young clerks are madly in love, and, according to their various degrees, pine for bliss with the beloved object, at Margate, Ramsgate, or Gravesend. All the middle-aged clerks think their family too large. All the unowned dogs who stray into the Inns of Court, and pant about staircases and other dry places, seeking water, give short howls of aggravation. All the blind men’s dogs in the streets draw their masters against pumps, or trip them over buckets. A shop with a sun-blind, and a watered pavement, and a bowl of gold and silver fish in the window, is a sanctuary. Temple Bar gets so hot, that it is, to the adjacent Strand and Fleet Street, what a heater is in an urn, and keeps them simmering all night.

There are offices about the Inns of Court in which a man might be cool, if any coolness were worth purchasing at such a price in dullness; but the little thoroughfares immediately outside those retirements seem to blaze. In Mr. Krook’s court, it is so hot that the people turn their houses inside out, and sit in chairs upon the pavement.

Over all the legal neighborhood, there hangs, like some great veil of rust, or gigantic cobweb, the idleness and pensiveness of the long vacation. Mr. Snagsby, law-stationer, of Cook’s Court, Cursitor Street, is sensible of the influence; not only in his mind as a sympathetic and contemplative man, but also in his business as a law-stationer aforesaid. He has more leisure for musing in Staple Inn and in the Rolls Yard, during the long vacation, than at other seasons; and he says to the two prentices, what

a thing it is in such hot weather to think that you live in an island, with the sea a-rolling and a-bowling right round you.

Bleak House, Chap. 19.

SUMMER SCENERY, and sentiment.

Plashwater Weir-Mill Lock looked tranquil and pretty on an evening in the summer-time. A soft air stirred the leaves of the fresh green trees, and passed like a smooth shadow over the river, and like a smoother shadow over the yielding grass. The voice of the falling water, like the voices of the sea and the wind, were as an outer memory to a contemplative listener; but not particularly so to Mr. Riderhood, who sat on one of the blunt wooden levers of his lock-gates, dozing. Wine must be got into a butt by some agency before it can be drawn out; and the wine of sentiment never having been got into Mr. Riderhood by any agency, nothing in nature tapped him.

Our Mutual Friend, Book IV., Chap. I.

SUMMER VACATION—Of Courts.

It is the long vacation in the regions of Chancery Lane. The good ships Law and Equity, those teak-built, copper-bottomed, iron-fastened, brazen-faced, and not by any means fast-sailing Clippers, are laid up in ordinary. The Flying Dutchman, with a crew of ghostly clients imploring all whom they may encounter to peruse their papers, has drifted, for the time being, Heaven knows where. The Courts are all shut up; the public offices lie in a hot sleep; Westminster Hall itself is a shady solitude where nightingales might sing, and a tenderer class of suitors than is usually found there, walk.

The Temple, Chancery Lane, Serjeants' Inn, and Lincoln's Inn even unto the Fields, are like tidal harbors at low water; where stranded proceedings, offices at anchor, idle clerks lounging on lop-sided stools that will not recover their perpendicular until the current of Term sets in, lie high and dry upon the ooze of the long vacation. Outer doors of chambers are shut up by the score, messages and parcels are to be left at the Porter's Lodge by the bushel. A crop of grass would grow in the chinks of the stone pavement outside Lincoln's Inn Hall, but that the ticket-porters, who have nothing to do beyond sitting in the shade there, with their white aprons over their heads to keep the flies off, grub it up and eat it thoughtfully.

There is only one Judge in town. Even he only comes twice a-week to sit in chambers. If the country folks of those assize towns on his circuit could see him now! No full-bottomed wig, no red petticoats, no fur, no javelin-men, no white wands. Merely a close-shaved gentleman, in white trousers and a white hat, with sea-bronze on the judicial countenance, and a strip of bark peeled by the solar rays from the judicial nose, who calls in at the shell-fish shop as he comes along, and drinks iced ginger-beer!

The bar of England is scattered over the face of the earth. How England can get on through four long summer months without its bar—which is its acknowledged refuge in adversity, and its only legitimate triumph in prosperity—is beside the question; assuredly that shield and buckler of Britannia are not in present wear. The learned gentleman who is always so tremen-

dously indignant at the unprecedented outrage committed on the feelings of his client by the opposite party, that he never seems likely to recover it, is doing infinitely better than might be expected, in Switzerland. The learned gentleman who does the withering business, and who blights all opponents with his gloomy sarcasm, is as merry as a grig at a French watering-place. The learned gentleman who weeps by the pint on the smallest provocation, has not shed a tear these six weeks. The very learned gentleman who has cooled the natural heat of his gingery complexion in pools and fountains of law, until he has become great in knotty arguments for term-time, when he poses the drowsy Bench with legal "chaff," inexplicable to the uninitiated and to most of the initiated too, is roaming, with a characteristic delight in aridity and dust, about Constantinople. Other dispersed fragments of the same great Palladium are to be found on the canals of Venice, at the second cataract of the Nile, in the baths of Germany, and sprinkled on the sea-sand all over the English coast. Scarcely one is to be encountered in the deserted region of Chancery Lane. If such a lonely member of the bar do flit across the waste, and come upon a prowling suitor who is unable to leave off haunting the scenes of his anxiety, they frighten one another, and retreat into opposite shades.—*Bleak House, Chap. 19.*

SUMMER WEATHER.

The summer weather in his bosom was reflected in the breast of Nature. Through deep green vistas where the boughs arched over-head, and showed the sunlight flashing in the beautiful perspective; through dewy fern, from which the startled hares leaped up, and fled at his approach; by mantled pools, and fallen trees, and down in hollow places, rustling among last year's leaves, whose scent woke memory of the past, the placid Pecksniff strolled. By meadow gates and hedges fragrant with wild roses; and by thatched-roofed cottages whose inmates humbly bowed before him as a man both good and wise; the worthy Pecksniff walked in tranquil meditation. The bee passed onward, humming of the work he had to do; the idle gnats, for ever going round and round in one contracting and expanding ring, yet always going on as fast as he, danced merrily before him; the color of the long grass came and went, as if the light clouds made it timid as they floated through the distant air. The birds, so many Pecksniff consciences, sang gaily upon every branch; and Mr. Pecksniff paid *his* homage to the day by ruminating on his projects as he walked along.

Martin Chuzzlewit, Chap. 30.

SUNDAY—In London.

Where are all the people who on busy working-days pervade these scenes? The locomotive banker's clerk, who carries a black portfolio chained to him by a chain of steel,—where is he? Does he go to bed with his chain on,—to church with his chain on,—or does he lay it by? And if he lays it by, what becomes of his portfolio when he is unchained for a holiday? The waste-paper baskets of these closed counting-houses would let me into many hints of business matters if I had the exploration of them; and what secrets of the heart should I discover on the "pads" of the

young clerks,—the sheets of cartridge-paper and blotting-paper interposed between their writing and their desks! Pads are taken into confidence on the tenderest occasions; and oftentimes, when I have made a business visit, and have sent in my name from the outer office, have I had it forced on my discursive notice, that the officiating young gentleman has over and over again inscribed AMELIA, in ink of various dates, on corners of his pad. Indeed, the pad may be regarded as the legitimate modern successor of the old forest-tree, whereon these young knights (having no attainable forest nearer than Epping) engraved the names of their mistresses. After all, it is a more satisfactory process than carving, and can be oftener repeated. So these courts in their Sunday rest are courts of Love Omnipotent (I rejoice to bethink myself, dry as they look. And here is Garraway's, bolted and shuttered hard and fast! It is possible to imagine the man who cuts the sandwiches, on his back in a hayfield; it is possible to imagine his desk, like the desk of a clerk at church, without him,—but imagination is unable to pursue the men who wait at Garraway's all the week for the men who never come. When they are forcibly put out of Garraway's on Saturday night,—which they must be, for they never would go out of their own accord,—where do they vanish until Monday morning? On the first Sunday that I ever stayed here, I expected to find them hovering about these lanes, like restless ghosts, and trying to peep into Garraway's through chinks in the shutters, if not endeavoring to turn the lock of the door with false keys, picks, and screw-drivers. But the wonder is that they go clean away! And, now I think of it, the wonder is that every working-day pervader of these scenes goes clean away. The man who sells the dogs' collars and the little toy coal-scuttles feels under as great an obligation to go afar off as Glyn and Co., or Smith, Payne, and Smith. There is an old monastery-crypt under Garraway's (I have been in it among the port wine), and perhaps Garraway's, taking pity on the mouldy men who wait in its public room all their lives, gives them cool house-room down there over Sundays; but the catacombs of Paris would not be large enough to hold the rest of the missing. This characteristic of London City greatly helps its being the quaint place it is in the weekly pause of business, and greatly helps my Sunday sensation in it of being the Last Man.

Uncommercial Traveller, Chap. 21.

SUNDAYS—In childhood.

"Heaven forgive me," said he, "and those who trained me. How I have hated this day!"

There was the dreary Sunday of his childhood, when he sat with his hands before him, scared out of his senses by a horrible tract which commenced business with the poor child by asking him in its title, Why he was going to Perdition?—a piece of curiosity that he really, in a frock and drawers, was not in a condition to satisfy—and which, for the further attraction of his infant mind, had a parenthesis in every other line with some such hiccupping reference as 2 Ep. Thess. c. iii. v. 6 & 7. There was the sleepy Sunday of his boyhood, when, like a military deserter, he was marched to chapel by a

picquet of teachers three times a day, morally handcuffed to another boy; and when he would willingly have bartered two meals of indigestible sermon for another ounce or two of inferior mutton at his scanty dinner in the flesh. There was the interminable Sunday of his nonage, when his mother, stern of face and unrelenting of heart, would sit all day behind a bible—bound, like her own construction of it, in the hardest, harest, and straightest boards, with one dinted ornament on the cover like the drag of a chain, and a wrathful sprinkling of red upon the edges of the leaves—as if it, of all books! were a fortification against sweetness of temper, natural affection, and gentle intercourse. There was the resentful Sunday of a little later, when he sat glowering and glooming through the tardy length of the day, with a sullen sense of injury in his heart, and no more real knowledge of the beneficent history of the New Testament, than if he had been bred among idolaters. There was a legion of Sundays, all days of unserviceable bitterness and mortification, slowly passing before him.—*Little Dorrit, Book I., Chap. 3.*

SUNDAY-EVENING—In London.

It was Sunday evening in London, gloomy, close, and stale. Maddening church bells of all degrees of dissonance, sharp and flat, cracked and clear, fast and slow, made the brick and mortar echoes hideous. Melancholy streets, in a penitential garb of soot, steeped the souls of the people who were condemned to look at them out of windows, in dire despondency. In every thoroughfare, up almost every alley, and down almost every turning, some doleful bell was throbbing, jerking, tolling, as if the Plague were in the city and the dead-carts were going round. Everything was bolted and barred that could by possibility furnish relief to an overworked people. No pictures, no unfamiliar animals, no rare plants or flowers, no natural or artificial wonders of the ancient world—all *taboo* with that enlightened strictness that the ugly South Sea gods in the British Museum might have supposed themselves at home again. Nothing to see but streets, streets, streets. Nothing to breathe but streets, streets, streets. Nothing to change the brooding mind, or raise it up. Nothing for the spent toiler to do, but to compare the monotony of his seventh day with the monotony of his six days, think what a weary life he led, and make the best of it—or the worst, according to the probabilities.

Little Dorrit, Book I., Chap. 3.

SUN.

"This brigand of a sun."

Little Dorrit, Chap. 1.

SUN—A punctual servant.

That punctual servant of all work, the sun, had just risen, and begun to strike a light on the morning of the thirteenth of May, one thousand eight hundred and twenty-seven, when Mr. Samuel Pickwick burst like another sun from his slumbers, threw open his chamber window, and looked out upon the world beneath. Goswell Street was at his feet, Goswell Street was on his right hand—as far as the eye could reach, Goswell Street extended on his left; and the opposite side of Goswell Street was over the way. "Such," thought Mr. Pickwick,

"are the narrow views of those philosophers who, content with examining the things that lie before them, look not to the truths which are hidden beyond. As well might I be content to gaze on Goswell Street forever, without one effort to penetrate to the hidden countries which on every side surround it." And having given vent to this beautiful reflection, Mr. Pickwick proceeded to put himself into his clothes, and his clothes into his portmanteau.

Pickwick, Chap. 2.

SUN—In the city.

There was a tiny blink of sun peeping in from the great street round the corner, and the smoky sparrows hopped over it and back again, brightening as they passed: or bathed in it, like a stream, and became glorified sparrows, unconnected with chimneys.

Dombey & Son, Chap. 29.

SUN—Its influence on Bagstock.

"Sit down," said Cleopatra, listlessly waving her fan, "a long way off. Don't come too near me, for I am frightfully faint and sensitive this morning, and you smell of the Sun. You are absolutely tropical."

"By George, Ma'am," said the Major, "the time has been when Joseph Bagstock has been grilled and blistered by the Sun; the time was, when he was forced, Ma'am, into such full blow, by high hothouse heat in the West Indies, that he was known as the Flower. A man never heard of Bagstock, Ma'am, in those days; he heard of the Flower—the Flower of Ours. The Flower may have faded, more or less, Ma'am," observed the Major, dropping into a much nearer chair than had been indicated by his cruel Divinity, "but it is a tough plant yet, and constant as the evergreen."—*Dombey & Son, Chap. 26.*

SUNRISE—Its associations.

He turned to where the sun was rising, and beheld it, in its glory, as it broke upon the scene.

So awful, so transcendent in its beauty, so divinely solemn. As he cast his faded eyes upon it, where it rose, tranquil and serene, unmoved by all the wrong and wickedness on which its beams had shone since the beginning of the world, who shall say that some weak sense of virtue upon Earth, and its reward in Heaven, did not manifest itself, even to him? If ever he remembered sister or brother with a touch of tenderness and remorse, who shall say it was not then?

He needed some such touch then. Death was on him. He was marked off from the living world, and going down into his grave.

Dombey & Son, Chap. 55.

SUN—A blazing summer's.

Thirty years ago, Marseilles lay burning in the sun, one day.

A blazing sun upon a fierce August day was no greater rarity in southern France then, than at any other time, before or since. Everything in Marseilles, and about Marseilles, had stared at the fervid sky, and been stared at in return, until a staring habit had become universal there. Strangers were stared out of countenance by staring white houses, staring white walls, staring white streets, staring tracts of arid road, staring

hills from which verdure was burnt away. The only things to be seen not fixedly staring and glaring were the vines, drooping under their load of grapes. These did occasionally wink a little, as the hot air barely moved their faint leaves.

There was no wind to make a ripple on the foul water within the harbor, or on the beautiful sea without. The line of demarcation between the two colors, black and blue, showed the point which the pure sea would not pass; but it lay as quiet as the abominable pool, with which it never mixed. Boats without awnings were too hot to touch; ships blistered at their moorings; the stones of quays had not cooled, night or day, for months. Hindoos, Russians, Chinese, Spaniards, Portuguese, Englishmen, Frenchmen, Genoese, Neapolitans, Venetians, Greeks, Turks, descendants from all the builders of Babel, come to trade at Marseilles, sought the shade alike—taking refuge in any hiding-place from a sea too intensely blue to be looked at, and a sky of purple, set with one great flaming jewel of fire.

The universal stare made the eyes ache. Towards the distant line of Italian coast, indeed, it was a little relieved by light clouds of mist, slowly rising from the evaporation of the sea; but it softened nowhere else. Far away, the staring roads, deep in dust, stared from the hill-side, stared from the hollow, stared from the interminable plain. Far away, the dusty vines overhanging wayside cottages, and the monotonous wayside avenues of parched trees without shade, drooped beneath the stare of earth and sky. So did the horses with drowsy bells, in long files of carts, creeping slowly towards the interior; so did their recumbent drivers, when they were awake, which rarely happened; so did the exhausted laborers in the fields. Everything that lived or grew, was oppressed by the glare; except the lizard, passing swiftly over rough stone walls, and the cicala, chirping his dry hot chirp, like a rattle. The very dust was scorched brown, and something quivered in the atmosphere as if the air itself were panting.

Blinds, shutters, curtains, awnings, were all closed and drawn to keep out the stare. Grant it but a chink or keyhole, and it shot in like a white-hot arrow. The churches were the freest from it. To come out of the twilight of pillars and arches—dreamily dotted with winking lamps, dreamily peopled with ugly old shadows, piously dozing, spitting, and begging—was to plunge into a fiery river, and swim for life to the nearest strip of shade. So, with people lounging and lying wherever shade was, with but little hum of tongues or barking of dogs, with occasional jangling of discordant church bells, and rattling of vicious drums, Marseilles, a fact to be strongly smelt and tasted, lay broiling in the sun one day.

Little Dorrit, Book I., Chap. 1.

SUNSHINE.

The clear cold sunshine glances into the brittle woods, and approvingly beholds the sharp wind scattering the leaves and drying the moss. It glides over the park after the moving shadows of the clouds, and chases them, and never catches them, all day. It looks in at the windows, and touches the ancestral portraits with bars and patches of brightness, never contemplated by the painters. Athwart the

picture of my Lady, over the great chimney-piece, it throws a broad bend-sinister of light, that strikes down crookedly into the hearth, and seems to rend it.

Bleak House, Chap. 12.

SUNSET—A summer.

A tranquil summer sunset shone upon him as he approached the end of his walk, and passed through the meadows by the river-side. He had that sense of peace, and of being lightened of a weight of care, which country quiet awakens in the breasts of dwellers in towns. Everything within his view was lovely and placid. The rich foliage of the trees, the luxuriant grass diversified with wild flowers, the little green islands in the river, the beds of rushes, the water-lilies floating on the surface of the stream, the distant voices in boats, borne musically towards him on the ripple of the water and the evening air, were all expressive of rest. In the occasional leap of a fish, or dip of an oar, or twittering of a bird not yet at roost, or distant barking of a dog, or lowing of a cow—in all such sounds there was the prevailing breath of rest, which seemed to encompass him in every scent that sweetened the fragrant air. The long lines of red and gold in the sky, and the glorious track of the descending sun, were all divinely calm. Upon the purple tree-tops far away, and on the green height near at hand, up which the shades were slowly creeping, there was an equal hush. Between the real landscape and its shadow in the water, there was no division; both were so untroubled and clear, and, while so fraught with solemn mystery of life and death, so hopefully reassuring to the gazer's soothed heart, because so tenderly and mercifully beautiful.

Little Dorrit, Book I., Chap. 28.

SUNSET—In a Cathedral.

"Dear me," said Mr. Grewgious, peeping in, "it's like looking down the throat of Old Time."

Old Time heaved a mouldy sigh from tomb and arch and vault; and gloomy shadows began to deepen in corners; and damp began to rise from green patches of stone; and jewels, cast upon the pavement of the nave from stained glass by the declining sun, began to perish. Within the grill-gate of the chancel, up the steps surmounted looming by the fast-darkening organ, white robes could be dimly seen, and one feeble voice, rising and falling in a cracked, monotonous mutter, could at intervals be faintly heard. In the free outer air, the river, the green pastures, and the brown arable lands, the teeming hills and dales, were reddened by the sunset; while the distant little windows in windmills and farm homesteads, shone, patches of bright, beaten gold. In the Cathedral, all became gray, murky, and sepulchral, and the cracked, monotonous mutter went on like a dying voice, until the organ and the choir burst forth, and drowned it in a sea of music. Then the sea fell, and the dying voice made another feeble effort, and then the sea rose high, and beat its life out, and lashed the roof, and surged among the arches, and pierced the heights of the great tower; and then the sea was dry, and all was still.

Edwin Drood, Chap. 9.

SUNSET.

The sun was getting low in the west, and, glancing out of a red mist, pierced with its rays opposite loop-holes and pieces of fret-work in the spires of city churches, as if with golden arrows that struck through and through them—and far away, athwart the river and its flat banks, it was gleaming like a path of fire—and out at sea it was irradiating sails of ships—and, looked towards, from quiet churchyards, upon hill-tops in the country, it was steeping distant prospects in a flush and glow that seemed to mingle earth and sky together in one glorious suffusion.—*Dombey & Son, Chap. 49.*

SUNSET—Its effect on pictures.

Through some of the fiery windows, beautiful from without, and set, at this sunset hour, not in dull gray stone but in a glorious house of gold, the light excluded at other windows pours in, rich, lavish, overflowing like the summer plenty in the land. Then do the frozen Dedlocks thaw. Strange movements come upon their features, as the shadows of leaves play there. A dense Justice in a corner is beguiled into a wink. A staring Baronet, with a truncheon, gets a dimple in his chin. Down into the bosom of a stony shepherdess there steals a fleck of light and warmth, that would have done it good a hundred years ago. One ancestress of Volunna, in high-heeled shoes, very like her—casting the shadow of that virgin event before her full two centuries—shoots out into a halo and becomes a saint. A maid of honor of the court of Charles the Second, with large round eyes (and other charms to correspond), seems to bathe in glowing water, and it ripples as it glows.

But the fire of the sun is dying. Even now the floor is dusky, and shadow slowly mounts the walls, bringing the Dedlocks down like age and death. And now, upon my Lady's picture over the great chimney-piece, a weird shade falls from some old tree, that turns it pale, and flutters it, and looks as if a great arm held a veil or hood, watching an opportunity to draw it over her. Higher and darker rises the shadow on the wall—now a red gloom on the ceiling—now the fire is out.

Bleak House, Chap. 40.

SUNSET—On the Mississippi.

The decline of day here was very gorgeous, tingeing the firmament deeply with red and gold up to the very keystone of the arch above us. As the sun went down behind the bank, the slightest blades of grass upon it seemed to become as distinctly visible as the arteries in the skeleton of a leaf, and when, as it slowly sank, the red and golden bars upon the water grew dimmer and dimmer yet, as if they were sinking too, and all the glowing colors of departing day paled, inch by inch, before the sombre night, the scene became a thousand times more lonesome and more dreary than before, and all its influences darkened with the sky.—*American Notes, Chap. 12.*

SUSAN NIPPER.—Her sayings.

"Oh well, Miss Floy! And won't your Pa be angry neither!" cried a quick voice at the door, proceeding from a short, brown, womanly girl of fourteen, with a little snub nose, and black eyes like jet beads. "When it was 'tick-

erlierly given out that you wasn't to go and worrit the wet nurse."

"She don't worry me," was the surprised rejoinder of Polly. "I am very fond of children."

"Oh! but begging your pardon, Mrs. Richards, that don't matter, you know," returned the black-eyed girl, who was so desperately sharp and biting that she seemed to make one's eyes water. "I may be very fond of pennywinkles, Mrs. Richards, but it don't follow that I'm to have 'em for tea."

"This house ain't so exactly ringing with merry-making," said Miss Nipper, "that one need be lonelier than one must be. Your Toxes and your Chickses may draw out my two front double teeth, Mrs. Richards, but that's no reason why I need offer 'em the whole set."

Dombey & Son, Chap. 3.

"You might keep me in a strait-waistcoat for six weeks," said Nipper, "and when I got it off I'd only be more aggravated. Who ever heard the like of them two Griffins, Mrs. Richards?"

"Oh! bless your heart, Mrs. Richards," cried Susan, "temporaries always orders permanencies here, didn't you know that, why wherever was you born, Mrs. Richards? But wherever you was born, Mrs. Richards," pursued Spitfire, shaking her head resolutely, "and whenever, and however (which is best known to yourself), you may bear in mind, please, that it's one thing to give orders, and quite another thing to take 'em. A person may tell a person to dive off a bridge head foremost into five-and-forty feet of water, Mrs. Richards, but a person may be very far from diving."—*Dombey & Son, Chap. 5.*

"Now, Miss Floy, you come along with me, and don't go hanging back like a naughty wicked child that judgments is no example to, don't."—*Dombey & Son, Chap. 3.*

"If I hadn't more manliness than that insipidest of his sex, I'd never take pride in my hair again, but turn it up behind my ears, and wear coarse caps, without a bit of border, until death released me from my insignificance. I may not be a Amazon, Miss Floy, and wouldn't so demean myself by such disfigurement, but anyways I'm not a giver up, I hope."

"Give up! What?" cried Florence, with a face of terror.

"Why, nothing, Miss," said Susan. "Good gracious, nothing! It's only that wet curl-paper of a man, Perch, that any one might almost make away with, with a touch, and really it would be a blessed event for all parties if some one would take pity on him, and would have the goodness!"

Dombey & Son, Chap. 23.

"Giving consent when asked, and offering when unasked, Miss, is quite two things; I may not have my objections to a young man's keeping company with me, and when he puts the question, may say 'yes,' but that's not saying 'would you be so kind as like me.'"

"But you can buy me the books, Susan; and you will, when you know I want them."

"Well, Miss, and why do you want 'em?" replied Nipper; adding, in a lower voice, "If it

was to fling at Mrs. Pipchin's head, I'd buy a cart-load."—*Dombey & Son, Chap. 12.*

"Talk of *him* being a change, indeed!" observed Miss Nipper to herself with boundless contempt. "If he's a change give me a constancy."—*Dombey & Son, Chap. 18.*

"My comfort is," said Susan, looking back at Mr. Dombey, "that I have told a piece of truth this day which ought to have been told long before, and can't be told too often or too plain, and that no amount of Pipchineses—I hope the number of 'em mayn't be great" (here Mrs. Pipchin uttered a very sharp "Go along with you!") and Miss Nipper repeated the look) "can unsay what I have said, though they gave a whole year full of warnings beginning at ten o'clock in the forenoon, and never leaving off till twelve at night, and died of the exhaustion which would be a jubilee!"—*Dombey & Son, Chap. 44.*

As the knight-errants of old relieved their minds by carving their mistresses names in deserts, and wildernesses, and other savage places where there was no probability of there ever being anybody to read them, so did Miss Susan Nipper curl her snub nose into drawers and wardrobes, put away winks of disparagement in cupboards, shed derisive squints into stone pitchers, and contradict and call names out of the passage.—*Dombey & Son, Chap. 5.*

"How dare you talk in this way to a gentlewoman who has seen better days."

To which Miss Nipper rejoined from her castle, that she pitied the better days that had seen Mrs. Pipchin; and that for her part she considered the worst days in the year to be about that lady's mark, except that they were much too good for her.

"But you needn't trouble yourself to make a noise at my door," said Susan Nipper, "nor to contaminate the key-hole with your eye. I'm packing up and going you may take your affidavit."—*Dombey & Son, Chap. 44.*

"I thought you would have been pleased," said Polly.

"Oh yes, Mrs. Richards, I'm very well pleased, thank you," returned Susan, who had suddenly become so very upright that she seemed to have put an additional bone in her stays.

"You don't show it," said Polly.

"Oh! Being only a permanency, I couldn't be expected to show it like a temporary," said Susan Nipper. "Temporaries carries it all before 'em here, I find, but though there's a excellent party-wall between this house and the next, I mayn't exactly like to go to it, Mrs. Richards, notwithstanding."—*Dombey & Son, Chap. 3.*

"Oh, it's very well to say 'don't,' Miss Floy," returned the Nipper, much exasperated: "but raly begging your pardon we're coming to such passes that it turns all the blood in a person's body into pins and needles, with their pints all ways."—*Dombey & Son, Chap. 43.*

"For though I can bear a great deal, I am not a camel, neither am I," added Susan, after a moment's consideration, "if I know myself, a dromedary neither."—*Dombey & Son, Chap. 23.*

"Well Miss Floy," returned the Nipper, "when you say don't, I never do I hope, but Mrs. Pipchin acts like early gooseberries upon me Miss, and nothing less."

Dombey & Son, Chap. 43.

"Don't speak to me, Miss Floy, for though I'm pretty firm I'm not a marble doorpost, my own dear."—*Dombey & Son, Chap. 44.*

SURPRISES.

Surprises, like misfortunes, rarely come alone.
Dombey & Son, Chap. 6.

SUSPICION—A maxim of life.

"You will not have forgotten that it was a maxim with Foxey—our revered father, gentlemen—'Always suspect everybody.' That's the maxim to go through life with!"

With deference to the better opinion of Mr. Brass, and more particularly to the authority of his Great Ancestor, it may be doubted, with humility, whether the elevating principle laid down by the latter gentleman, and acted upon by his descendant, is always a prudent one, or attended in practice with the desired results. This is, beyond question, a hold and presumptuous doubt, inasmuch as many distinguished characters, called men of the world, long headed customers, knowing dogs, shrewd fellows, capital hands at business, and the like, have made, and do daily make, this axiom their polar star and compass. Still, the doubt may be gently insinuated. And in illustration it may be observed, that if Mr. Brass, not being over-suspicious, had, without prying and listening, left his sister to manage the conference on their joint behalf, or, prying and listening, had not been in such a mighty hurry to anticipate her (which he would not have been, but for his distrust and jealousy), he would probably have found himself much better off in the end. Thus, it will always happen that these men of the world, who go through it in armor, defend themselves from quite as much good as evil; to say nothing of the inconvenience and absurdity of mounting guard with a microscope at all times, and of wearing a coat of mail on the most innocent occasions.—*Old Curiosity Shop, Chap. 66.*

SUSQUEHANNA—Crossing the.

The mist, wreathing itself into a hundred fantastic shapes, moved solemnly upon the water; and the gloom of evening gave to all an air of mystery and silence which greatly enhanced its natural interest.

We crossed this river by a wooden bridge, roofed and covered in on all sides, and nearly a mile in length. It was profoundly dark, perplexed with great beams crossing and recrossing it at every possible angle; and through the broad chinks and crevices in the floor, the rapid river gleamed, far down below, like a legion of eyes. We had no lamps; and as the horses stumbled and floundered through this place, towards the distant speck of dying light, it seemed interminable.

American Notes, Chap. 9.

SYMPATHY.

"What are we to live for but sympathy? What else is so extremely charming? Without that

gleam of sunshine on our cold, cold earth," said Mrs. Skewton, arranging her lace tucker, and complacently observing the effect of her bare lean arm, looking upward from the wrist, "how could we possibly bear it? In short, obdurate man!" glancing at the Major, round the screen, "I would have my world all heart; and Faith is so excessively charming, that I won't allow you to disturb it, do you hear?"

The Major replied that it was hard in Cleopatra to require the world to be all heart, and yet to appropriate to herself the hearts of all the world.—*Dombey & Son, Chap. 21.*

SYMPATHY—Silent.

Florence, with her hand upon the Captain's arm, so sorrowful and timid, and the Captain, with his rough face and burly figure, so quietly protective of her, stood in the rosy light of the bright evening sky, without saying a word. However strange the form of speech into which he might have fashioned the feeling, if he had had to give it utterance, the Captain felt as sensibly as the most eloquent of men could have done, that there was something in the tranquil time and in its softened beauty that would make the wounded heart of Florence overflow; and that it was better that such tears should have their way. So not a word spake Captain Cuttle. But when he felt his arm clasped closer, and when he felt the lonely head come nearer to it, and lay itself against his homely coarse blue sleeve, he pressed it gently with his rugged hand, and understood it, and was understood.

Dombey & Son, Chap. 49.

SYMPATHY—The influence of.

Surrounded by unfeeling creditors, and mercenary attendants upon the sick, and meeting in the height of her anxiety and sorrow with little regard or sympathy, even from the women about her, it is not surprising that the affectionate heart of the child should have been touched to the quick by one kind and generous spirit, however uncouth the temple in which it dwelt. Thank Heaven, that the temples of such spirits are not made with hands, and that they may be even more worthily hung with poor patchwork than with purple and fine linen!

Old Curiosity Shop, Chap. 21.

T

TASTE—Viewed from Gradgrind's standpoint.

There was a library in Coketown, to which general access was easy. Mr. Gradgrind greatly tormented his mind about what the people read in this library: a point whereon little rivers of tabular statements periodically flowed into the howling ocean of tabular statements, which no diver ever got to any depth in and came up sane. It was a disheartening circumstance, but a melancholy fact, that even these readers persisted in wondering. They wondered about human nature, human passions, human hopes and fears, the struggles, triumphs and defeats, the cares and

joys and sorrows, the lives and deaths, of common men and women! They sometimes, after fifteen hours' work, sat down to read mere fables about men and women, more or less like themselves, and about children, more or less like their own. They took De Foe to their bosoms, instead of Euclid, and seemed to be on the whole more comforted by Goldsmith than by Cocker. Mr. Gradgrind was for ever working, in print and out of print, at this eccentric sum, and he never could make out how it yielded this unaccountable product.

Hard Times, Book I., Chap. 8.

TASTES AND HABITS—Social.

My voyages (in paper boats) among savages often yield me matter for reflection at home. It is curious to trace the savage in the civilized man, and to detect the hold of some savage customs on conditions of society rather boastful of being high above them.

I wonder, is the Medicine-Man of the North American Indians never to be got rid of, out of the North American country? He comes into my Wigwam on all manner of occasions, and with the absurdest "Medicine." I always find it extremely difficult, and I often find it simply impossible, to keep him out of my Wigwam. For his legal "Medicine" he sticks upon his head the hair of quadrupeds, and plasters the same with fat, and dirty-white powder, and talks a gibberish quite unknown to the men and squaws of his tribe. For his religious "Medicine" he puts on puffy white sleeves, little black aprons, large black waistcoats of a peculiar cut, collarless coats, with Medicine button-holes, Medicine stockings and gaiters and shoes, and tops the whole with a highly grotesque Medicinal hat. In one respect, to be sure, I am quite free from him. On occasions when the Medicine-Man in general, together with a large number of the miscellaneous inhabitants of his village, both male and female, are presented to the principal Chief, his native "Medicine" is a comical mixture of old odds and ends (hired of traders), and new things in antiquated shapes, and pieces of red cloth (of which he is particularly fond), and white and red and blue paint for the face. The irrationality of this particular Medicine culminates in a mock battle-rush, from which many of the squaws are borne out much dilapidated. I need not observe how unlike this is to a Drawing-Room at St. James's Palace.

If we submit ourselves meekly to the Medicine-Man and the Conjuror, and are not exalted by it, the savages may retort upon us that we act more unwisely than they in other matters wherein we fail to imitate them. It is a widely diffused custom among savage tribes, when they meet to discuss any affair of public importance, to sit up all night making a horrible noise, dancing, blowing shells, and (in cases where they are familiar with fire-arms) flying out into open places and letting off guns. It is questionable whether our legislative assemblies might not take a hint from this. A shell is not a melodious wind-instrument, and it is monotonous; but it is as musical as, and not more monotonous than, my Honorable friend's own trumpet, or the trumpet that he blows so hard for the Minister. The uselessness of arguing with any supporter of a Government or of an Opposition,

is well known. Try dancing. It is a better exercise, and has the unspeakable recommendation that it couldn't be reported. The honorable and savage member who has a loaded gun, and has grown impatient of debate, plunges out of doors, fires in the air, and returns calm and silent to the Palaver. Let the honorable and civilized member similarly charged with a speech dart into the cloisters of Westminster Abbey in the silence of night, let his speech off, and come back harmless. It is not at first sight a very rational custom to paint a broad blue stripe across one's nose and both cheeks, and a broad red stripe from the forehead to the chin, to attach a few pounds of wood to one's under lip, to stick fish-bones in one's ears and a brass curtain-ring in one's nose, and to rub one's body all over with rancid oil, as a preliminary to entering on business. But this is a question of taste and ceremony, and so is the Windsor Uniform. The manner of entering on the business itself is another question. A council of six hundred savage gentlemen entirely independent of tailors, sitting on their hams in a ring, smoking, and occasionally grunting, seem to me, according to the experience I have gathered in my voyages and travels, somehow to do what they come together for; whereas, that is not at all the general experience of a council of six hundred civilized gentlemen very dependent on tailors, and sitting on mechanical contrivances. It is better that an Assembly should do its utmost to envelop itself in smoke, than that it should direct its endeavors to enveloping the public in smoke; and I would rather it hurried half a hundred hatchets than buried one subject demanding attention.—*Uncommercial Traveller, Chap. 26.*

TEA-DRINKING—A pastoral, at Mrs. Weller's.

"What do you think them women does t'other day," continued Mr. Weller, after a short pause, during which he had significantly struck the side of his nose with his fore-finger some half dozen times. "What do you think they does, t'other day, Sammy?"

"Don't know," replied Sam, "what?"

"Goes and gets up a grand tea drinkin' for a feller they calls their shepherd," said Mr. Weller. "I was a standing starin' in at the pictur shop down at our place, when I sees a little bill about it; 'tickets half-a-crown. All applications to be made to the committee. Secretary, Mrs. Weller;' and when I got home there was the committee a sittin' in our back parlor. Fourteen women; I wish you could ha' heard 'em, Sammy. There they was, a passin' resolutions, and wotin' supplies, and all sorts o' games. Well, what with your mother-in-law a worrying me to go, and what with my looking for'ard to seein' some queer starts if I did, I put my name down for a ticket; at six o'clock on the Friday evenin' I dresses myself out wery smart, and off I goes with the old 'ooman, and up we walks into a fust floor where there was tea-things for thirty, and a whole lot o' women as begins whis-perin' to one another, and lookin' at me, as if they'd never seen a rayther stout gen'l'm'n of eight-and-fifty afore. By-and-bye, there comes a great bustle down-stairs, and a lanky chap with a red nose and a white neckcloth rushes up, and sings out, 'Here's the shepherd a coming to visit his faithful flock; and in comes a fat

chap in black, with a great white face, a smilin' away like clockwork. Such goin's on, Sammy! 'The kiss of peace,' says the shepherd; and then he kissed the women all round, and ven he'd done, the man with the red nose began. I was just a thinkin' whether I hadn't better begin too—'specially as there was a wery nice lady a sittin' next me—ven in comes the tea, and your mother-in-law, as had been makin' the kettle bile down-stairs. At it they went, tooth and nail. Such a precious loud hymn, Sammy, while the tea was a brewing; such a grace; such eatin' and drinkin'! I wish you could ha' seen the shepherd walkin' into the ham and muffins. I never see such a chap to eat and drink; never. The red-nosed man warn't by no means the sort of person you'd like to grub by contract, but he was nothin' to the shepherd. Well; arter the tea was over, they sang another hymn, and then the shepherd began to preach: and wery well he did it, considerin' how heavy them muffins must have lied on his chest. Presently he pulls up, all of a sudden, and hollers out 'Where is the sinner; where is the mis'rab'le sinner?' Upon which, all the women looked at me, and began to groan as if they was a dying. I thought it was rather sing'ler, but how's'ever, I says nothing. Presently he pulls up again, and lookin' wery hard at me, says, 'Where is the sinner; where is the mis'rab'le sinner?' and all the women groans again, ten times louder than afore. I got rather wild at this, so I takes a step or two for'ard and says, 'My friend,' says I, 'did you apply that 'ere obserbation to me?' 'Stead of beggin' my pardon as any gen'l'm'n would ha' done, he got more abusive than ever; called me a wessel, Sammy—a wessel of wrath—and all sorts o' names. So my blood being reg'larly up, I first give him two or three for himself, and then two or three more to hand over to the man with the red nose, and walked off. I wish you could ha' heard how the women screamed, Sammy, ven they picked up the shepherd from under the table.'—*Pickwick, Chap. 22.*

TEA-DRINKING—A serious.

On this particular occasion the women drank tea to a most alarming extent; greatly to the horror of Mr. Weller, senior, who, utterly regardless of all Sam's admonitory nudgings, stared about him in every direction with the most undisguised astonishment.

"Sammy," whispered Mr. Weller, "if some o' these here people don't want tappin' to-morrow mornin', I ain't your father, and that's wot it is. Why, this here old lady next me is a drownin' herself in tea."

"Be quiet, can't you?" murmured Sam.

"Sam," whispered Mr. Weller, a moment afterwards, in a tone of deep agitation, "mark my words, my boy. If that 'ere secretary fellow keeps on for only five minutes more, he'll blow himself up with toast and water."

"Well, let him, if he likes," replied Sam; "it ain't no bis'ness o' yourn."

"If this here lasts much longer, Sammy," said Mr. Weller, in the same low voice, "I shall feel it my duty, as a human bein', to rise and address the cheer. There's a young 'ooman on the next form but two, as has drunk nine breakfast cups and a half: and she's a swellin' visibly before my wery eyes."

There is little doubt that Mr. Weller would have carried his benevolent intention into immediate execution, if a great noise, occasioned by putting up the cups and saucers, had not very fortunately announced that the tea-drinking was over.—*Pickwick, Chap. 33.*

TEA-DRINKER—Mr. Venus as a.

"Brother," said Wegg, when this happy understanding was established, "I should like to ask you something. You remember the night when I first looked in here, and found you floatin' your powerful mind in tea?"

Still swilling tea, Mr. Venus nodded assent.

"And there you sit, sir," pursued Wegg with an air of thoughtful admiration, "as if you had never left off! There you sit, sir, as if you had an unlimited capacity of assimilating the fragrant article! There you sit, sir, in the midst of your works, looking as if you'd been called upon for Home, Sweet Home, and was obleeing the company!"

Our Mutual Friend, Book III., Chap. 7.

TEA—A Termagant at.

There was no one with Flora but Mr. F's Aunt, which respectable gentlewoman, basking in a balmy atmosphere of tea and toast, was ensconced in an easy chair by the fireside, with a little table at her elbow, and a clean white handkerchief spread over her lap on which two pieces of toast at that moment awaited consumption. Bending over a steaming vessel of tea, and looking through the steam, and breathing forth the steam, like a malignant Chinese enchantress engaged in the performance of unholy rites, Mr. F's Aunt put down her great teacup and exclaimed, "Drat him, if he an't come back again!"—*Little Dorrit, Book II., Chap. 9.*

TEARS.

Heaven knows we need never be ashamed of our tears, for they are rain upon the blinding dust of earth, overlying our hard hearts.

Great Expectations, Chap. 19.

TEARS—Sam Weller's opinion of.

"Come, come," interposed Sam, who had witnessed Mr. Trotter's tears with considerable impatience, "blow this here water-cart bis'ness. It won't do no good, this won't."

"Sam," said Mr. Pickwick, reproachfully, "I am sorry to find that you have so little respect for this young man's feelings."

"His feelins is all wery well, sir," replied Mr. Weller; "and as they're so wery fine, and it's a pity he should lose 'em, I think he'd better keep 'em in his own buzzum, than let 'em ewaporate in hot water, 'specially as they do no good. Tears never yet wound up a clock, or worked a steam ingen'. The next time you go out to a smoking party, young fellow, fill your pipe with that 'ere reflection; and for the present just put that bit of pink gingham into your pocket. 'T'an't so handsome that you need keep waving it about, as if you was a tight-rope dancer."—*Pickwick, Chap. 16.*

TEARS—Of disappointment.

Many a man who would have stood within a home dismantled, strong in his passion and design of vengeance, has had the firmness of his nature conquered by the razing of an air-

built castle. When the log-hut received them for the second time, Martin lay down upon the ground, and wept aloud.

"Lord love you, sir!" cried Mr. Tapley, in great terror; "Don't do that! Don't do that, sir! Anything but that! It never helped man, woman, or child, over the lowest fence yet, sir, and it never will. Besides its being no use to you, it's worse than of no use to me, for the least sound of it will knock me flat down. I can't stand up agin it, sir. Anything but that!"—*Martin Chuzzlewit*, Chap. 23.

TEARS—Pecksnifian.

He was not angry, he was not vindictive, he was not cross, he was not moody, but he was grieved; he was sorely grieved. As he sat down by the old man's side, two tears—not tears like those with which recording angels blot their entries out, but drops so precious that they use them for their ink—stole down his meritorious cheeks.—*Martin Chuzzlewit*, Chap. 31.

TEARS—The mist of.

But Florence cannot see him plainly, in a little time, for there is a mist between her eyes and him, and her dead brother and dead mother shine in it like angels.

Dombey & Son, Chap. 32.

It was a natural emotion, not to be suppressed, and it would make way even between the fingers of the hands with which she covered up her face. The overcharged and heavy-laden breast must sometimes have that vent, or the poor, wounded, solitary heart within it would have fluttered like a bird with broken wings, and sunk down in the dust.

Dombey & Son, Chap. 18.

TEARS—Hydraulic.

Mr. Brownlow's heart, being large enough for any six ordinary old gentlemen of humane disposition, forced a supply of tears into his eyes, by some hydraulic process which we are not sufficiently philosophical to be in a condition to explain.—*Oliver Twist*, Chap. 12.

TEARS—A remedy.

But, tears were not the things to find their way to Mr. Bumble's soul; his heart was waterproof. Like washable beaver hats that improve with rain, his nerves were rendered stouter and more vigorous by showers of tears, which, being tokens of weakness, and so far tacit admissions of his own power, pleased and exalted him. He eyed his good lady with looks of great satisfaction, and begged, in an encouraging manner, that she should cry her hardest; the exercise being looked upon, by the faculty, as strongly conducive to health.

"It opens the lungs, washes the countenance, exercises the eyes, and softens down the temper," said Mr. Bumble. "So cry away!"

Oliver Twist, Chap. 37.

TEARS—Not the only proofs of distress.

"There is no deception now, Mr. Weller. Tears," said Job, with a look of momentary slyness, "tears are not the only proofs of distress, nor the best ones."

"No, they ain't," replied Sam, expressively.

"They may be put on, Mr. Weller," said Job.

"I know they may," said Sam; "some people, indeed, has 'em always ready laid on, and can pull out the plug whenever they likes."

"Yes," replied Job; "but *these* sort of things are not so easily counterfeited, Mr. Weller, and it is a more painful process to get them up." As he spoke, he pointed to his sallow, sunken cheeks, and, drawing up his coat-sleeve, disclosed an arm which looked as if the bone could be broken at a touch: so sharp and brittle did it appear, beneath its thin covering of flesh.

Pickwick, Chap. 45.

TEARS—Of Job Trotter.

Job Trotter bowed low; and in spite of Mr. Weller's previous remonstrance, the tears again rose to his eyes.

"I never see such a feller," said Sam. "Blessed if I don't think he's got a main in his head as is always turned on."—*Pickwick*, Chap. 16.

TEARS—Valuable.

"Tears!" cried the old gentleman, with such an energetic jump, that he fell down two or three steps and grated his chin against the wall. "Catch the crystal globules—catch 'em—bottle 'em up—cork 'em tight—put sealing-wax on the top—seal 'em with a cupid—label 'em 'Best quality'—and stow 'em away in the fourteen binn, with a bar of iron on the top to keep the thunder off!"

Issuing these commands, as if there were a dozen attendants all actively engaged in their execution, he turned his velvet cap inside out, put it on with great dignity so as to obscure his right eye and three-fourths of his nose, and sticking his arms a-kimbo, looked very fiercely at a sparrow hard by, till the bird flew away. He then put his cap in his pocket with an air of great satisfaction, and addressed himself with respectful demeanor to Mrs. Nickleby.

Nicholas Nickleby, Chap. 41.

TEAR-DROP—A.

A tear trembled on his sentimental eye-lid, like a rain-drop on a window-frame.

Pickwick, Chap. 11.

TEARS—Of Miggs.

At this cruel rebuke, Miggs, whose tears were always ready for large or small parties, on the shortest notice and the most reasonable terms, fell a crying violently; holding both her hands tight upon her heart meanwhile, as if nothing less would prevent its splitting into small fragments.—*Barnaby Rudge*, Chap. 7.

TEETH—The attraction of.

He had no power of concealing anything with that battery of attraction in full play.

Mr. Carker the Manager did a great deal of business in the course of the day, and bestowed his teeth upon a great many people. In the office, in the court, in the street, and on 'Change, they glistened and bristled to a terrible extent. Five o'clock arriving, and with it Mr. Carker's bay horse, they got on horseback, and went gleaming up Cheapside.

Dombey & Son, Chap. 22.

TEETH—Chattering.

"Ugh, you disgraceful boy!" exclaimed Miss

Wren, attracted by the sound of his chattering teeth, "I wish they'd all drop down your throat and play at dice in your stomach!"

Our Mutual Friend, Book III., Chap. 10.

TELEGRAPH—Wires.

Plain to the dark eyes of her mind, as the electric wires which ruled a colossal strip of music-paper out of the evening sky, were plain to the dark eyes of her body; Mrs. Sparsit saw her staircase, with the figure coming down.

Hard Times, Book II., Chap. 11.

TEMPTATION—A teacher.

"Jacques," said Defarge; "judiciously show a cat milk, if you wish her to thirst for it. Judiciously show a dog his natural prey, if you wish him to bring it down one day."

Tale of Two Cities, Chap. 15.

TEMPER—Mrs. Joe Gargery's.

When I got home at night, and delivered this message for Joe, my sister "went on the Rampage," in a more alarming degree than at any previous period. She asked me and Joe whether we supposed she was door-mats under our feet, and how we dared to use her so, and what company we graciously thought she was fit for? When she had exhausted a torrent of such inquiries, she threw a candlestick at Joe, burst into a loud sobbing, got out the dustpan—which was always a very bad sign—put on her coarse apron, and began cleaning up to a terrible extent. Not satisfied with a dry cleaning, she took to a pail and scrubbing brush, and cleaned us out of house and home, so that we stood shivering in the back yard.

Great Expectations, Chap. 12.

Joe, who had ventured into the kitchen after me as the dustpan had retired before us, drew the back of his hand across his nose with a conciliatory air, when Mrs. Joe darted a look at him, and, when her eyes were withdrawn, secretly crossed his two forefingers, and exhibited them to me, as our token that Mrs. Joe was in a cross temper. This was so much her normal state, that Joe and I would often, for weeks together, be, as to our fingers, like monumental Crusaders as to their legs.

Great Expectations, Chap. 4.

TEMPER—The thermometer of Mrs. Varden's.

Mrs. Varden was seldom very Protestant at meals, unless it happened that they were underdone, or overdone, or indeed that anything occurred to put her out of humor. Her spirits rose considerably on beholding these goodly preparations, and from the nothingness of good works, she passed to the somethingness of ham and toast with great cheerfulness. Nay, under the influence of these wholesome stimulants, she sharply reproved her daughter for being low and despondent (which she considered an unacceptable frame of mind), and remarked, as she held her own plate for a fresh supply, that it would be well for Dolly, who pined over the loss of a toy and a sheet of paper, if she would reflect upon the voluntary sacrifices of the missionaries in foreign parts who lived chiefly on salads.

The proceedings of such a day occasioned various fluctuations in the human thermometer,

and especially in instruments so sensitively and delicately constructed as Mrs. Varden. Thus, at dinner Mrs. V. stood at summer heat; genial, smiling, and delightful. After dinner, in the sunshine of the wine, she went up at least half-a-dozen degrees, and was perfectly enchanting. As its effect subsided, she fell rapidly, went to sleep for an hour or so at temperate, and woke at something below freezing. Now she was at summer heat again, in the shade; and when tea was over, and old John, producing a bottle of cordial from one of the oaken cases, insisted on her sipping two glasses thereof in slow succession, she stood steadily at ninety for one hour and a quarter. Profiting by experience, the locksmith took advantage of this genial weather to smoke his pipe in the porch, and in consequence of this prudent management, he was fully prepared, when the glass went down again, to start homewards directly.

Barnaby Rudge, Chap. 21.

TEMPER—And devotion.

Like some other ladies who in remote ages flourished upon this globe, Mrs. Varden was most devout when most ill-tempered. Whenever she and her husband were at unusual variance, then the Protestant Manual was in his feather.—*Barnaby Rudge, Chap. 4.*

THEATRE—Maggy's idea of a.

"Maggy and I have been to-night," she answered, subduing herself with the quiet effort that had long been natural to her, "to the theatre where my sister is engaged."

"And oh ain't it a Ev'ly place," suddenly interrupted Maggy, who seemed to have the power of going to sleep and waking up whenever she chose. "Almost as good as a hospital. Only there ain't no Chicking in it."

Here she shook herself, and fell asleep again.

Little Dorrit, Book I., Chap. 14.

THEATRE—Deserted.

Between the bridge and the two great theatres there was but the distance of a few hundred paces, so the theatres came next. Grim and black within, at night, those great dry Wells, and lonesome to imagine, with the rows of faces faded out, the lights extinguished, and the seats all empty. One would think that nothing in them knew itself at such a time but Yorick's skull. In one of my night walks, as the church steeples were shaking the March winds and rain with the strokes of Four, I passed the outer boundary of one of these great deserts, and entered it. With a dim lantern in my hand, I groped my well-known way to the stage, and looked over the orchestra—which was like a great grave dug for a time of pestilence—into the void beyond. A dismal cavern of an immense aspect, with the chandelier gone dead like everything else, and nothing visible through mist and fog and space but tiers of winding-sheets. The ground at my feet where, when last there, I had seen the peasantry of Naples dancing among the vines, reckless of the burning mountain which threatened to overwhelm them, was now in possession of a strong serpent of engine-hose, watchfully lying in wait for the serpent Fire, and ready to fly at it if it showed its forked tongue. A ghost of a watchman, carrying a faint corpse candle, haunted the

distant upper gallery and flitted away. Retiring within the proscenium, and holding my light above my head towards the rolled-up curtain—green no more, but black as ebony—my sight lost itself in a gloomy vault, showing faint indications in it of a shipwreck of canvas and cordage. Methought I felt much as a diver might at the bottom of the sea.

Uncommercial Traveller, Chap. 13.

THEATRE—An old.

Such desolation as has fallen on this theatre, enhanced in the spectator's fancy by its gay intention and design, none but worms can be familiar with. A hundred and ten years have passed since any play was acted here. The sky shines in through the gashes in the roof; the boxes are dropping down, wasting away, and only tenanted by rats; damp and mildew smear the faded colors, and make spectral maps upon the panels; lean rags are dangling down where there were gay festoons on the proscenium; the stage has rotted so, that a narrow wooden gallery is thrown across it, or it would sink beneath the tread, and bury the visitor in the gloomy depths beneath. The desolation and decay impress themselves on all the senses. The air has a mouldering smell, and an earthy taste; any stray outer sounds that straggle in with some lost sunbeam, are muffled and heavy; and the worm, the maggot, and the rot have changed the surface of the wood beneath the touch, as time will seam and roughen a smooth hand. If ever Ghosts act plays, they act them on this ghostly stage.—*Pictures from Italy.*

THEATRE—First impressions of a.

It was Covent Garden Theatre that I chose; and there, from the back of a centre box, I saw Julius Caesar and the new Pantomime. To have all those noble Romans alive before me, and walking in and out for my entertainment, instead of being the stern taskmasters they had been at school, was a most novel and delightful effect. But the mingled reality and mystery of the whole show, the influence upon me of the poetry, the lights, the music, the company, the smooth stupendous changes of glittering and brilliant scenery, were so dazzling, and opened up such illimitable regions of delight, that when I came out into the rainy street, at twelve o'clock at night, I felt as if I had come from the clouds, where I had been leading a romantic life for ages, to a bawling, splashing, link-lighted, umbrella-struggling, hackney-coach-jostling, pat-ten-clinking, muddy, miserable world.

David Copperfield, Chap. 19.

THEFT—An emporium of.

In its filthy shops are exposed for sale, huge bunches of second-hand silk handkerchiefs, of all sizes and patterns; for here reside the traders who purchase them from pickpockets. Hundreds of these handkerchiefs hang dangling from pegs outside the windows or flaunting from the door-post; and the shelves, within, are piled with them. Confined as the limits of Field Lane are, it has its barber, its coffee-shop, its beer-shop, and its fried-fish warehouse. It is a commercial colony of itself: the emporium of petty larceny; visited at early morning, and setting-in of dusk, by silent merchants, who traffic in dark back-parlors; and who go as strangely as they come.

Here, the clothesman, the shoe-vamper, and the rag-merchant, display their goods, as sign-boards to the petty thief; here, stores of old iron and bones, and heaps of mildewy fragments of wool-len-stuff and linen, rust and rot in the grimy cellars.—*Oliver Twist, Chap. 26.*

THIEF—"Stop."

"Stop thief! Stop thief!" There is a magic in the sound. The tradesman leaves his counter, and the carman his wagon; the butcher throws down his tray; the baker his basket; the milk-man his pail; the errand-boy his parcels; the school-boy his marbles; the pavior his pickaxe; the child his battledore. Away they run, pell-mell, helter-skelter, slap-dash: tearing, yelling, and screaming: knocking down the passengers as they turn the corners: rousing up the dogs, and astonishing the fowls: and streets, squares, and courts, re-echo with the sound.

"Stop thief! Stop thief!" The cry is taken up by a hundred voices, and the crowd accumulate at every turning. Away they fly: splashing through the mud, and rattling along the pavements: up go the windows, out run the people, onward bear the mob, a whole audience desert Punch in the very thickest of the plot, and, joining the rushing throng, swell the shout, and lend fresh vigor to the cry, "Stop thief! Stop thief!"

"Stop thief! Stop thief!" There is a passion for hunting something deeply implanted in the human breast. One wretched, breathless child, panting with exhaustion, terror in his looks, agony in his eye, large drops of perspiration streaming down his face, strains every nerve to make head upon his pursuers; and as they follow on his track, and gain upon him every instant, they hail his decreasing strength with still louder shouts, and whoop and scream with joy. "Stop thief!" Ay, stop him for God's sake, were it only in mercy!—*Oliver Twist, Chap. 10.*

THIS AND THAT—The success of a combination.

According to the success with which you put this and that together, you get a woman and a fish apart, or a Mermaid in combination.

Our Mutual Friend, Book I., Chap. 3.

THOUGHTS—Depressing.

Whatever thoughts he called up to his aid, they came upon him in depressing and discouraging shapes, and gave him no relief. Even the diamonds on his fingers sparkled with the brightness of tears, and had no ray of hope in all their brilliant lustre.

Martin Chuzzlewit, Chap. 17.

THOUGHT—A jumble of.

Thinking begets, not only thought, but drowsiness occasionally, and the more the locksmith thought, the more sleepy he became.

A man may be very sober—or at least firmly set upon his legs on that neutral ground which lies between the confines of perfect sobriety and slight tipsiness—and yet feel a strong tendency to mingle up present circumstances with others which have no manner of connection with them; to confound all consideration of persons, things, times, and places; and to jumble his

disjointed thoughts together in a kind of mental kaleidoscope, producing combinations as unexpected as they are transitory.

Barnaby Rudge, Chap. 3.

THOUGHTS.

"My lad," said the Captain, whose opinion of Mr. Toots was much improved by this candid avowal, "a man's thoughts is like the winds, and nobody can't answer for 'em for certain, any length of time together. Is it a treaty as to words?"—*Dombey & Son, Chap. 39.*

"My lad," gasped the Captain, in a choked and trembling voice, and with a curious action going on in the ponderous fist; "there's a many words I could wish to say to you, but I don't rightly know where they're stowed just at present. My young friend, Wal'r, was drowned only last night, according to my reckoning, and it puts me out, you see. But you and me will come alongside o' one another again, my lad," said the Captain, holding up his hook, "if we live."—*Dombey & Son, Chap. 32.*

Ideas, like ghosts (according to the common notion of ghosts), must be spoken to a little before they will explain themselves; and Toots had long left off asking any questions of his own mind. Some mist there may have been, issuing from that leaden casket, his cranium, which, if it could have taken shape and form, would have become a genie; but it could not; and it only so far followed the example of the smoke in the Arabian story, as to roll out in a thick cloud, and there hang and hover. But it left a little figure visible upon a lonely shore, and Toots was always staring at it.

Dombey & Son, Chap. 12.

The Captain found it difficult to unload his old ideas upon the subject, and to take a perfectly new cargo on board, with that rapidity which the circumstances required, or without jumbling and confounding the two.

Dombey & Son, Chap. 14.

"Dombey," said the Major, rapping him on the arm with his cane, "don't be thoughtful. It's a bad habit. Old Joe, Sir, wouldn't be as tough as you see him, if he had ever encouraged it. You are too great a man, Dombey, to be thoughtful. In your position, Sir, you're far above that kind of thing."

Dombey & Son, Chap. 20.

"Polly, old 'ooman," said Mr. Toodle, "I don't know as I said it partickler along o' Rob, I'm sure. I starts light with Rob only; I comes to a branch; I takes on what I finds there; and a whole train of ideas gets coupled on to him, afore I knows where I am, or where they comes from. What a junction a man's thoughts is," said Mr. Toodle, "to be sure!"

Dombey & Son, Chap. 38.

THOUGHT—A haunting topic of.

Left alone, with the expressive looks and gestures of Mr. Baptist, otherwise Giovanni Battista Cavalletto, vividly before him, Clennam entered on a weary day. It was in vain that he tried to control his attention, by directing it to any business occupation or train of thought; it

rode at anchor by the haunting topic, and would hold to no other idea. As though a criminal should be chained in a stationary boat on a deep, clear river, condemned, whatever countless leagues of water flowed past him, always to see the body of the fellow-creature he had drowned lying at the bottom, immovable and unchangeable, except as the eddies made it broad or long, now expanding, now contracting its terrible lineaments; so Arthur, below the shifting current of transparent thoughts and fancies which were gone and succeeded by others as soon as come, saw, steady and dark, and not to be stirred from its place, the one subject that he endeavored with all his might to rid himself of, and that he could not fly from.

Little Dorrit, Book II., Chap. 23.

TIDE—High.

But, the moment the tide begins to make, the Pavilionstone Harbor begins to revive. It feels the breeze of the rising water before the water comes, and begins to flutter and stir. When the little shallow waves creep in, barely overlapping one another, the vanes at the mastsheads wake, and become agitated. As the tide rises, the fishing-boats get into good spirits and dance, the flag-staff hoists a bright red flag, the steamboat smokes, cranes creak, horses and carriages dangle in the air, stray passengers and luggage appear. Now, the shipping is afloat, and comes up buoyantly, to look at the wharf. Now, the carts that have come down for coals, load away as hard as they can load. Now, the steamer smokes immensely, and occasionally blows at the paddle-boxes like a vaporous whale—greatly disturbing nervous loungers. Now, both the tide and the breeze have risen, and you are holding your hat on (if you want to see how the ladies hold *their* hats on, with a stay, passing over the broad brim and down the nose, come to Pavilionstone). Now, everything in the harbor splashes, dashes, and bobs. Now, the Down Tidal Train is telegraphed, and you know (without knowing how you know), that two hundred and eighty-seven people are coming. Now, the fishing-boats that have been out, sail in at the top of the tide. Now, the bell goes, and the locomotive hisses and shrieks, and the train comes gliding in, and the two hundred and eighty-seven come scuffling out. Now, there is not only a tide of water, but a tide of people, and a tide of luggage—all tumbling and flowing and bouncing about together. Now, after infinite bustle, the steamer steams out, and we (on the Pier) are all delighted when she rolls as if she would roll her funnel out, and are all disappointed when she don't. Now, the other steamer is coming in, and the Custom-House prepares, and the wharf-laborers assemble, and the hawsers are made ready, and the Hotel Porters come rattling down with van and truck, eager to begin more Olympic games with more luggage. And this is the way in which we go on, down at Pavilionstone, every tide. And, if you want to live a life of luggage, or to see it lived, or to breathe sweet air which will send you to sleep at a moment's notice at any period of the day or night, or to disport yourself upon or in the sea, or to scamper about Kent, or to come out of town for the enjoyment of all or any of these pleasures, come to Pavilionstone.

Out of Town. Reprinted Pieces.

TIMBER-YARD.

To go gliding to and fro among the stacks of timber would be a convenient kind of travelling in foreign countries,—among the forests of North America, the sodden Honduras swamps, the dark pine woods, the Norwegian frosts, and the tropical heats, rainy seasons, and thunderstorms. The costly store of timber is stacked and stowed away in sequestered places, with the pervading avoidance of flourish or effect. It makes as little of itself as possible, and calls to no one, "Come and look at me!" And yet it is picked out from the trees of the world; picked out for length, picked out for breadth, picked out for straightness, picked out for crookedness, chosen with an eye to every need of ship and boat. Strangely twisted pieces lie about, precious in the sight of shipwrights. Sauntering through these groves, I come upon an open glade where workmen are examining some timber recently delivered. Quite a pastoral scene, with a background of river and windmill! And no more like War than the American States are at present like a Union.

Uncommercial Traveller, Chap. 24.

TIME—Its progress.

"Another Christmas come, another year gone!" murmured the Chemist with a gloomy sigh. "More figures in the lengthening sum of recollection that we work and work at to our torment till Death idly jumbles all together, and rubs all out."—*Haunted Man, Chap. 1.*

TIME—Is money.

"He will talk about business, and won't give away his time for nothing. He's very right. Time is money, time is money."

"He was one of us who made that saying. I should think," said Ralph. "Time is money, and very good money too, to those who reckon interest by it. Time is money! Yes, and time costs money; it's rather an expensive article to some people we could name, or I forget my trade."—*Nicholas Nickleby, Chap. 47.*

TIME—A slippery animal.

"And talk of Time slipping by you, as if it was an animal at rustic sports with its tail soaped." *Our Mutual Friend, Book IV., Chap. 12.*

TIME—The factory of.

It seemed as if, first in her own fire within the house, and then in the fiery haze without, she tried to discover what kind of woof Old Time, that greatest and longest established Spinner of all, would weave from the threads he had already spun into a woman. But his factory is a secret place, his work is noiseless, and his Hands are mutes.—*Hard Times, Bk. I., Chap. 14.*

TIME—Its changes.

Time went on in Coketown like its own machinery; so much material wrought up, so much fuel consumed, so many powers worn out, so much money made. But, less inexorable than iron, steel, and brass, it brought its varying seasons even into that wilderness of smoke and brick, and made the only stand that ever was made in the place, against its direful uniformity.

"Louisa is becoming," said Mr. Gradgrind, "almost a young woman."

Time, with his innumerable horse-power,

worked away, not minding what anybody said, and presently turned out young Thomas a foot taller than when his father had last taken particular notice of him.

Hard Times, Book I., Chap. 14.

TIME—And the havoc of suffering.

We all change, but that's with Time; Time does his work honestly, and I don't mind him. A fig for Time, sir. Use him well, and he's a hearty fellow, and scorns to have you at a disadvantage. But care and suffering (and those have changed her) are devils, sir—secret, stealthy, undermining devils—who tread down the brightest flowers in Eden, and do more havoc in a month than Time does in a year.

Barnaby Rudge, Chap. 26.

TIME—A gentle parent.

The looker-on was a round red-faced, sturdy yeoman, with a double chin, and a voice husky with good living, good sleeping, good humor, and good health. He was past the prime of life, but Father Time is not always a hard parent, and, though he tarries for none of his children, often lays his hand lightly upon those who have used him well; making them old men and women inexorably enough, but leaving their hearts and spirits young and in full vigor. With such people the gray head is but the impression of the old fellow's hand in giving them his blessing, and every wrinkle but a notch in the quiet calendar of a well-spent life.

Barnaby Rudge, Chap. 2.

TIME.

On the brow of Dombey, Time and his brother Care had set some marks, as on a tree that was to come down in good time—remorseless twins they are for striding through their human forests, notching as they go—while the countenance of Son was crossed and recrossed with a thousand little creases, which the same deceitful Time would take delight in smoothing out and wearing away with the flat part of his scythe, as a preparation of the surface for his deeper operations.—*Dombey & Son, Chap. 1.*

The sea had ebbed and flowed, through a whole year. Through a whole year the winds and clouds had come and gone; the ceaseless work of Time had been performed, in storm and sunshine. Through a whole year the tides of human chance and change had set in their allotted courses.—*Dombey & Son, Chap. 58.*

TIME—Its changes.

"The world has gone past me. I don't blame it; but I no longer understand it. Tradesmen are not the same as they used to be, apprentices are not the same, business is not the same, business commodities are not the same. Seven-eighths of my stock is old-fashioned. I am an old-fashioned man in an old-fashioned shop, in a street that is not the same as I remember it. I have fallen behind the time, and am too old to catch it again. Even the noise it makes a long way ahead, confuses me."—*Dombey & Son, Chap. 4.*

TOBACCO-CHEWING—In America.

As Washington may be called the head-quarters of tobacco-tinctured saliva, the time is come when I must confess, without any disguise, that

the prevalence of those two odious practices of chewing and expectorating began about this time, to be anything but agreeable, and soon became most offensive and sickening. In all the public places of America this filthy custom is recognized. In the courts of law the judge has his spittoon, the crier his, the witness his, and the prisoner his; while the jurymen and spectators are provided for, as so many men who in the course of nature must desire to spit incessantly. In the hospitals the students of medicine are requested, by notices upon the wall, to eject their tobacco-juice into the boxes provided for that purpose, and not to discolor the stairs. In public buildings, visitors are implored, through the same agency, to squirt the essence of their quids, or "plugs," as I have heard them called by gentlemen learned in this kind of sweetmeat, into the national spittoons, and not about the bases of the marble columns. But in some parts this custom is inseparably mixed up with every meal and morning call, and with all the transactions of social life. The stranger who follows in the track I took myself will find it in its full bloom and glory, luxuriant in all its alarming recklessness, at Washington. And let him not persuade himself (as I once did, to my shame), that previous tourists have exaggerated its extent. The thing itself is an exaggeration of nastiness which cannot be outdone.

On board this steamboat there were two young gentlemen, with shirt-collars reversed as usual, and armed with very big walking-sticks, who planted two seats in the middle of the deck, at a distance of some four paces apart, took out their tobacco-boxes, and sat down opposite each other to chew. In less than a quarter of an hour's time, these hopeful youths had shed about them on the clean boards a copious shower of yellow rain; clearing, by that means, a kind of magic circle, within whose limits no intruders dared to come, and which they never failed to refresh and re-refresh before a spot was dry. This, being before breakfast, rather disposed me, I confess, to nausea; but looking attentively at one of the expectorators, I plainly saw that he was young in chewing, and felt inwardly uneasy himself. A glow of delight came over me at this discovery; and as I marked his face turn paler and paler, and saw the hall of tobacco in his left cheek quiver with his suppressed agony, while yet he spat and chewed and spat again, in emulation of his older friend, I could have fallen on his neck and implored him to go on for hours.—*American Notes, Chap. 8.*

TOBACCO—Its use in America.

The Senate is a dignified and decorous body, and its proceedings are conducted with much gravity and order. Both houses are handsomely carpeted; but the state to which these carpets are reduced by the universal disregard of the spittoon with which every honorable member is accommodated, and the extraordinary improvements on the patterns which are squirted and dabbled upon it in every direction, do not admit of being described. I will merely observe, that I strongly recommend all strangers not to look at the floor; and if they happen to drop anything, though it be their purse, not to pick it up with an ungloved hand on any account.

It is somewhat remarkable too, at first, to say the least, to see so many honorable members

with swelled faces; and it is scarcely less remarkable to discover that this appearance is caused by the quantity of tobacco they contrive to stow within the hollow of the cheek. It is strange enough, too, to see an honorable gentleman leaning back in his tilted chair, with his legs on the desk before him, shaping a convenient "plug" with his penknife, and when it is quite ready for use, shooting the old one from his mouth, as from a popgun, and clapping the new one in its place.

I was surprised to observe that even steady old chewers of great experience are not always good marksmen, which has rather inclined me to doubt that general proficiency with the rifle of which we have heard so much in England. Several gentlemen called upon me who, in the course of conversation, frequently missed the spittoon at five paces, and one (but he was certainly short-sighted) mistook the closed sash for the open window, at three. On another occasion, when I dined out, and was sitting with two ladies and some gentlemen round a fire before dinner, one of the company fell short of the fireplace, six distinct times. I am disposed to think, however, that this was occasioned by his not aiming at that object, as there was a white marble hearth before the fender, which was more convenient, and may have suited his purpose better.—*American Notes, Chap. 8.*

Either they carry their restlessness to such a pitch that they never sleep at all, or they expectorate in dreams, which would be a remarkable mingling of the real and ideal. All night long, and every night, on this canal, there was a perfect storm and tempest of spitting; and once, my coat being in the very centre of a hurricane sustained by five gentlemen (which moved vertically, strictly carrying out Reid's Theory of the Law of Storms), I was fain the next morning to lay it on the deck, and rub it down with fair water before it was in a condition to be worn again.—*American Notes, Chap. 10.*

TOILETTE—A boy's.

With that, she pounced on me, like an eagle on a lamb, and my face was squeezed into wooden bowls in sinks, and my head was put under taps of water-butts, and I was soaped, and kneaded, and towelled, and thumped, and harrowed, and rasped, until I really was quite beside myself. (I may here remark that I suppose myself to be better acquainted than any living authority, with the ridgy effect of a wedding-ring, passing unsympathetically over the human countenance.)

When my ablutions were completed, I was put into clean linen of the stiffest character, like a young penitent into sack-cloth, and was trussed up in my tightest and fearfulest suit. I was then delivered over to Mr. Pumblechook, who formally received me as if he were the sheriff, and who let off upon me the speech that I knew he had been dying to make all along: "Boy, be forever grateful to all friends, but especially unto them which brought you up by hand!"

"Good-by, Joe!"

"God bless you, Pip, old chap!"

I had never parted from him before, and what with my feelings and what with soap-suds, I could at first see no stars from the chaise-cart.

Great Expectations, Chap. 7.

TOILETTE—Of Miss Tippins.

How the fascinating Tippins gets on when arraying herself for the bewilderment of the senses of men, is known only to the Graces and her maid; but perhaps even that engaging creature, though not reduced to the self-dependence of Twemlow, could dispense with a good deal of the trouble attendant on the daily restoration of her charms, seeing that as to her face and neck this adorable divinity is, as it were, a diurnal species of lobster—throwing off a shell every forenoon, and needing to keep in a retired spot until the new crust hardens.

Our Mutual Friend, Book II., Chap. 16.

TOLERATION.

What a mighty pleasant virtue toleration should be when we are right, to be so very pleasant when we are wrong, and quite unable to demonstrate how we came to be invested with the privilege of exercising it!

Dombey & Son, Chap. 5.

TOMBSTONES.

The court brought them to a churchyard; a paved square court, with a raised bank of earth about breast high, in the middle, enclosed by iron rails. Here, conveniently and healthfully elevated above the level of the living, were the dead, and the tombstones; some of the latter droopingly inclined from the perpendicular, as if they were ashamed of the lies they told.

Our Mutual Friend, Book II., Chap. 15.

TOURISTS—English.

Mr. Davis always had a snuff-colored great-coat on, and carried a great green umbrella in his hand, and had a slow curiosity constantly devouring him, which prompted him to do extraordinary things, such as taking the covers off urns in tombs, and looking in at the ashes as if they were pickles—and tracing out inscriptions with the ferule of his umbrella, and saying, with intense thoughtfulness, "Here's a B you see, and there's a R, and this is the way we goes on in; is it!" His antiquarian habits occasioned his being frequently in the rear of the rest; and one of the agonies of Mrs. Davis, and the party in general, was an ever-present fear that Davis would be lost. This caused them to scream for him, in the strangest places, and at the most improper seasons. And when he came, slowly emerging out of some Sepulchre or other, like a peaceful Ghoul, saying, "Here I am!" Mrs. Davis invariably replied, "You'll be buried alive in a foreign country, Davis, and it's no use trying to prevent you!"

Mr. and Mrs. Davis, and their party, had, probably, been brought from London in about nine or ten days. Eighteen hundred years ago, the Roman legions under Claudius protested against being led into Mr. and Mrs. Davis's country, urging that it lay beyond the limits of the world.—*Pictures from Italy.*

TOURISTS.

The whole body of travellers seemed to be a collection of voluntary human sacrifices, bound hand and foot, and delivered over to Mr. Eustace and his attendants, to have the entrails of their intellects arranged according to the taste of that sacred priesthood. Through the rugged remains of temples and tombs and palaces and senate

halls and theatres and amphitheatres of ancient days, hosts of tongue-tied and blindfolded moderns were carefully feeling their way, incessantly repeating Prunes and Prism, in the endeavor to set their lips according to the received form. Mrs. General was in her pure element. Nobody had an opinion. There was a formation of surface going on around her on an amazing scale, and it had not a flaw of courage or honest free speech in it.

Little Dorrit, Book II., Chap. 7.

TOWN AND COUNTRY SCENERY—The Journey of Little Nell.

She felt that to bid farewell to anybody now, and most of all to him who had been so faithful and so true, was more than she could bear. It was enough to leave dumb things behind, and objects that were insensible both to her love and sorrow. To have parted from her only other friend upon that threshold of that wild journey, would have wrung her heart indeed.

Why is it that we can better bear to part in spirit than in body, and while we have the fortitude to act farewell, have not the nerve to say it? On the eve of long voyages or an absence of many years, friends who are tenderly attached will separate with the usual look, the usual pressure of the hand, planning one final interview for the morrow, while each well knows that it is but a poor feint to save the pain of uttering that one word, and that the meeting will never be. Should possibilities be worse to bear than certainties? We do not shun our dying friends; the not having distinctly taken leave of one among them, whom we left in all kindness and affection, will often embitter the whole remainder of a life.

The town was glad with morning light; places that had shown ugly and distrustful all night long, now wore a smile; and sparkling sunbeams dancing on chamber windows, and twinkling through blind and curtain before sleepers' eyes, shed light even into dreams, and chased away the shadows of the night. Birds in hot rooms, covered up close and dark, felt it was morning, and chafed and grew restless in their little cells; bright-eyed mice crept back to their tiny homes and nestled timidly together; the sleek house-cat, forgetful of her prey, sat winking at the rays of sun starting through keyhole and cranny of the door, and longed for her stealthy run and warm sleek bask outside. The nobler beasts confined in dens, stood motionless behind their bars, and gazed on fluttering boughs, and sunshine peeping through some little window, with eyes in which old forests gleamed—then trod impatiently the track their prisoned feet had worn—and stopped and gazed again. Men in their dungeons stretched their cramp cold limbs and cursed the stone that no bright sky could warm. The flowers that slept by night, opened their gentle eyes and turned them to the day. The light, creation's mind, was everywhere, and all things owned its power.

The two pilgrims, often pressing each other's hands, or exchanging a smile or cheerful look, pursued their way in silence. Bright and happy as it was, there was something solemn in the long, deserted streets, from which, like bodies without souls, all habitual character and expression had departed, leaving but one dead uniform repose, that made them all alike. All was

so still at that early hour, that the few pale people whom they met seemed as much unsuited to the scene, as the sickly lamp which had been here and there left burning, was powerless and faint in the full glory of the sun.

Before they had penetrated very far into the labyrinth of men's abodes which yet lay between them and the outskirts, this aspect began to melt away, and noise and bustle to usurp its place. Some straggling carts and coaches rumbling by, first broke the charm, then others came, then others yet more active, then a crowd. The wonder was, at first, to see a tradesman's room window open, but it was a rare thing to see one closed; then, smoke rose slowly from the chimneys, and sashes were thrown up to let in air, and doors were opened, and servant girls, looking lazily in all directions but their brooms, scattered brown clouds of dust into the eyes of shrinking passengers, or listened disconsolately to milkmen who spoke of country fairs, and told of wagons in the mews, with awnings and all things complete, and gallant swains to boot, which another hour would see upon their journey.

This quarter passed, they came upon the haunts of commerce and great traffic, where many people were resorting, and business was already rife. The old man looked about him with a startled and bewildered gaze, for these were places that he hoped to shun. He pressed his finger on his lip, and drew the child along by narrow courts and winding ways, nor did he seem at ease until they had left it far behind, often casting a backward look towards it, murmuring that ruin and self-murder were crouching in every street, and would follow if they scented them; and that they could not fly too fast.

Again, this quarter passed, they came upon a straggling neighborhood, where the mean houses parcelled off in rooms, and windows patched with rags and paper, told of the populous poverty that sheltered there. The shops sold goods that only poverty could buy, and sellers and buyers were pinched and griped alike. Here were poor streets where faded gentility essayed with scanty space and shipwrecked means to make its last feeble stand, but tax-gatherer and creditor came there as elsewhere, and the poverty that yet faintly struggled was hardly less squalid and manifest than that which had long ago submitted and given up the game.

This was a wide, wide track—for the humble followers of the camp of wealth pitch their tents round about it for many a mile—but its character was still the same. Damp, rotten houses, many to let, many yet building, many half-built and mouldering away—lodgings, where it would be hard to tell which needed pity most, those who let or those who came to take—children, scantily fed and clothed, spread over every street, and sprawling in the dust—scolding mothers, stamping their slipshod feet with noisy threats upon the pavement—shabby fathers, hurrying with dispirited looks to the occupation which brought them "daily bread," and little more—mangling-women, washerwomen, cobblers, tailors, chandlers, driving their trades in parlors and kitchens and back rooms and garrets, and sometimes all of them under the same roof—brick-fields skirting gardens paled with staves of old casks, or timber pillaged from houses burned down, and blackened and blistered by the flames—mounds of dock-weed, nettles, coarse

grass and oyster-shells, heaped in rank confusion—small dissenting chapels to teach, with no lack of illustration, the miseries of Earth, and plenty of new churches, erected with a little superfluous wealth, to show the way to Heaven.

At length these streets becoming more straggling yet, dwindled and dwindled away, until there were only small garden-patches bordering the road, with many a summer-house innocent of paint and built of old timber or some fragments of a boat, green as the tough cabbage-stalks that grew about it, and grottoed at the seams with toad-stools and tight-sticking snails. To these succeeded pert cottages, two and two, with plots of ground in front, laid out in angular beds with stiff box borders and narrow paths between, where footstep never strayed to make the gravel rough. Then came the public-house, freshly painted in green and white, with tea-gardens and a bowling-green, sparing its old neighbor with the horse-trough where the wagons stopped; then, fields; and then, some houses, one by one, of goodly size with lawns, some even with a lodge where dwelt a porter and his wife. Then came a turnpike; then, fields again with trees and haystacks; then, a hill; and on the top of that, the traveller might stop, and—looking back at old Saint Paul's looming through the smoke, its cross peeping above the cloud (if the day were clear), and glittering in the sun; and casting his eyes upon the Babel out of which it grew until he traced it down to the furthest outposts of the invading army of bricks and mortar whose station lay for the present nearly at his feet—might feel at last that he was clear of London.

Near such a spot as this, and in a pleasant field, the old man and his little guide (if guide she were, who knew not whither they were bound) sat down to rest. She had had the precaution to furnish her basket with some slices of bread and meat, and here they made their frugal breakfast.

The freshness of the day, the singing of the birds, the beauty of the waving grass, the deep green leaves, the wild flowers, and the thousand exquisite scents and sounds that floated in the air,—deep joys to most of us, but most of all to those whose life is in a crowd or who live solitarily in great cities as in the bucket of a human well,—sunk into their breasts and made them very glad. The child had repeated her artless prayers once that morning, more earnestly perhaps than she had ever done in all her life, but as she felt all this, they rose to her lips again. The old man took off his hat—he had no memory for the words—but he said amen, and that they were very good.

Old Curiosity Shop, Chap. 15.

TOWN—A factory.

A long suburb of red brick houses,—some with patches of garden-ground, where coal-dust and factory-smoke darkened the shrinking leaves, and coarse, rank flowers, and where the struggling vegetation sickened and sank under the hot breath of kiln and furnace, making them by its presence seem yet more blighting and unwholesome than in the town itself,—a long, flat, straggling suburb passed, they came, by slow degrees, upon a cheerless region, where not a blade of grass was seen to grow, where not a

bud put forth its promise in the spring, where nothing green could live but on the surface of the stagnant pools, which here and there lay idly sweltering by the black road-side.

Advancing more and more into the shadow of this mournful place, its dark depressing influence stole upon their spirits, and filled them with a dismal gloom. On every side, and far as the eye could see into the heavy distance, tall chimneys, crowding on each other, and presenting that endless repetition of the same dull, ugly form, which is the horror of oppressive dreams, poured out their plague of smoke, obscured the light, and made foul the melancholy air. On mounds of ashes by the wayside, sheltered only by a few rough boards, or rotten pent-house roofs, strange engines spun and writhed like tortured creatures; clanking their iron chains, shrieking in their rapid whirl from time to time as though in torment unendurable, and making the ground tremble with their agonies. Dismantled houses here and there appeared, tottering to the earth, propped up by fragments of others that had fallen down, unroofed, windowless, blackened, desolate, but yet inhabited. Men, women, children, wan in their looks and ragged in attire, tended the engines, fed their tributary fire, begged upon the road, or scowled half-naked from the doorless houses. Then, came more of the wrathful monsters, whose like they almost seemed to be in their wildness and their untamed air, screeching and turning round and round again; and still, before, behind, and to the right and left, was the same interminable perspective of brick towers, never ceasing in their black vomit, blasting all things living or inanimate, shutting out the face of day, and closing in on all these horrors with a dense dark cloud.

But, night-time in this dreadful spot!—night, when the smoke was changed to fire; when every chimney spirted up its flame; and places that had been dark vaults all day, now shone red-hot, with figures moving to and fro within their blazing jaws, and calling to one another with hoarse cries—night, when the noise of every strange machine was aggravated by the darkness; when the people near them looked wilder and more savage; when bands of unemployed laborers paraded the roads, or clustered by torch-light round their leaders, who told them, in stern language, of their wrongs, and urged them on to frightful cries and threats; when maddened men, armed with sword and firebrand, spurning the tears and prayers of women who would restrain them, rushed forth on errands of terror and destruction, to work no ruin half so surely as their own—night, when carts came rumbling by, filled with rude coffins (for contagious disease and death had been busy with the living crops); when orphans cried, and distracted women shrieked and followed in their wake—night, when some called for bread, and some for drink to drown their cares, and some with tears, and some with staggering feet, and some with bloodshot eyes, went brooding home—night, which, unlike the night that Heaven sends on earth, brought with it no peace, nor quiet, nor signs of blessed sleep—who shall tell the terrors of the night to the young wandering child!—*Old Curiosity Shop, Chap. 45.*

TOWNS—Pickwick's description of.

"The principal productions of these towns,"

says Mr. Pickwick, "appear to be soldiers, sailors, Jews, chalk, shrimps, officers, and dockyard men. The commodities chiefly exposed for sale in the public streets are marine stores, hard-bake, apples, flat-fish, and oysters. The streets present a lively and animated appearance, occasioned chiefly by the conviviality of the military. It is truly delightful to a philanthropic mind, to see these gallant men staggering along under the influence of an overflow, both of animal and ardent spirits; more especially when we remember that the following them about, and jesting with them, affords a cheap and innocent amusement for the boy population. Nothing (adds Mr. Pickwick) can exceed their good humor. It was but the day before my arrival that one of them had been most grossly insulted in the house of a publican. The bar-maid had positively refused to draw him any more liquor; in return for which he had (merely in playfulness) drawn his bayonet, and wounded the girl in the shoulder. And yet this fine fellow was the very first to go down to the house next morning, and express his readiness to overlook the matter, and forget what had occurred.

"The consumption of tobacco in these towns (continues Mr. Pickwick) must be very great; and the smell which pervades the streets must be exceedingly delicious to those who are extremely fond of smoking. A superficial traveller might object to the dirt which is their leading characteristic; but to those who view it as an indication of traffic and commercial prosperity, it is truly gratifying."—*Pickwick, Chap. 2.*

TOWN—Approach to a manufacturing.

They had, for some time, been gradually approaching the place for which they were bound. The water had become thicker and dirtier; other barges, coming from it, passed them frequently; the paths of coal-ash and huts of staring brick, marked the vicinity of some great manufacturing town; while scattered streets and houses, and smoke from distant furnaces, indicated that they were already in the outskirts. Now, the clustered roofs, and piles of buildings, trembling with the working of engines, and dimly resounding with their shrieks and throbings; the tall chimneys vomiting forth a black vapor, which hung in a dense ill-favored cloud above the housetops and filled the air with gloom; the clank of hammers beating upon iron, the roar of busy streets and noisy crowds, gradually augmenting until all the various sounds blended into one and none was distinguishable for itself, announced the termination of their journey.

Old Curiosity Shop, Chap. 43.

TOWN—A lassy.

It was a pretty large town, with an open square which they were crawling slowly across, and in the middle of which was the Town-Hall, with a clock-tower and a weather-cock. There were houses of stone, houses of red brick, houses of yellow brick, houses of lath and plaster; and houses of wood, many of them very old, with withered faces carved upon the beams, and staring down into the street. These had very little winking windows, and low-arched doors, and, in some of the narrower ways, quite overhung the pavement. The streets were very clean, very sunny, very empty, and very

dull. A few idle men lounged about the two inns, and the empty market-place, and the tradesmen's doors, and some old people were dozing in chairs outside an alms-house wall; but scarcely any passengers who seemed bent on going anywhere, or to have any object in view, went by; and if perchance some straggler did, his footsteps echoed on the hot bright pavement for minutes afterwards. Nothing seemed to be going on but the clocks, and they had such drowsy faces, such heavy lazy hands, and such cracked voices, that they surely must have been too slow. The very dogs were all asleep, and the flies, drunk with moist sugar in the grocer's shop, forgot their wings and briskness, and baked to death in dusty corners of the window.—*Old Curiosity Shop, Chap. 28.*

TOY-MAKER—His home.

Caleb and his daughter were at work together in their usual working-room, which served them for their ordinary living-room as well; and a strange place it was. There were houses in it, finished and unfinished, for Dolls of all stations in life. Suburban tenements for Dolls of moderate means; kitchens and single apartments for Dolls of the lower classes; capital town residences for Dolls of high estate. Some of these establishments were already furnished according to estimate, with a view to the convenience of Dolls of limited income; others could be fitted on the most expensive scale, at a moment's notice, from whole shelves of chairs and tables, sofas, bedsteads, and upholstery. The nobility and gentry and public in general, for whose accommodation these tenements were designed, lay, here and there, in baskets, staring straight up at the ceiling; but, in denoting their degrees in society, and confining them to their respective stations (which experience shows to be lamentably difficult in real life), the makers of these Dolls had far improved on Nature, who is often froward and perverse; for they, not resting on such arbitrary marks as satin, cotton-print, and bits of rag, had superadded striking personal differences which allowed of no mistake. Thus the Doll-lady of distinction had wax limbs of perfect symmetry; but only she and her compeers. The next grade in the social scale being made of leather, and the next of coarse linen stuff. As to the common-people, they had just so many matches out of tinder-boxes, for their arms and legs, and there they were—established in their sphere at once, beyond the possibility of getting out of it.

There were various other samples of his handicraft besides Dolls, in Caleb Plummer's room. There were Noah's Arks, in which the Birds and Beasts were an uncommonly tight fit, I assure you; though they could be crammed in, anyhow, at the roof, and rattled and shaken into the smallest compass. By a bold poetical license, most of these Noah's Arks had knockers on the doors; inconsistent appendages perhaps, as suggestive of morning callers and a Postman, yet a pleasant finish to the outside of the building. There were scores of melancholy little carts, which, when the wheels went round, performed most doleful music. Many small fiddles, drums, and other instruments of torture; no end of cannon, shields, swords, spears, and guns. There were little tumblers in red breeches, incessantly swarming up high obstacles of red

tape, and coming down, head first, on the other side; and there were innumerable old gentlemen of respectable, not to say venerable appearance, insanely flying over horizontal pegs, inserted, for the purpose, in their own street doors. There were beasts of all sorts; horses, in particular, of every breed, from the spotted barrel on four pegs, with a small tippet for a mane, to the thoroughbred rocker on his highest mettle. As it would have been hard to count the dozens upon dozens of grotesque figures that were ever ready to commit all sorts of absurdities on the turning of a handle, so it would have been no easy task to mention any human folly, vice, or weakness, that had not its type, immediate or remote, in Caleb Plummer's room. And not in an exaggerated form, for very little handles will move men and women to as strange performances as any Toy was ever made to undertake.

Cricket on the Hearth, Chap. 2.

TRADES—The eccentricity of.

We will cite two or three cases in illustration of our meaning. Six or eight years ago, the epidemic began to display itself among the linen-draper and haberdashers. The primary symptoms were an inordinate love of plate-glass, and a passion for gas-lights and gilding. The disease gradually progressed, and at last attained a fearful height. Quiet dusty old shops in different parts of town, were pulled down; spacious premises with stuccoed fronts and gold letters, were erected instead; floors were covered with Turkey carpets; roofs, supported by massive pillars; doors, knocked into windows; a dozen squares of glass into one; one shopman into a dozen; and there is no knowing what would have been done, if it had not been fortunately discovered just in time, that the Commissioners of Bankrupts were as competent to decide such cases as the Commissioners of Lunacy, and that a little confinement and gentle examination did wonders. The disease abated. It died away. A year or two of comparative tranquillity ensued. Suddenly it burst out again among the chemists; the symptoms were the same, with the addition of a strong desire to stick the royal arms over the shop-door, and a great rage for mahogany, varnish, and expensive floor-cloth. Then the ho-siers were infected, and began to pull down their shop-fronts with frantic recklessness. The mania again died away, and the public began to congratulate themselves on its entire disappearance, when it burst forth with tenfold violence among the publicans, and keepers of "wine-vaults." From that moment it has spread among them with unprecedented rapidity, exhibiting a concatenation of all the previous symptoms; onward it has rushed to every part of town, knocking down all the old public-houses, and depositing splendid mansions, stone balustrades, rosewood fittings, immense lamps, and illuminated clocks, at the corner of every street.

Scenes, Chap. 22.

TRANSCENDENTALISM—In America.

The fruits of the earth have their growth in corruption. Out of the rottenness of these things there has sprung up in Boston a sect of philosophers known as Transcendentalists. On inquiring what this appellation might be supposed to signify, I was given to understand

that whatever was unintelligible would be certainly transcendental. Not deriving much comfort from this elucidation, I pursued the inquiry still further, and found that the Transcendentalists are followers of my friend Mr. Carlyle, or, I should rather say, of a follower of his, Mr. Ralph Waldo Emerson. This gentleman has written a volume of Essays, in which, among much that is dreamy and fanciful (if he will pardon me for saying so), there is much more that is true and manly, honest and bold. Transcendentalism has its occasional vagaries (what school has not?), but it has good healthful qualities in spite of them; not least among the number a hearty disgust of Cant, and an aptitude to detect her in all the million varieties of her everlasting wardrobe. And therefore, if I were a Bostonian, I think I would be a Transcendentalist.

American Notes, Chap. 3.

TRAVEL—The attractions of highway.

What a soothing, luxurious, drowsy way of travelling, to lie inside that slowly moving mountain, listening to the tinkling of the horses' bells, the occasional smacking of the carter's whip, the smooth rolling of the great broad wheels, the rattle of the harness, the cheery good-nights of passing travellers jogging past on little short-stepped horses—all made pleasantly indistinct by the thick awning, which seemed made for lazy listening under, till one fell asleep! The very going to sleep, still with an indistinct idea, as the head jogged to and fro upon the pillow, of moving onward with no trouble or fatigue, and hearing all these sounds like dreamy music, lulling to the senses—and the slow waking up, and finding one's self staring out through the breezy curtain half-opened in the front, far up into the cold bright sky with its countless stars, and downward at the driver's lantern, dancing on like its namesake Jack of the swamps and marshes, and sideways at the dark grim trees, and forward at the long bare road, rising up, up, up, until it stopped abruptly at a sharp high ridge as if there were no more road, and all beyond was sky—and the stopping at the inn to bait, and being helped out, and going into a room with fire and candles, and winking very much, and being agreeably reminded that the night was cold, and anxious for very comfort's sake to think it colder than it was!—What a delicious journey was that journey in the wagon.

Then the going on again—so fresh at first, and shortly afterwards so sleepy. The waking from a sound nap as the mail came dashing past like a highway comet, with gleaming lamps and rattling hoofs, and visions of a guard behind, standing up to keep his feet warm, and of a gentleman in a fur cap opening his eyes and looking wild and stupefied—the stopping at the turnpike, where the man was gone to bed, and knocking at the door until he answered with a smothered shout from under the bed-clothes in the little room above, where the faint light was burning, and presently came down, night-capped and shivering, to throw the gate wide open, and wish all wagons off the road except by day. The cold sharp interval between night and morning—the distant streak of light widening and spreading, and turning from gray to white, and from white to yellow, and from yellow to burning red—the presence of day, with all its cheerfulness and life—men and horses at the

plough—birds in the trees and hedges, and boys in solitary fields, frightening them away with rattles. The coming to a town—people busy in the markets; light carts and chaises round the tavern yard; tradesmen standing at their doors; men running horses up and down the street for sale; pigs plunging and grunting in the dirty distance, getting off with long strings at their legs, running into clean chemists' shops and being dislodged with brooms by 'prentices; the night coach changing horses—the passengers cheerless, cold, ugly, and discontented, with three months' growth of hair in one night—the coachman fresh as from a band-box, and exquisitely beautiful by contrast:—so much bustle, so many things in motion, such a variety of incidents—when was there a journey with so many delights as that journey in the wagon?

Old Curiosity Shop, Chap. 46.

TRAVEL—Scenes of.

Among the day's unrealities would be roads where the bright red vines were looped and garlanded together on trees for many miles; woods of olives; white villages and towns on hill-sides, lovely without, but frightful in their dirt and poverty within; crosses by the way; deep blue lakes with fairy islands, and clustering boats with awnings of bright colors and sails of beautiful forms; vast piles of building mouldering to dust; hanging-gardens where the weeds had grown so strong that their stems, like wedges driven home, had split the arch and rent the wall; stone-terraced lanes, with the lizards running into and out of every chink; beggars of all sorts everywhere: pitiful, picturesque, hungry, merry: children beggars and aged beggars. Often, at posting-houses, and other halting-places, these miserable creatures would appear to her the only realities of the day; and many a time, when the money she had brought to give them was all given away, she would sit with her folded hands, thoughtfully looking after some diminutive girl leading her gray father, as if the sight reminded her of something in the days that were gone.

Again, there would be places where they stayed the week together, in splendid rooms, had banquets every day, rode out among heaps of wonders, walked through miles of palaces, and rested in dark corners of great churches; where there were winking lamps of gold and silver among pillars and arches; kneeling figures dotted about at confessionals and on the pavements; where there was the mist and scent of incense; where there were pictures, fantastic images, gaudy altars, great heights and distances, all softly lighted through stained glass, and the massive curtains that hung in the doorways. From these cities they would go on again, by the roads of vines and olives, through squalid villages where there was not a hovel without a gap in its filthy walls, not a window with a whole inch of glass or paper; where there seemed to be nothing to support life, nothing to eat, nothing to make, nothing to grow, nothing to hope, nothing to do but die.

Again, they would come to whole towns of palaces, whose proper inmates were all banished, and which were all changed into barracks: troops of idle soldiers leaning out of the state-windows, where their accoutrements hung drying on the marble architecture, and showing

to the mind like hosts of rats who were happily eating away the props of the edifices that supported them, and must soon, with them, be smashed on the heads of the other swarms of soldiers, and the swarms of priests, and the swarms of spies, who were all the ill-looking population left to be ruined, in the streets below.

Little Dorrit, Book II., Chap. 3.

TRAVEL—The associations of.

When the wind is blowing and the sleet or rain is driving against the dark windows, I love to sit by the fire, thinking of what I have read in books of voyage and travel. Such books have had a strong fascination for my mind from my earliest childhood; and I wonder it should have come to pass that I never have been round the world, never have been shipwrecked, ice-environed, tomahawked, or eaten.

Sitting on my ruddy hearth in the twilight of New Year's Eve, I find incidents of travel rise around me from all the latitudes and longitudes of the globe. They observe no order or sequence, but appear and vanish as they will—"come like shadows, so depart." Columbus, alone upon the sea with his disaffected crew, looks over the waste of waters from his high station on the poop of his ship, and sees the first uncertain glimmer of the light, "rising and falling with the waves, like a torch in the bark of some fisherman," which is the shining star of a new world. Bruce is caged in Abyssinia, surrounded by the gory horrors which shall often startle him out of his sleep at home when years have passed away. Franklin, come to the end of his unhappy overland journey—would that it had been his last!—lies perishing of hunger with his brave companions: each emaciated figure stretched upon its miserable bed without the power to rise: all dividing the weary days between their prayers, their remembrances of the dear ones at home, and conversation on the pleasures of eating; the last-named topic being ever present to them, likewise, in their dreams. All the African travellers, way-worn, solitary, and sad, submit themselves again to drunken, murderous, man-selling despots, of the lowest order of humanity; and Mungo Park, fainting under a tree and succored by a woman, gratefully remembers how his Good Samaritan has always come to him in woman's shape, the wide world over.

The Long Voyage. Reprinted Pieces.

TRAVEL—Experiences of.

As I wait here on board the night packet for the South Eastern Train to come down with the Mail, Dover appears to me to be illuminated for some intensely aggravating festivity in my personal dishonor. All its noises smack of taunting praises of the land, and dispraises of the gloomy sea, and of me for going on it. The drums upon the heights have gone to bed, or I know they would rattle taunts against me for leaving my unsteady footing on this slippery deck. The many gas eyes of the Marine Parade twinkle in an offensive manner, as if with derision. The distant dogs of Dover bark at me in my misshapen wrappers, as if I were Richard the Third.

A screech, a bell, and two red eyes come gliding down the Admiralty Pier with a smoothness of motion rendered more smooth by the heaving

of the boat. The sea makes noises against the pier, as if several hippopotami were lapping at it, and were prevented by circumstances over which they had no control from drinking peaceably. We, the boat, become violently agitated,—rumble, hum, scream, roar, and establish an immense family washing-day at each paddle-box. Bright patches break out in the train as the doors of the post-office vans are opened; and instantly stooping figures with sacks upon their backs begin to be beheld among the piles, descending, as it would seem, in ghostly procession to Davy Jones's Locker. The passengers come on board,—a few shadowy Frenchmen, with hat-boxes, shaped like the stoppers of gigantic case-bottles; a few shadowy Germans in immense fur coats and boots; a few shadowy Englishmen prepared for the worst, and pretending not to expect it. I cannot disguise from my uncommercial mind the miserable fact that we are a body of outcasts; that the attendants on us are as scant in number as may serve to get rid of us with the least possible delay; that there are no night-loungers interested in us; that the unwilling lamps shiver and shudder at us; that the sole object is to commit us to the deep and abandon us. Lo, the two red eyes glaring in increasing distance, and then the very train itself has gone to bed before we are off.

Uncommercial Traveller, Chap. 17.

TRAVEL—Preparations for.

Who has not experienced the miseries inevitably consequent upon a summons to undertake a hasty journey? You receive an intimation from your place of business—wherever that may be, or whatever you may be—that it will be necessary to leave town without delay. You and your family are forthwith thrown into a state of tremendous excitement; an express is immediately despatched to the washerwoman's; everybody is in a bustle; and you, yourself, with a feeling of dignity which you cannot altogether conceal, sally forth to the booking-office to secure your place. Here a painful consciousness of your own unimportance first rushes on your mind—the people are as cool and collected as if nobody were going out of town, or as if a journey of a hundred odd miles were a mere nothing. You enter a mouldy-looking room, ornamented with large posting-bills; the greater part of the place enclosed behind a huge lumbering rough counter, and fitted up with recesses that look like the dens of the smaller animals in a travelling menagerie, without the bars. Some half-dozen people are "hooking" brown-paper parcels, which one of the clerks flings into the aforesaid recesses with an air of recklessness which you, remembering the new carpet-bag you bought in the morning, feel considerably annoyed at; porters, looking like so many Atlases, keep rushing in and out, with large packages on their shoulders; and while you are waiting to make the necessary inquiries, you wonder what on earth the booking-office clerks can have been before they were booking-office clerks; one of them, with his pen behind his ear, and his hands behind him, is standing in front of the fire, like a full-length portrait of Napoleon; the other, with his hat half off his head, enters the passengers' names in the books with a coolness which is inexpressibly provoking; and the villain whistles—actually whistles—while a man asks him

what the fare is outside—all the way to Holy-head—in frosty weather, too! They are clearly an isolated race, evidently possessing no sympathies or feelings in common with the rest of mankind. Your turn comes at last, and having paid the fare, you tremblingly inquire—"What time will it be necessary for me to be here in the morning?"—"Six o'clock," replies the whistler, carelessly pitching the sovereign you have just parted with, into a wooden bowl on the desk. "Rather before than after," adds the man with the semi-roasted unmentionables, with just as much ease and complacency as if the whole world got out of bed at five. You turn into the street, ruminating as you bend your steps homeward on the extent to which men become hardened in cruelty, by custom.—*Scenes, Chap. 15.*

TRAVELLING—In imagination.

There are not many places that I find it more agreeable to revisit, when I am in an idle mood, than some places to which I have never been. For my acquaintance with those spots is of such long standing, and has ripened into an intimacy of so affectionate a nature, that I take a particular interest in assuring myself that they are unchanged.

I never was in *Robinson Crusoe's Island*, yet I frequently return there. The colony he established on it soon faded away, and it is uninhabited by any descendants of the grave and courteous Spaniards, or of Will Atkins and the other mutineers, and has relapsed into its original condition. Not a twig of its wicker houses remains, its goats have long run wild again, its screaming parrots would darken the sun with a cloud of many flaming colors if a gun were fired there, no face is ever reflected in the waters of the little creek which Friday swam across when pursued by his two brother cannibals with sharpened stomachs. After comparing notes with other travellers who have similarly revisited the Island, and conscientiously inspected it, I have satisfied myself that it contains no vestige of Mr. Atkins's domesticity or theology; though his track on the memorable evening of his landing to set his captain ashore, when he was decoyed about and round about until it was dark, and his boat was stove, and his strength and spirits failed him, is yet plainly to be traced. So is the hill-top on which Robinson was struck dumb with joy when the reinstated captain pointed to the ship, riding within half a mile of the shore, that was to bear him away, in the nine-and-twentieth year of his seclusion in that lonely place. So is the sandy beach on which the memorable footstep was impressed, and where the savages hauled up their canoes, when they came ashore for those dreadful public dinners, which led to a dancing worse than speech-making. So is the cave where the flaring eyes of the old goat made such a goblin appearance in the dark. So is the site of the hut where Robinson lived with the dog, and the parrot, and the cat, and where he endured those first agonies of solitude, which—strange to say—never involved any ghostly fancies; a circumstance so very remarkable, that perhaps he left out something in writing his record? Round hundreds of such objects, hidden in the dense tropical foliage, the tropical sea breaks evermore; and over them the tropical sky, saving in the short rainy season, shines bright and cloudless.

* * * * *

I was never in the robbers' cave, where Gil Blas lived; but I often go back there and find the trap-door just as heavy to raise as it used to be while that wicked old disabled Black lies everlastingly cursing in bed. I was never in Don Quixote's study, where he read his books of chivalry until he rose and hacked at imaginary giants, and then refreshed himself with great draughts of water; yet you couldn't move a book in it without my knowledge or with my consent. I was never (thank Heaven!) in company with the little old woman who hobbled out of the chest, and told the merchant Abudah to go in search of the Talisman of Oromanes; yet I make it my business to know that she is well preserved and as intolerable as ever. I was never at the school where the boy Horatio Nelson got out of bed to steal the pears, not because he wanted any, but because every other boy was afraid; yet I have several times been back to this Academy to see him let down out of window with a sheet. So with Damascus, and Bagdad, and Brobingnag (which has the curious fate of being usually misspelt when written), and Lilliput, and Laputa, and the Nile, and Abyssinia, and the Ganges, and the North Pole, and many hundreds of places—I was never at them; yet it is an affair of my life to keep them intact, and I am always going back to them.

Uncommercial Traveller, Chap. 15.

TRAVELLER—Bagstock as a.

The Native had previously packed, in all possible and impossible parts of Mr. Dombey's chariot, which was in waiting, an unusual quantity of carpet-bags and small portmanteaus, no less apoplectic in appearance than the Major himself; and having filled his own pockets with Seltzer water, East India sherry, sandwiches, shawls, telescopes, maps, and newspapers, any or all of which light baggage the Major might require at any instant of the journey, he announced that everything was ready. To complete the equipment of this unfortunate foreigner (currently believed to be a prince in his own country), when he took his seat in the rumble by the side of Mr. Towlinson, a pile of the Major's cloaks and great-coats was hurled upon him by the landlord, who aimed at him from the pavement with those great missiles like a Titan, and so covered him up, that he proceeded in a living tomb to the railroad station.

Dombey & Son, Chap. 20.

TRAVELLING—By twilight.

The savage herdsmen and the fierce-looking peasants, who had chequered the way while the light lasted, had all gone down with the sun, and left the wilderness blank. At some turns of the road, a pale flare on the horizon, like an exhalation from the ruin-sown land, showed that the city was yet far off; but this poor relief was rare and short-lived. The carriage dipped down again into a hollow of the black, dry sea, and for a long time there was nothing visible save its petrified swell and the gloomy sky.

Little Dorrit, Book II., Chap. 19.

TRAVELLERS—Unsociable.

There are three meals a day. Breakfast at seven, dinner at half past twelve, supper about

six. At each there are a great many small dishes and plates upon the table, with very little in them; so that, although there is every appearance of a mighty "spread," there is seldom really more than a joint; except for those who fancy slices of beet-roots, shreds of dried beef, complicated entanglements of yellow pickle, maize, Indian corn, apple-sauce, and pumpkin.

Some people fancy all these little dainties together (and sweet preserves beside), by way of relish to their roast pig. They are generally those dyspeptic ladies and gentlemen who eat unheard-of quantities of hot corn-bread (almost as good for the digestion as a kneaded pin-cushion) for breakfast and for supper. Those who do not observe this custom, and who help themselves several times instead, usually suck their knives and forks meditatively, until they have decided what to take next; then pull them out of their mouths, put them in the dish, help themselves, and fall to work again. At dinner there is nothing to drink upon the table, but great jugs full of cold water. Nobody says anything at any meal to anybody. All the passengers are very dismal, and seem to have tremendous secrets weighing on their minds. There is no conversation, no laughter, no cheerfulness, no sociality, except in spitting; and that is done in silent fellowship round the stove when the meal is over. Every man sits down, dull and languid, swallows his fare as if breakfasts, dinners, and suppers were necessities of nature never to be coupled with recreation or enjoyment; and, having bolted his food in a gloomy silence, bolts himself in the same state. But for these animal observances, you might suppose the whole male portion of the company to be the melancholy ghosts of departed book-keepers, who had fallen dead at the desk, such is their weary air of business and calculation. Undertakers on duty would be sprightly beside them; and a collation of funeral-baked meats, in comparison with these meals, would be a sparkling festivity.

The people are all alike, too. There is no diversity of character. They travel about on the same errands, say and do the same things in exactly the same manner, and follow in the same dull, cheerless round. All down the long table there is scarcely a man who is in anything different from his neighbor. It is quite a relief to have sitting opposite that little girl of fifteen with the loquacious chin; who, to do her justice, acts up to it, and fully identifies Nature's handwriting; for, of all the small chatter-boxes that ever invaded the repose of drowsy ladies' cabins, she is the first and foremost.

American Notes, Chap. 11.

TRAVELLER—The uncommercial.

Allow me to introduce myself—first, negatively.

No landlord is my friend and brother, no chambermaid loves me, no waiter worships me, no boots admires and envies me. No round of beef or tongue or ham is expressly cooked for me, no pigeon pie is especially made for me, no hotel advertisement is personally addressed to me, no hotel-room tapestried with great coats and railway wrappers is set apart for me, no house of public entertainment in the United Kingdom greatly cares for my opinion of its brandy or sherry. When I go upon my journeys

I am not usually rated at a low figure in the bill; when I come home from my journeys I never get any commission. I know nothing about prices, and should have no idea, if I were put to it, how to wheedle a man into ordering something he doesn't want. As a town traveller I am never to be seen driving a vehicle externally like a young and volatile piano-forte van, and internally like an oven in which a number of flat boxes are baking in layers. As a country traveller I am rarely to be found in a gig, and am never to be encountered by a pleasure train, waiting on the platform of a branch station, quite a Druid in the midst of a light Stonehenge of samples.

And yet—proceeding now to introduce myself positively—I am both a town traveller and country traveller, and am always on the road. Figuratively speaking, I travel for the great house of Human Interest Brothers, and have rather a large connection in the fancy-goods way. Literally speaking, I am always wandering here and there from my rooms in Covent Garden, London,—now about the city streets, now about the country by-roads,—seeing many little things, and some great things, which, because they interest me, I think may interest others.

These are my brief credentials as the Uncommercial Traveller.

Uncommercial Traveller, Chap. 1.

TREES.

As the elms bent to one another, like giants who were whispering secrets, and after a few seconds of such repose, fell into a violent flurry, tossing their wild arms about, as if their late confidences were really too wicked for their peace of mind, some weather-beaten, ragged old rooks'-nests burdening their higher branches, swung like wrecks upon a stormy sea.

David Copperfield, Chap. 1.

Some ancient trees before the house were still cut into fashions as formal and unnatural as the hoops and wigs and stiff skirts; but their own allotted places in the great procession of the dead were not far off, and they would soon drop into them and go the silent way of the rest.

Great Expectations, Chap. 33.

The river has washed away its banks, and stately trees have fallen down into the stream. Some have been there so long that they are mere dry, grisly skeletons. Some have just toppled over, and, having earth yet about their roots, are bathing their green heads in the river, and putting forth new shoots and branches. Some are almost sliding down, as you look at them. And some were drowned so long ago that their bleached arms start out from the middle of the current, and seem to try to grasp the boat, and drag it under water.

American Notes, Chap. 11.

The gaunt trees, whose branches waved grimly to and fro, as if in some fantastic joy at the desolation of the scene.

Oliver Twist, Chap. 21.

The trunk of one large tree, on which the obdurate bark was knotted and overlapped like the hide of a rhinoceros or some kindred monster of the ancient days before the flood.

Dombey & Son, Chap. 27.

The eye was pained to see the stumps of great trees thickly strewn in every field of wheat, and seldom to lose the eternal swamp and dull morass, with hundreds of rotten trunks and twisted branches steeped in its unwholesome waters. It was quite sad and oppressive to come upon great tracts where settlers had been burning down the trees, and where their wounded bodies lay about, like those of murdered creatures, while here and there some charred and blackened giant reared aloft two withered arms, and seemed to call down curses on his foes.—*American Notes, Chap. 10.*

TREES—Dead American.

These stumps of trees are a curious feature in American travelling. The varying illusions they present to the unaccustomed eye, as it grows dark, are quite astonishing in their number and reality. Now there is a Grecian urn erected in the centre of a lonely field; now there is a woman weeping at a tomb; now a very commonplace old gentleman in a white waistcoat, with a thumb thrust into each armhole of his coat; now a student poring on a book; now a crouching negro; now a horse, a dog, a cannon, an armed man, a hunchback throwing off his cloak and stepping forth into the light. They were often as entertaining to me as so many glasses in a magic lantern, and never took their shapes at my bidding, but seemed to force themselves upon me, whether I would or no; and, strange to say, I sometimes recognized in them counterparts of figures once familiar to me in pictures attached to childish books forgotten long ago.—*American Notes, Chap. 14.*

TREES—In a city.

Even in the winter-time, these groups of well-grown trees, clustering among the busy streets and houses of a thriving city, have a very quaint appearance, seeming to bring about a kind of compromise between town and country, as if each had met the other half-way, and shaken hands upon it, which is at once novel and pleasant.—*American Notes, Chap. 5.*

TROUBLE—Skimpole on taking.

"And why should you take trouble? Here am I, content to receive things childishly, as they fall out: and I never take trouble! I come down here, for instance, and I find a mighty potentate, exacting homage. Very well! I say 'Mighty potentate, here is my homage! It's easier to give it than to withhold it. Here it is. If you have anything of an agreeable nature to show me, I shall be happy to see it; if you have anything of an agreeable nature to give me, I shall be happy to accept it.' Mighty potentate replies in effect, 'This is a sensible fellow. I find him accord with my digestion and my bilious system. He doesn't impose upon me the necessity of rolling myself up like a hedgehog with my points outward. I expand, I open, I turn my silver lining outward like Milton's cloud, and it's more agreeable to both of us.' That's my view of such things: speaking as a child!"—*Black House, Chap. 18.*

TRUMPET-NOTES—Not always true.

It may have required a stronger effort to perform this simple act with a pure heart, than to achieve many and many a deed to which the

doubtful trumpet blown by fame has lustily resounded. Doubtful, because from its long hovering over scenes of violence, the smoke and steam of death have clogged the keys of that brave instrument; and it is not always that its notes are either true or tuneful.

Martin Chuzzlewit, Chap. 12.

TRUTH—Its sacredness.

The bachelor, among his various occupations found in the old church a constant source of interest and amusement.

As he was not one of those rough spirits who would strip fair Truth of every little shadowy vestment in which time and teeming fancies love to array her—and some of which become her pleasantly enough, serving, like the waters of her well, to add new graces to the charms they half conceal and half suggest, and to awaken interest and pursuit rather than languor and indifference—as, unlike this stern and obdurate class, he loved to see the goddess crowned with those garlands of wild-flowers which tradition wreaths for her gentle wearing, and which are often freshest in their homeliest shapes,—he trod with a light step and bore with a light hand upon the dust of centuries, unwilling to demolish any of the airy shrines that had been raised above it, if any good feeling or affection of the human heart were hidden thereabouts.

* * * * *

In a word, he would have had every stone and plate of brass, the monument only of deeds whose memory should survive. All others he was willing to forget. They might be buried in consecrated ground, but he would have had them buried deep, and never brought to light again.—*Old Curiosity Shop, Chap. 54.*

TRUTH

There is no playing fast and loose with the truth, in any game, without growing the worse for it.—*Little Dorrit, Book II., Chap. 6.*

TRUTH—Not always welcome.

The truth has come out, as it plainly has, in a manner that there's no standing up against—and a very sublime and grand thing is truth, gentlemen, in its way, though, like other sublime and grand things, such as thunder-storms and that, we're not always over and above glad to see it.

Old Curiosity Shop, Chap. 66.

TRUTH AND FALSEHOOD.

There are some falsehoods, Tom, on which men mount, as on bright wings, towards heaven. There are some truths, cold, bitter, taunting truths, wherein your worldly scholars are very apt and punctual, which bind men down to earth with leaden chains. Who would not rather have to fan him, in his dying hour, the lightest feather of a falsehood such as thine, than all the quills that have been plucked from the sharp porcupine, reproachful truth, since time began.

Martin Chuzzlewit, Chap. 13.

TWILIGHT—In Summer.

It was one of those summer evenings when there is no greater darkness than a long twilight. The vista of street and bridge was plain to see, and the sky was serene and beautiful.

People stood and sat at their doors, playing with children, and enjoying the evening; numbers were walking for air: the worry of the day had almost worried itself out, and few but themselves were hurried. As they crossed the bridge, the clear steeples of the many churches looked as if they had advanced out of the murk that usually enshrouded them, and came much nearer. The smoke that rose into the sky had lost its dingy hue and taken a brightness upon it. The beauties of the sunset had not faded from the long, light films of cloud that lay at peace in the horizon. From a radiant centre, over the whole length and breadth of the tranquil firmament, great shoots of light streamed among the early stars, like signs of the blessed later covenant of peace and hope that changed the crown of thorns into a glory.

Little Dorrit, Book II., Chap. 31.

TWILIGHT—Its scenes, shadows, and associations.

You should have seen him in his dwelling, about twilight, in the dead winter-time.

When the wind was blowing, shrill and shrewd, with the going down of the blurred sun. When it was just so dark, as that the forms of things were indistinct and big—but not wholly lost. When sitters by the fire began to see wild faces and figures, mountains and abysses, ambuscades and armies, in the coals. When people in the streets bent down their heads and ran before the weather. When those who were obliged to meet it, were stopped at angry corners, stung by wandering snow-flakes alighting on the lashes of their eyes,—which fell too sparingly, and were blown away too quickly, to leave a trace upon the frozen ground. When windows of private houses closed up tight and warm. When lighted gas began to burst forth in the busy and the quiet streets, fast blackening otherwise. When stray pedestrians, shivering along the latter, looked down at the glowing fires in kitchens, and sharpened their sharp appetites by sniffing up the fragrance of whole miles of dinners.

When travellers by land were bitter cold, and looked wearily on gloomy landscapes, rustling and shuddering in the blast. When mariners at sea, outlying upon icy yards, were tossed and swung above the howling ocean dreadfully. When light-houses, on rocks and headlands, showed solitary and watchful; and benighted seabirds breasted on against their ponderous lanterns, and fell dead.

When little readers of story-books, by the fire-light, trembled to think of Cassim Baba cut into quarters, hanging in the Robbers' Cave, or had some small misgivings that the fierce little old woman, with the crutch, who used to start out of the box in the merchant Abudah's bedroom, might, one of these nights, be found upon the stairs, in the long, cold, dusky journey up to bed.

When, in rustic places, the last glimmering of daylight died away from the ends of avenues; and the trees, arching overhead, were sullen and black. When, in parks and woods, the high wet fern, and sodden moss, and beds of fallen leaves, and trunks of trees, were lost to view, in masses of impenetrable shade. When mists arose from dyke, and fen, and river. When lights in old halls and in cottage windows

were a cheerful sight. When the mill stopped, the wheelwright and the blacksmith shut their workshops, the turnpike-gate closed, the plough and harrow were left lonely in the fields, the laborer and team went home, and the striking of the church clock had a deeper sound than at noon, and the church-yard wicket would be swung no more that night.

When twilight everywhere released the shadows, prisoned up all day, that now closed in and gathered like mustering swarms of ghosts. When they stood lowering in corners of rooms, and frowned out from behind half-opened doors. When they had full possession of unoccupied apartments. When they danced upon the floors, and walls, and ceilings of inhabited chambers while the fire was low, and withdrew like ebbing waters when it sprung into a blaze. When they fantastically mocked the shapes of household objects, making the nurse an ogre, the rocking-horse a monster, the wondering child, half-scared and half-amused, a stranger to itself,—the very tongs upon the hearth a straddling giant with his arms a-kimbo, evidently smelling the blood of Englishmen, and wanting to grind people's bones to make his bread.

When these shadows brought into the minds of older people other thoughts, and showed them different images. When they stole from their retreats, in the likenesses of forms and faces from the past, from the grave, from the deep, deep gulf, where the things that might have been, and never were, are always wandering.

When he sat, as already mentioned, gazing at the fire. When, as it rose and fell, the shadows went and came. When he took no heed of them, with his bodily eyes; but, let them come or let them go, looked fixedly at the fire. You should have seen him, then.

When the sounds that had arisen with the shadows, and come out of their lurking-places at the twilight summons, seemed to make a deeper stillness all about him. When the wind was rumbling in the chimney, and sometimes crooning, sometimes howling, in the house. When the old trees outward were so shaken and beaten, that one querulous old rook, unable to sleep, protested now and then, in a feeble, dozy, high-up, "Caw!" When, at intervals, the window trembled, the rusty vane upon the turret-top complained, the clock beneath it recorded that another quarter of an hour was gone, or the fire collapsed and fell in with a rattle.

Haunted Man, Chap. 1.

TWILIGHT.

The shudder of the dying day.

Great Expectations, Chap. 5.

TWILIGHT—A winter.

It is now twilight. The fire glows brightly on the panelled wall, and palely on the window-glass, where, through the cold reflection of the blaze, the colder landscape shudders in the wind, and a gray mist creeps along—the only traveller besides the waste of clouds.

Black House, Chap. 12.

TWILIGHT—Evening scenes.

There were many little knots and groups of persons in Westminster Hall: some few looking upward at its noble ceiling, and at the rays of evening light, tinted by the setting sun,

which streamed in aslant through its small windows, and growing dimmer by degrees, were quenched in the gathering gloom below; some, noisy passengers, mechanics going home from work, and otherwise, who hurried quickly through, waking the echoes with their voices, and soon darkening the small door in the distance, as they passed into the street beyond; some, in busy conference together on political or private matters, pacing slowly up and down, with eyes that sought the ground, and seeming, by their attitudes, to listen earnestly from head to foot. Here, a dozen squabbling urchins made a very Babel in the air; there, a solitary man, half clerk, half mendicant, paced up and down with hungry dejection in his look and gait: at his elbow passed an errand-lad, swinging his basket round and round, and with his shrill whistle riving the very timbers of the roof; while a more observant schoolboy, half-way through, pocketed his ball, and eyed the distant beadle as he came looming on. It was that time of evening when, if you shut your eyes and open them again, the darkness of an hour appears to have gathered in a second. The smooth-worn pavement, dusty with footsteps, still called upon the lofty walls to reiterate the shuffle and the tread of feet unceasingly, save when the closing of some heavy door resounded through the building like a clap of thunder, and drowned all other noises in its rolling sound.—*Barnaby Rudge, Chap. 43.*

TYRANNY—Domestic.

A homely proverb recognizes the existence of a troublesome class of persons, who, having an inch conceded them, will take an ell. Not to quote the illustrious examples of those heroic scourges of mankind, whose amiable path in life has been from birth to death through blood, and fire, and ruin, and who would seem to have existed for no better purpose than to teach mankind that as the absence of pain is pleasure, so the earth, purged of their presence, may be deemed a blessed place—not to quote such mighty instances, it will be sufficient to refer to old John Willet.

Old John having long encroached a good standard inch, full measure, on the liberty of Joe, and having snipped off a Flemish ell in the matter of the parole, grew so despotic and so great that his thirst for conquest knew no bounds. The more young Joe submitted, the more absolute old John became. The ell soon faded into nothing. Yards, furlongs, miles, arose; and on went old John in the pleasantest manner possible, trimming off an exuberance in this place, shearing away some liberty of speech or action in that, and conducting himself in his small way with as much high mightiness and majesty, as the most glorious tyrant that ever had his statue reared in the public ways, of ancient or of modern times.

Barnaby Rudge, Chap. 30.

U

UNCONGENIALITY—In marriage.

Standing together, arm in arm, they had the appearance of being more divided than if seas had rolled between them. There was a difference even in the pride of the two, that removed them farther from each other, than if one had been the proudest, and the other the humblest specimen of humanity in all creation. He, self-important, unbending, formal, austere. She, lovely and graceful in an uncommon degree, but totally regardless of herself and him and everything around, and spurning her own attractions with her haughty brow and lip, as if they were a badge or livery she hated. So unmatched were they, and opposed; so forced and linked together by a chain which adverse hazard and mischance had forged; that fancy might have imagined the pictures on the walls around them, startled by the unnatural conjunction, and observant of it in their several expressions. Grim knights and warriors looked scowling on them. A churchman, with his hand upraised, denounced the mockery of such a couple coming to God's altar. Quiet waters in landscapes, with the sun reflected in their depths, asked, if better means of escape were not at hand, was there no drowning left? Ruins cried, "Look here, and see what We are, wedded to uncongenial Time!" Animals, opposed by nature, worried one another as a moral to them. Loves and Cupids took to flight afraid, and Martyrdom had no such torment in its painted history of suffering.

Dombey & Son, Chap. 27.

UNDERTAKER—The.

The African magician I find it very difficult to exclude from my Wigwam, too. This creature takes cases of death and mourning under his supervision, and will frequently impoverish a whole family by his preposterous enchantments. He is a great eater and drinker, and always conceals a rejoicing stomach under a grieving exterior. His charms consist of an infinite quantity of worthless scraps, for which he charges very high. He impresses on the poor, bereaved natives, that the more of his followers they pay to exhibit such scraps on their persons for an hour or two (though they never saw the deceased in their lives, and are put in high spirits by his decease), the more honorably and piously they grieve for the dead. The poor people submitting themselves to this conjuror, an expressive procession is formed, in which bits of stick, feathers of birds, and a quantity of other unmeaning objects besmeared with black paint, are carried in a certain ghastly order of which no one understands the meaning, if it ever had any, to the brink of the grave, and are then brought back again.

In the Tonga Islands everything is supposed to have a soul, so that, when a hatchet is irreparably broken, they say, "His immortal part has departed; he is gone to the happy hunting-places." This belief leads to the logical sequence that, when a man is buried, some of his eating and drinking vessels, and some of his warlike implements, must be broken, and buried with him. Superstitious and wrong, but surely a more respectable superstition than the hire of

antic scraps for a show that has no meaning based on any sincere belief.

Uncommercial Traveller, Chap. 26.

UNDERTAKER—Mr. Mould, the.

In the passage they encountered Mr. Mould, the undertaker: a little, elderly gentleman, bald, and in a suit of black; with a note-book in his hand, a massive gold watch-chain dangling from his fob, and a face in which a queer attempt at melancholy was at odds with a smirk of satisfaction; so that he looked as a man might, who, in the very act of smacking his lips over choice old wine, tried to make believe it was physic.

"Well, Mrs. Gamp, and how are you, Mrs. Gamp?" said this gentleman, in a voice as soft as his step.

"Pretty well, I thank you, sir," dropping a curtsy.

"You'll be very particular here, Mrs. Gamp. This is not a common case, Mrs. Gamp. Let everything be very nice and comfortable, Mrs. Gamp, if you please," said the undertaker, shaking his head with a solemn air.

"It shall be, sir," she replied, curtsying again. "You knows me of old, sir, I hope."

"I hope so, too, Mrs. Gamp," said the undertaker; "and I think so, also." Mrs. Gamp curtsied again. "This is one of the most impressive cases, sir," he continued, addressing Mr. Pecksniff, "that I have seen in the whole course of my professional experience."

"Indeed, Mr. Mould!" cried that gentleman.

"Such affectionate regret, sir, I never saw. There is no limitation, there is positively no limitation," opening his eyes wide, and standing on tiptoe: "in point of expense! I have orders, sir! to put on my whole establishment of mutes; and mutes come very dear, Mr. Pecksniff; not to mention their drink. To provide silver-plated handles of the very best description, ornamented with angels' heads from the most expensive dies. To be perfectly profuse in feathers. In short, sir, to turn out something absolutely gorgeous."

"My friend, Mr. Jonas, is an excellent man," said Mr. Pecksniff.

"I have seen a good deal of what is filial in my time, sir," retorted Mould, "and what is unfilial too. It is our lot. We come into the knowledge of those secrets. But anything so filial as this; anything so honorable to human nature; so calculated to reconcile all of us to the world we live in, never yet came under my observation. It only proves, sir, what was so forcibly observed by the lamented theatrical poet—buried at Stratford—that there is good in everything."

"It is very pleasant to hear you say so, Mr. Mould," observed Pecksniff.

Martin Chuzzlewit, Chap. 19.

UNDERTAKER—Mr. Mould at home.

The partner of his life and daughters twain were Mr. Mould's companions. Plump as any partridge was each Miss Mould, and Mrs. M. was plumper than the two together. So round and chubby were their fair proportions, that they might have been the bodiles once belonging to the angels' faces in the shop below, grown up with other heads attached to make them mortal. Even their peachy cheeks were puffed out and distended, as though they ought of

right to be performing on celestial trumpets. The bodiless cherubs in the shop, who were depicted as constantly blowing those instruments forever and ever, without any lungs, played, it is to be presumed, entirely by ear.

Mr. Mould looked lovingly at Mrs. Mould, who sat hard by, and was a helpmate to him in his punch as in all other things. Each seraph daughter, too, enjoyed her share of his regards, and smiled upon him in return. So bountiful were Mr. Mould's possessions, and so large his stock in trade, that even there, within his household sanctuary, stood a cumbrous press, whose mahogany maw was filled with shrods, and winding-sheets, and other furniture of funerals. But, though the Misses Mould had been brought up, as one may say, beneath his eye, it had cast no shadow on their timid infancy or blooming youth. Sporting behind the scenes of death and burial from cradlehood, the Misses Mould knew better. Hat-bands, to them, were but so many yards of silk or crape; the final robe but such a quantity of linen. The Misses Mould could idealise a player's habit, or a court-lady's petticoat, or even an act of parliament. But they were not to be taken in by palls. They made them sometimes.

The premises of Mr. Mould were hard of hearing to the boisterous noises in the great main streets, and nestled in a quiet corner, where the City strife became a drowsy hum, that sometimes rose, and sometimes fell, and sometimes altogether ceased; suggesting to a thoughtful mind a stoppage in Cheapside. The light came sparkling in among the scarlet runners, as if the churchyard winked at Mr. Mould, and said, "We understand each other;" and from the distant shop a pleasant sound arose of coffin-making, with a low melodious hammer, rat, tat, tat, tat, alike promoting slumber and digestion.

"Quite the buzz of insects," said Mr. Mould, closing his eyes in a perfect luxury. "It puts one in mind of the sound of animated nature in the agricultural districts. It's exactly like the woodpecker tapping."

"The woodpecker tapping the hollow *elm* tree," observed Mrs. Mould, adapting the words of the popular melody to the description of wood commonly used in trade.

Martin Chuzzlewit, Chap. 25.

UNDERTAKER—Experiences of an.

As Oliver accompanied his master in most of his adult expeditions, too, in order that he might acquire the equanimity of demeanor and full command of nerve which are so essential to a finished undertaker, he had many opportunities of observing the beautiful resignation and fortitude with which some strong-minded people bear their trials and losses.

For instance; when Sowerberry had an order for the burial of some rich old lady or gentleman, who was surrounded by a great number of nephews and nieces, who had been perfectly inconsolable during the previous illness, and whose grief had been wholly irrepressible even on the most public occasions, they would be as happy among themselves as need be—quite cheerful and contented; conversing together with as much freedom and gayety, as if nothing whatever had happened to disturb them. Husband, too, bore the loss of their wives with the

most heroic calmness. Wives, again, put on weeds for their husbands, as if, so far from grieving in the garb of sorrow, they had made up their minds to render it as becoming and attractive as possible. It was observable, too, that ladies and gentlemen who were in passions of anguish during the ceremony of interment, recovered almost as soon as they reached home, and became quite composed before the tea-drinking was over. All this was very pleasant and improving to see; and Oliver beheld it with great admiration.—*Oliver Twist*, Chap. 6.

UNDERTAKER—Shop of the.

Oliver, being left to himself in the undertaker's shop, set the lamp down on a workman's bench, and gazed timidly about him with a feeling of awe and dread, which many people a good deal older than he will be at no loss to understand. An unfinished coffin on black trestles, which stood in the middle of the shop, looked so gloomy and deathlike that a cold tremble came over him every time his eyes wandered in the direction of the dismal object; from which he almost expected to see some frightful form slowly rear its head, to drive him mad with terror. Against the wall were ranged, in regular array, a long row of elm boards cut into the same shape, looking, in the dim light, like high-shouldered ghosts with their hands in their breeches-pockets. Coffin-plates, elm chips, bright-headed nails, and shreds of black cloth, lay scattered on the floor: and the wall behind the counter was ornamented with a lively representation of two mutes, in very stiff neckcloths, on duty at a large private door, with a hearse drawn by four black steeds, approaching in the distance. The shop was close and hot; and the atmosphere seemed tainted with the smell of coffins. The recess beneath the counter, in which his flock mattress was thrust, looked like a grave.—*Oliver Twist*, Chap. 5.

UNITIES—Dramatic.

"I hope you have preserved the unities, sir?" said Mr. Curdle.

"The original piece is a French one," said Nicholas. "There is abundance of incident, sprightly dialogue, strongly-marked characters—"

"—All unavailing without a strict observance of the unities, sir," returned Mr. Curdle. "The unities of the drama, before everything."

"Might I ask you," said Nicholas, hesitating between the respect he ought to assume, and his love of the whimsical, "might I ask you what the unities are?"

Mr. Curdle coughed and considered. "The unities, sir," he said, "are a completeness—a kind of a universal dovetailedness with regard to place and time—a sort of a general oneness, if I may be allowed to use so strong an expression. I take those to be the dramatic unities, so far as I have been enabled to bestow attention upon them, and I have read much upon the subject, and thought much. I find, running through the performances of this child," said Mr. Curdle, turning to the phenomenon, "a unity of feeling, a breadth, a light and shade, a warmth of coloring, a tone, a harmony, a glow, an artistical development of original conceptions, which I look for in vain among older performers. I don't know whether I make myself understood?"—*Nicholas Nickleby*, Chap. 24.

UNIVERSITIES—American.

There is no doubt that much of the intellectual refinement and superiority of Boston is referable to the quiet influence of the University of Cambridge, which is within three or four miles of the city. The resident professors at that University are gentlemen of learning and varied attainments; and are, without one exception that I can call to mind, men who would shed a grace upon, and do honor to, any society in the civilized world. Many of the resident gentry in Boston and its neighborhood, and I think I am not mistaken in adding, a large majority of those who are attached to the liberal professions there, have been educated at this same school. Whatever the defects of American universities may be, they disseminate no prejudices; rear no bigots; dig up the buried ashes of no old superstitions; never interpose between the people and their improvement; exclude no man because of his religious opinions; above all, in their whole course of study and instruction, recognize a world, and a broad one, too, lying beyond the college walls.

It was a source of inexpressible pleasure to me to observe the almost imperceptible, but not less certain, effect, wrought by this institution among the small community of Boston: and to note at every turn the humanizing tastes and desires it has engendered; the affectionate friendships to which it has given rise; the amount of vanity and prejudice it has dispelled. The golden calf they worship at Boston is a pigmy compared with the giant effigies set up in other parts of that vast counting-house which lies beyond the Atlantic; and the almighty dollar sinks into something comparatively insignificant, amidst a whole Pantheon of better gods.

American Notes, Chap. 3.

UPS AND DOWNS—The philosophy of Plornish.

Mr. Plornish amiably growled, in his philosophical but not lucid manner, that there was ups, you see, and there was downs. It was in vain to ask why ups, why downs; there they was, you know. He had heard it given for a truth that accordin' as the world went round, which round it did revolve undoubted, even the best of gentlemen must take his turn of standing with his ed upside down and all his air a flying the wrong way into what you might call Space. Wery well then. What Mr. Plornish said was, wery well then. That gentleman's ed would come up'ards when his turn come, that gentleman's air would be a pleasure to look upon being all smooth again, and wery well then.

Little Dorrit, Book II., Chap. 27.

USURER—Newman Noggs' opinion of Ralph Nickleby.

"I don't believe he ever had an appetite," said Newman, "except for pounds, shillings, and pence, and with them he's as greedy as a wolf. I should like to have him compelled to swallow one of every English coin. The penny would be an awkward morsel—but the crown—ha! ha!"

His good humor being in some degree restored by the vision of Ralph Nickleby swallowing, perforce, a five-shilling piece, Newman slowly brought forth from his desk one of those portable bottles, currently known as pocket-pistols, and shaking the same close to his ear so as to

produce a rippling sound very cool and pleasant to listen to, suffered his features to relax, and took a gurgling drink, which relaxed them still more.—*Nicholas Nickleby, Chap. 47.*

USURER—Ralph Nickleby, the.

He appeared to have a very extraordinary and miscellaneous connection, and very odd calls he made; some at great rich houses, and some at small poor houses, but all upon one subject, money. His face was a talisman to the porters and servants of his more dashing clients, and procured him ready admission, though he trudged on foot, and others, who were denied, rattled to the door in carriages. Here, he was all softness and cringing civility; his step so light, that it scarcely produced a sound upon the thick carpets; his voice so soft that it was not audible beyond the person to whom it was addressed. But in the poorer habitations Ralph was another man; his boots creaked on the passage-floor as he walked boldly in; his voice was harsh and loud as he demanded the money that was overdue; his threats were coarse and angry. With another class of customers, Ralph was again another man. These were attorneys of more than doubtful reputation, who helped him to new business, or raised fresh profits upon old. With them Ralph was familiar and jocose, humorous upon the topics of the day, and especially pleasant upon bankruptcies and pecuniary difficulties that made good for trade. In short, it would have been difficult to have recognized the same man under these various aspects, but for the bulky leather case, full of bills and notes, which he drew from his pocket at every house, and the constant repetition of the same complaint (varied only in tone and style of delivery), that the world thought him rich, and that perhaps he might be if he had his own; but that there was no getting money in when it was once out, either principal or interest, and it was a hard matter to live; even to live from day to day.

Nicholas Nickleby, Chap. 44.

V

VAGABOND—"Not of the mean sort."

"Thank you. You wouldn't object to say, perhaps, that although an undoubted vagabond, I am a vagabond of the harum scarum order, and not of the mean sort."

Bleak House, Chap. 63.

VALENTINE—Sam Weller's.

"Vell, Sammy," said the father.

"Vell, my Prooshan Blue," responded the son, laying down his pen. "What's the last bulletin about mother-in-law?"

"Mrs. Veller passed a very good night, but is uncommon perwerse and unpleasant this mornin'. Signed upon oath, S. Veller, Esquire, Senior. That's the last vun as was issued, Sammy," replied Mr. Weller, untying his shawl.

"No better yet?" inquired Sam.

"All the symptoms aggerawated," replied Mr.

Weller, shaking his head. "But wot's that you're a doin' of? Pursuit of knowledge under difficulties, Sammy."

"I've done now," said Sam, with slight embarrassment; "I've been a writin'."

"So I see," replied Mr. Weller. "Not to any young 'ooman, I hope, Sammy?"

"Why, it's no use a sayin' it ain't," replied Sam; "it's a valentine."

"A what!" exclaimed Mr. Weller, apparently horror-stricken by the word.

"A valentine," replied Sam.

"Samivel, Samivel," said Mr. Weller, in reproachful accents, "I did'nt think you'd ha' done it. Arter the warnin' you've had o' your father's wicious propensities; arter all I've said to you upon this here very subject; arter actually seein' and bein' in the company o' your own mother-in-law, vich I should ha' thought was a moral lesson as no man could never ha' forgotten to his dyin' day! I didn't think you'd ha' done it, Sammy, I didn't think you'd ha' done it!" These reflections were too much for the good old man. He raised Sam's tumbler to his lips and drank off its contents.

"Wot's the matter now?" said Sam.

"Nev'r mind, Sammy," replied Mr. Weller, "it'll be a very agonizin' trial to me at my time of life, but I'm pretty tough, that's vun consolation, as the very old turkey remarked wem the farmer said he was afeerd he should be obliged to kill him for the London market."

"Wot'll be a trial?" inquired Sam.

"To see you married, Sammy, to see you a dilluded wictim, and thinkin' in your innocence that it's all very capital," replied Mr. Weller. "It's a dreadful trial to a father's feelin's that 'ere, Sammy."

"Nonsense," said Sam. "I ain't a goin' to get married, don't you fret yourself about that. I know you're a judge of these things; order in your pipe, and I'll read you the letter. There!"

* * * * *

Sam dipped his pen into the ink to be ready for any corrections, and began with a very theatrical air.

"'Lovely——'"

"Stop," said Mr. Weller, ringing the bell.

"A double glass o' the invariable, my dear."

"Very well, sir," replied the girl; who with great quickness appeared, vanished, returned, and disappeared.

"They seem to know your ways here," observed Sam.

"Yes," replied his father, "I've been here before, in my time. Go on, Sammy."

"'Lovely creetur,'" repeated Sam.

"'Tain't in poetry, is it?" interposed his father.

"No, no," replied Sam.

"Very glad to hear it," said Mr. Weller.

"Poetry's unnat'ral: no man ever talked poetry 'cept a beadle on boxin' day, or Warren's blackin', or Rowland's oil, or some o' them low fellows; never you let yourself down to talk poetry, my boy. Begin agin, Sammy."

Mr. Weller resumed his pipe with a critical solemnity, and Sam once more commenced, and read as follows:

"'Lovely creetur i feel myself a dammed——'"

"That ain't proper," said Mr. Weller, taking his pipe from his mouth.

"No; it ain't 'dammed,'" observed Sam, holding the letter up to the light, "it's 'shamed,' there's a blot there—I feel myself ashamed."

"Very good," said Mr. Weller. "Go on."

"Feel myself ashamed, and completely circumscribed," said Sam, scratching his head with the pen, in vain attempts to remember.

"Why don't you look at it, then?" inquired Mr. Weller.

"So I *am* a lookin' at it," replied Sam, "but there's another blot. Here's a 'c,' and a 'i,' and a 'd.'"

"Circumwented, p'haps," suggested Mr. Weller.

"No, it ain't that," said Sam, "circumscribed; that's it."

"That ain't as good a word as circumwented, Sammy," said Mr. Weller, gravely.

"Think not?" said Sam.

"Nothin' like it," replied his father.

"But don't you think it means more?" inquired Sam.

"Vell, p'raps it is a more tenderer word," said Mr. Weller, after a few moments' reflection. "Go on, Sammy."

"Feel myself ashamed and completely circumscribed in a dressin' of you, for you *are* a nice gal and nothin' but it."

"That's a wery pretty sentiment," said the elder Mr. Weller, removing his pipe to make way for the remark.

"Yes, I think it is rayther good," observed Sam, highly flattered.

"Wot I like in that 'ere style of writin'," said the elder Mr. Weller, "is, that there ain't no callin' names in it,—no Wenuses, nor nothin' o' that kind. Wot's the good o' callin' a young 'ooman a Wenus or a angel, Sammy?"

"Ah! what, indeed?" replied Sam.

"You might jist as well call her a griffin, or a unicorn, or a king's arms at once, which is very well known to be a collection o' fabulous animals," added Mr. Weller.

"Just as well," replied Sam.

"Drive on, Sammy," said Mr. Weller.

Sam complied with the request, and proceeded as follows:—his father continuing to smoke, with a mixed expression of wisdom and complacency, which was particularly edifying.

"Afore I see you, I thought all women was alike."

"So they are," observed the elder Mr. Weller, parenthetically.

"But now," continued Sam, "'now I find what a reg'lar soft-headed, ink-red'lous turnip I must ha' been: for there ain't nobody like you, though I like you better than nothin' at all.' I thought it best to make that rayther strong," said Sam, looking up.

Mr. Weller nodded approvingly, and Sam resumed.

"So I take the privilage of the day, Mary, my dear—as the gen't'm'n in difficulties did, ven he valked out of a Sunday,—to tell you that the first and only time I see you, your likeness was took on my hart in much quicker time and brighter colors than ever a likeness was took by the profeel macheen (wich p'raps you may have heerd on Mary my dear) altho it *does* finish a portrait and put the frame and

glass on complete, with a hook at the end to hang it up by, and all in two minutes and a quarter."

"I am afeerd that verges on the poetical, Sammy," said Mr. Weller, dubiously.

"No it don't," replied Sam, reading on very quickly, to avoid contesting the point:

"'Except of me Mary my dear as your valentine and think over what I've said. My dear Mary, I will now conclude.' That's all," said Sam.

"That's rather a sudden pull up, ain't it, Sammy?" inquired Mr. Weller.

"Not a bit on it," said Sam; "she'll vish there was more, and that's the great art o' letter writin'."—*Pickwick*, Chap. 33.

VALET—Bagstock's Native.

"Where is my scoundrel?" said the Major, looking wrathfully round the room.

The Native, who had no particular name, but answered to any vituperative epithet, presented himself instantly at the door and ventured to come no nearer.

"You villain!" said the choleric Major, "where's the breakfast?"

The dark servant disappeared in search of it, and was quickly heard reascending the stairs in such a tremulous state, that the plates and dishes on the tray he carried, trembling sympathetically as he came, rattled again, all the way up.

Dombey & Son, Chap. 20.

The unfortunate Native, expressing no opinion, suffered dreadfully; not merely in his moral feelings, which were regularly fusilladed by the Major every hour in the day, and riddled through and through, but in his sensitiveness to bodily knocks and bumps, which was kept continually on the stretch. For six entire weeks after the bankruptcy, this miserable foreigner lived in a rainy season of boot-jacks and brushes.—*Dombey & Son*, Chap. 58.

VAUXHALL GARDENS.

There was a time when if a man ventured to wonder how Vauxhall Gardens would look by day, he was hailed with a shout of derision at the absurdity of the idea. Vauxhall by daylight! A porter-pot without porter, the House of Commons without the Speaker, a gas-lamp without the gas—pooh, nonsense! the thing was not to be thought of. It was rumored, too, in those times, that Vauxhall Gardens, by day, were the scene of secret and hidden experiments; that there, carvers were exercised in the mystic art of cutting a moderate-sized ham into slices thin enough to pave the whole of the grounds; that beneath the shade of the tall trees, studious men were constantly engaged in chemical experiments, with the view of discovering how much water a bowl of negus could possibly bear; and that, in some retired nooks, appropriated to the study of ornithology, other sage and learned men were, by a process known only to themselves, incessantly employed in reducing fowls to a mere combination of skin and bones.

Vague rumors of this kind, together with many others of a similar nature, cast over Vauxhall Gardens an air of deep mystery; and as there is a great deal in the mysterious, there is no doubt that to a good many people, at all

events, the pleasure they afforded was not a little enhanced by this very circumstance.

Of this class of people we confess to having made one. We loved to wander among these illuminated groves, thinking of the patient and laborious researches which had been carried on there during the day, and witnessing their results in the suppers which were served up beneath the light of lamps, and to the sound of music, at night. The temples and saloons and cosmoramas and fountains glittered and sparkled before our eyes; the beauty of the lady singers and the elegant deportment of the gentlemen, captivated our hearts; a few hundred thousand of additional lamps dazzled our senses; a bowl or two of reeking punch bewildered our brains; and we were happy.—*Scenes, Chap. 14.*

VEGETABLES—The language of love.

"You know, there is no language of vegetables, which converts a cucumber into a formal declaration of attachment."

"My dear," replied Mrs. Nickleby, tossing her head and looking at the ashes in the grate, "he has done and said all sorts of things."

"Is there no mistake on your part?" asked Nicholas.

"Mistake!" cried Mrs. Nickleby. "Lord, Nicholas, my dear, do you suppose I don't know when a man's in earnest?"

"Well, well!" muttered Nicholas.

"Every time I go to the window," said Mrs. Nickleby, "he kisses one hand, and lays the other upon his heart—of course it's very foolish of him to do so, and I dare say you'll say it's very wrong, but he does it very respectfully—very respectfully indeed—and very tenderly, extremely tenderly. So far, he deserves the greatest credit; there can be no doubt about that. Then, there are the presents which come pouring over the wall every day, and very fine they certainly are, very fine; we had one of the cucumbers at dinner yesterday, and think of pickling the rest for next winter. And last evening," added Mrs. Nickleby, with increased confusion, "he called gently over the wall, as I was walking in the garden, and proposed marriage, and an elopement. His voice is as clear as a bell or a musical glass—very like a musical glass indeed—but of course I didn't listen to it. Then, the question is, Nicholas my dear, what am I to do?"

Nicholas Nickleby, Chap. 37.

VERB—Mark Tapley as a.

"Mark!" said Tom Pinch, energetically: "if you don't sit down this minute, I'll swear at you!"

"Well, sir," returned Mr. Tapley, "sooner than you should do that, I'll comply. It's a considerable invasion of a man's jollity to be made so partikler welcome, but a Werb is a word as signifies to be, to do, or to suffer (which is all the grammar, and enough too, as ever I was taught); and if there's a Werb alive, I'm it. For I'm always a bein', sometimes a doin', and continually a sufferin'."

"Not jolly, yet?" asked Tom, with a smile.

"Why, I was rather so, over the water, sir," returned Mr. Tapley: "and not entirely without credit. But Human Natur' is in a conspiracy again' me; I can't get on. I shall have to leave it in my will, sir, to be wrote upon my tomb: 'He was a man as might have come out strong

if he could have got a chance. But it was denied him.'"—*Martin Chuzzlewit, Chap. 48.*

VENICE—A dream of.

I thought I entered the Cathedral, and went in and out among its many arches: traversing its whole extent. A grand and dreamy structure, of immense proportions; golden with old mosaics; redolent of perfumes; dim with the smoke of incense; costly in treasures of precious stones and metals, glittering through iron bars; holy with the bodies of deceased saints; rainbow-hued with windows of stained glass; dark with carved woods and colored marbles; obscure in its vast heights and lengthened distances; shining with silver lamps and winking lights; unreal, fantastic, solemn, inconceivable throughout. I thought I entered the old palace; pacing silent galleries and council-chambers, where the old rulers of this mistress of the waters looked sternly out, in pictures, from the walls, and where her high-prowed galleys, still victorious on canvas, fought and conquered as of old. I thought I wandered through its halls of state and triumph—bare and empty now!—and musing on its pride and might, extinct—for that was past—all past—heard a voice say, "Some tokens of its ancient rule, and some consoling reasons for its downfall, may be traced here yet!"

Sometimes alighting at the doors of churches and vast palaces, I wandered on, from room to room, from aisle to aisle, through labyrinths of rich altars, ancient monuments, decayed apartments, where the furniture, half awful, half grotesque, was mouldering away. Pictures were there, replete with such enduring beauty and expression; with such passion, truth, and power; that they seemed so many young and fresh realities among a host of spectres. I thought these, often intermingled with the old days of the city: with its beauties, tyrants, captains, patriots, merchants, courtiers, priests: nay, with its very stones, and bricks, and public places; all of which lived again, about me, on the walls. Then, coming down some marble staircase, where the water lapped and oozed against the lower steps, I passed into my boat again, and went on in my dream.

Floating down narrow lanes, where carpenters, at work with plane and chisel in their shops, tossed the light shaving straight upon the water, where it lay like weed, or ebbed away before me in a tangled heap. Past open doors, decayed and rotten from long steeping in the wet, through which some scanty patch of vine shone green and bright, making unusual shadows on the pavement with its trembling leaves. Past quays and terraces, where women, gracefully veiled, were passing and repassing, and where idlers were reclining in the sunshine, on flag-stones and on flights of steps. Past bridges, where there were idlers too: loitering and looking over. Below stone balconies, erected at a giddy height, before the loftiest windows of the loftiest houses. Past plots of garden, theatres, shrines, prodigious piles of architecture—Gothic—Saracenic—fanciful with all the fancies of all times and countries. Past buildings that were high, and low, and black, and white, and straight, and crooked; mean and grand, crazy and strong. Twining among a tangled lot of

boats and barges, and shooting out at last into a Grand Canal! There, in the errant fancy of my dream, I saw old Shylock passing to and fro upon a bridge, all built upon with shops, and humming with the tongues of men: a form I seemed to know for Desdemona's, leaned down through a latticed blind to pluck a flower. And, in the dream, I thought that Shakespeare's spirit was abroad upon the water somewhere, stealing through the city.—*Pictures from Italy.*

VERONA.

Pleasant Verona! With its beautiful old palaces, and charming country in the distance, seen from terrace walks, and stately, balustraded galleries. With its Roman gates, still spanning the fair street, and casting, on the sunlight of to-day, the shade of fifteen hundred years ago. With its marble-fitted churches, lofty towers, rich architecture, and quaint old quiet thoroughfares, where shouts of Montagues and Capulets once resounded,

And made Verona's ancient citizens
Cast by their grave, beseeching ornaments,
To wield old partizans.

With its fast-rushing river, picturesque old bridge, great castle, waving cypresses, and prospect so delightful, and so cheerful! Pleasant Verona!—*Pictures from Italy.*

WEXATION—A cheap commodity.

"I had a visit from Young John to-day, Chivery. And very smart he looked, I assure you."

So Mr. Chivery had heard. Mr. Chivery must confess, however, that his wish was that the boy didn't lay out so much money upon it. For what did it bring him in? It only brought him in Wexation. And he could get that anywhere, for nothing.—*Little Dorrit, Book I., Chap. 19.*

VICTUALS—Quarrelling with one's.

"Mobbs's mother-in-law," said Squeers, "took to her bed on hearing that he wouldn't eat fat, and has been very ill ever since. She wishes to know, by an early post, where he expects to go to, if he quarrels with his vittles; and with what feelings he could turn up his nose at the cow's liver broth, after his good master had asked a blessing on it."—*Nicholas Nickleby, Chap. 8.*

VICE—Virtue in excess.

"It would do us no harm to remember often-er than we do, that vices are sometimes only virtues carried to excess!"

Domby & Son, Chap. 58.

VICES—Kindred.

That heart where self has found no place and raised no throne, is slow to recognize its ugly presence when it looks upon it. As one possessed of an evil spirit, was held in old time to be alone conscious of the lurking demon in the breasts of other men, so kindred vices know each other in their hiding-places every day, when Virtue is incredulous and blind.

Martin Chuzzlewit, Chap. 14.

VILLAGE—The poor.

The village had its one poor street, with its poor brewery, poor tannery, poor tavern, poor stable-yards for relays of post-horses, poor fountain, all usual poor appointments. It had its

poor people too. All its people were poor, and many of them were sitting at their doors, shredding spare onions and the like for supper, while many were at the fountain, washing leaves, and grasses, and any such small yieldings of the earth that could be eaten. Expressive signs of what made them poor, were not wanting; the tax for the state, the tax for the church, the tax for the lord, tax local and tax general, were to be paid here and to be paid there, according to solemn inscription in the little village, until the wonder was, that there was any village left unswallowed.

Few children were to be seen, and no dogs. As to the men and women, their choice on earth was stated in the prospect—Life on the lowest terms that could sustain it, down in the little village under the mill; or captivity and Death in the dominant prison on the crag.

Tale of Two Cities, Book II., Chap. 8.

VINES—Of Piacenza.

In Genoa, and thereabouts, they train the vines on trellis-work, supported on square clumsy pillars, which, in themselves, are anything but picturesque. But here, they twine them around trees, and let them trail among the hedges; and the vineyards are full of trees, regularly planted for this purpose, each with its own vine twining and clustering about it. Their leaves are now of the brightest gold and deepest red; and never was anything so enchantingly graceful and full of beauty. Through miles of these delightful forms and colors, the road winds its way. The wild festoons, the elegant wreaths, and crowns, and garlands of all shapes; the fairy nets flung over great trees, and making them prisoners in sport; the tumbled heaps and mounds of exquisite shapes upon the ground; how rich and beautiful they are! And every now and then, a long, long line of trees will be all bound and garlanded together; as if they had taken hold of one another, and were coming dancing down the field!

Pictures from Italy.

VIRTUES AND VICES—Of weak men.

It is the unhappy lot of thoroughly weak men, that their very sympathies, affections, confidences—all the qualities which in better-constituted minds are virtues—dwindle into foibles, or turn into downright vices.

Barnaby Rudge, Chap. 36.

VISIONS—Psychological experiences of.

I have always noticed a prevalent want of courage, even among persons of superior intelligence and culture, as to imparting their own psychological experiences when those have been of a strange sort. Almost all men are afraid that what they could relate in such wise would find no parallel or response in a listener's internal life, and might be suspected or laughed at. A truthful traveller, who should have seen some extraordinary creature in the likeness of a sea-serpent, would have no fear of mentioning it; but the same traveller, having had some singular presentiment, impulse, vagary of thought, vision (so-called), dream, or other remarkable mental impression, would hesitate considerably before he would own to it. To this reticence I attribute much of the obscurity in which such subjects are involved. We do not habitually

communicate our experiences of these subjective things as we do our experiences of objective creation. The consequence is, that the general stock of experience in this regard appears exceptional, and really is so, in respect of being miserably imperfect.

Two Ghost Stories, Chap. 1.

VISITOR—A constant (Toots).

Nothing seemed to do Mr. Toots so much good as incessantly leaving cards at Mr. Dombey's door. No tax-gatherer in the British dominions—that wide-spread territory on which the sun never sets, and where the tax-gatherer never goes to bed—was more regular and persevering in his calls than Mr. Toots.

Dombey & Son, Chap. 22.

* * * Called regularly every other day, and left a perfect pack of cards at the hall-door; so many, indeed, that the ceremony was quite a deal on the part of Mr. Toots, and a hand at whist on the part of the servant.

Dombey & Son, Chap. 28.

VOICE—Its expressions.

"No, I will *not*." This was said with a most determined air, and in a voice which might have been taken for an imitation of anything; it was quite as much like a Guinea-pig as a bassoon.

Tales, Chap. 7.

"As pleasant a singer, Mr. Chuzzlewit, as ever you heard, with a voice like a Jew's-harp in the bass-notes, that it took six men to hold at sech times, foaming frightful."

Martin Chuzzlewit, Chap. 46.

A loud, well-sustained, and continuous roar—something between a mad bull and a speaking-trumpet.—*Oliver Twist, Chap. 13.*

"I called in consequence of an advertisement," said the stranger, in a voice as if she had been playing a set of Pan's pipes for a fortnight without leaving off.—*Tales, Chap. 1.*

"No," returned Dumps, diving first into one pocket and then into the other, and speaking in a voice like Desdemona with the pillow over her mouth.—*Tales, Chap. 11.*

VOICE—Little Dorrit's blessing.

Little Dorrit turned at the door to say "God bless you!" She said it very softly, but perhaps she may have been as audible above—who knows?—as a whole cathedral choir.

Little Dorrit, Book I., Chap. 14.

VOICE—A faint.

The faintness of the voice was pitiable and dreadful. It was not the faintness of physical weakness, though confinement and hard fare no doubt had their part in it. Its deplorable peculiarity was, that it was the faintness of solitude and disuse. It was like the last feeble echo of a sound made long and long ago. So entirely had it lost the life and resonance of the human voice, that it affected the senses like a once beautiful color, faded away into a poor weak stain. So sunken and suppressed it was, that it was like a voice underground. So expressive it was of a hopeless and lost creature,

that a famished traveller, wearied out by lonely wandering in a wilderness, would have remembered home and friends in such a tone before lying down to die.—*Tale of Two Cities, Chap. 6.*

VOICE—A disagreeable.

If an iron door could be supposed to quarrel with its hinges, and to make a firm resolution to open with slow obstinacy, and grind them to powder in the process, it would emit a pleasanter sound in so doing, than did these words in the rough and bitter voice in which they were uttered by Ralph. Even Mr. Mantalini felt their influence, and turning affrighted round, exclaimed, "What a demd horrid croaking!"

Nicholas Nickleby, Chap. 10.

VOICE—And eyes, of Mrs. Pardiggle.

"Mrs. Jellyby," pursued the lady, always speaking in the same demonstrative, loud, hard tone, so that her voice impressed my fancy as if it had a sort of spectacles on too—and I may take the opportunity of remarking that her spectacles were made the less engaging by her eyes being what Ada called "choking eyes," meaning very prominent.—*Bleak House, Chap. 8.*

VOICE—A bass.

After a great deal of preparatory crowing and humming, the captain began the duet from the opera of "Paul and Virginia," in that grunting tone in which a man gets down, Heaven knows where, without the remotest chance of ever getting up again. This, in private circles, is frequently designated "a bass voice."

Tales, Chap. 7.

VOICE—A buttoned up.

Mr. Vholes, after glancing at the official cat, who is patiently watching a mouse's hole, fixes his charmed gaze again on his young client, and proceeds in his buttoned-up half-audible voice, as if there were an unclean spirit in him that will neither come out nor speak out.

Bleak House, Chap. 39.

VOICE—Not of Toby.

When he had found his voice—which it took him some time to do, for it was a long way off, and hidden under a load of meat—he said, in a whisper.—*Chimes, 2d Quarter.*

He couldn't finish her name. The final letter swelled in his throat, to the size of the whole alphabet.—*Chimes, 2d Quarter.*

VOICE—Sam Weller's signals.

As soon as she came nearly below the tree, Sam began, by way of gently indicating his presence, to make sundry diabolical noises similar to those which would probably be natural to a person of middle age who had been afflicted with a combination of inflammatory sore throat, croup, and hooping-cough, from his earliest infancy.—*Pickwick, Chap. 39.*

VOICE—Like a hurricane.

The interview with Mr. Boythorn was a long one—and a stormy one too, I should think; for although his room was at some distance, I heard his loud voice rising every now and then like a high wind, and evidently blowing perfect broadsides of denunciation.—*Bleak House, Chap. 9.*

VOICE.

Her pleasant voice—O what a voice it was, for making household music at the fireside of an honest man!—*Cricket on the Hearth, Chap. 3.*

VOICE—A muffled.

"Well, sir," said Doctor Parker Peps in a round, deep, sonorous voice, muffled for the occasion, like the knocker; "do you find that your dear lady is at all roused by your visit?"
Dombey & Son, Chap. 1.

VOICE—A sharp.

Pitched her voice for the upper windows in offering these remarks, and cracked off each clause sharply by itself as if from a rifle possessing an infinity of barrels.—*Dombey & Son, Chap. 23.*

But Edith stopped him, in a voice which, although not raised in the least, was so clear, emphatic, and distinct, that it might have been heard in a whirlwind.—*Dombey & Son, Chap. 47.*

VOICE—Of an old friend.

"His very voice," said the Captain, looking round with an exultation to which even his face could hardly render justice—"his very voice, as chock full o' science as ever it was! Sol Gills, lay to, my lad, upon your own wines and fig-trees, like a taut ould patriark as you are, and overhaul them there adventures o' yourn, in your own formilior voice. 'Tis *the* voice," said the Captain, impressively, and announcing a quotation with his hook, "of the sluggard. I heerd him complain, you have woke me too soon, I must slumber again. Scatter his enemies, and make 'em fall!"

Dombey & Son, Chap. 56.

VOICE—Oppressed.

Nor did the Major improve it at the Royal Hotel, where rooms and dinner had been ordered, and where he so oppressed his organs of speech by eating and drinking, that when he retired to bed he had no voice at all, except to cough with, and could only make himself intelligible to the dark servant by gasping at him.

Dombey & Son, Chap. 21.

W.

WAITERS—Their traits.

The writer of these humble lines being a Waiter, and having come of a family of Waiters, and owning at the present time five brothers who are all Waiters, and likewise an only sister who is a Waitress, would wish to offer a few words respecting his calling; first, having the pleasure of hereby in a friendly manner offering the Dedication of the same unto JOSEPH, much respected Head Waiter at the Slamjam Coffee-House, London, E. C., than which a individual more eminently deserving of the name of man, or a more amenable honor to his own head and heart, whether considered in the light of a Waiter, or regarded as a human being, do not exist.

In case confusion should arise in the public mind (which it is open to confusion on many subjects) respecting what is meant or implied by the term Waiter, the present humble lines would wish to offer an explanation. It may not be generally known that the person as goes out to wait is *not* a Waiter. It may not be generally known that the hand as is called in extra, at the Freemasons' Tavern, or the London, or the Albion, or otherwise, is *not* a Waiter. Such hands may be took on for Public Dinners by the bushel (and you may know them by their breathing with difficulty when in attendance, and taking away the bottle ere yet it is half out); but such are *not* Waiters. For you cannot lay down the tailoring, or the shoemaking, or the brokering, or the green-grocery, or the pictorial-periodicallng, or the second-hand wardrobe, or the small fancy businesses,—you cannot lay down those lines of life at your will and pleasure by the half-day or evening, and take up Waitering. You may suppose you can, but you cannot; or you may go so far as to say you do, but you do not. Nor yet can you lay down the gentleman's-service when stimulated by prolonged incompatibility on the part of Cooks (and here it may be remarked that Cooking and incompatibility will be mostly found united), and take up Waitering. It has been ascertained that what a gentleman will sit meek under, at home, he will not bear out of doors, at the Slamjam or any similar establishment. Then, what is the inference to be drawn respecting true Waitering? You must be bred to it. You must be born to it.

Would you know how born to it, Fair Reader,—if of the adorable female sex? Then learn from the biographical experience of one that is a Waiter in the sixty-first year of his age.

You were conveyed,—ere yet your dawning powers were otherwise developed than to harbor vacancy in your inside,—you were conveyed, by surreptitious means, into a pantry adjoining the Admiral Nelson, Civic and General Dining-Rooms, there to receive by stealth that healthful sustenance which is the pride and boast of the British female constitution. Your mother was married to your father (himself a distant Waiter) in the profoundest secrecy; for a Waitress known to be married would ruin the best of businesses,—it is the same as on the stage. Hence your being smuggled into the pantry, and that—to add to the infliction—by an unwilling grandmother. Under the combined influence of the smells of roast and boiled, and soup, and gas, and malt liquors, you partook of your earliest nourishment; your unwilling grandmother sitting prepared to catch you when your mother was called and dropped you; your grandmother's shawl ever ready to stifle your natural complainings; your innocent mind surrounded by uncongenial cruets, dirty plates, dish-covers, and cold gravy; your mother calling down the pipe for veals and porks, instead of soothing you with nursery rhymes. Under these untoward circumstances you were early weaned. Your unwilling grandmother, ever growing more unwilling as your food assimilated less, then contracted habits of shaking you till your system curdled, and your food would not assimilate at all. At length she was no longer spared, and could have been thankfully spared much sooner. When your brothers began to appear in succession, your mother retired, left off

her smart dressing (she had previously been a smart dresser), and her dark ringlets (which had previously been flowing), and haunted your father late of nights, lying in wait for him, through all weathers, up the shabby court which led to the back door of the Royal Old Dust-Bin (said to have been so named by George the Fourth), where your father was Head. But the Dust-Bin was going down then, and your father took but little,—excepting from a liquid point of view. Your mother's object in those visits was of a housekeeping character, and you was set on to whistle your father out. Sometimes he came out, but generally not. Come or not come, however, all that part of his existence which was unconnected with open Waitering was kept a close secret, and was acknowledged by your mother to be a close secret, and you and your mother fitted about the court, close secrets both of you, and would scarcely have confessed under torture that you knew your father, or that your father had any name than Dick (which wasn't his name, though he was never known by any other), or that he had kith or kin, or chick or child. Perhaps the attraction of this mystery, combined with your father's having a damp compartment to himself, behind a leaky cistern, at the Dust-Bin,—a sort of a cellar compartment, with a sink in it, and a smell, and a plate-rack, and a bottle-rack, and three windows that didn't match each other or anything else, and no daylight,—caused your young mind to feel convinced that you must grow up to be a Waiter too; but you did feel convinced of it, and so did all your brothers, down to your sister. Every one of you felt convinced that you was born to the Waitering. At this stage of your career, what was your feelings one day when your father came home to your mother in open broad daylight,—of itself an act of Madness on the part of a Waiter,—and took to his bed (leastwise, your mother and family's bed), with the statement that his eyes were devilled kidneys! Physicians being in vain, your father expired, after repeating at intervals for a day and a night, when gleams of reason and old business fitfully illuminated his being, "Two and two is five. And three is sixpence." Interred in the parochial department of the neighboring churchyard, and accompanied to the grave by as many Waiters of long standing as could spare the morning time from their soiled glasses (namely, one), your bereaved form was attired in a white neckankecher, and you was took on from motives of benevolence at The George and Gridiron, theatrical and supper. Here, supporting nature on what you found in the plates (which was as it happened, and but too often thoughtlessly immersed in mustard), and on what you found in the glasses (which rarely went beyond driblets and lemon), by night you dropped asleep standing, till you was cuffed awake, and by day was set to polishing every individual article in the coffee-room. Your couch being saw-dust; your counterpane being ashes of cigars. Here, frequently hiding a heavy heart under the smart tie of your white neckankecher (or correctly speaking lower down and more to the left), you picked up the rudiments of knowledge from an extra, by the name of Bishops, and by calling plate-washer; and gradually elevating your mind with chalk on the back of the corner-box partition, until such time as you used the inkstand when it was out of

hand, attained to manhood and to be the Waiter that you find yourself.

* * *

A Head Waiter must be either Head or Tail. He must be at one extremity or the other of the social scale. He cannot be at the waist of it, or anywhere else but the extremities. It is for him to decide which of the extremities.

Somebody's Luggage, Chap. I.

WAITERS—Their habits.

It is a most astonishing fact that the waiter is very cold to you. Account for it how you may, smooth it over how you will, you cannot deny that he is cold to you. He is not glad to see you, he does not want you, he would much rather you hadn't come. He opposes to your flushed condition an immovable composure. As if this were not enough, another waiter, born, as it would seem, expressly to look at you in this passage of your life, stands at a little distance, with his napkin under his arm and his hands folded, looking at you with all his might. You impress on your waiter that you have ten minutes for dinner, and he proposes that you shall begin with a bit of fish which will be ready in twenty. That proposal declined, he suggests—as a neat originality—"a weal or mutton cutlet." You close with either cutlet, any cutlet, anything. He goes leisurely behind a door, and calls down some unseen shaft. A ventriloquial dialogue ensues, tending finally to the effect that weal only is available on the spur of the moment. You anxiously call out, "Veal, then!" Your waiter, having settled that point, returns to array your tablecloth with a table napkin folded cocked-hat wise (slowly, for something out of window engages his eye), a white wine-glass, a green wine-glass, a blue finger-glass, a tumbler, and a powerful field battery of fourteen castors with nothing in them, or, at all events,—which is enough for your purpose,—with nothing in them that will come out. All this time the other waiter looks at you,—with an air of mental comparison and curiosity now, as if it had occurred to him that you are rather like his brother. Half your time gone, and nothing come but the jug of ale and the bread, you implore your waiter to "see after that cutlet, waiter; pray do!" He cannot go at once, for he is carrying in seventeen pounds of American cheese for you to finish with, and a small landed estate of celery and water-cresses. The other waiter changes his leg, and takes a new view of you, doubtfully now, as if he had rejected the resemblance to his brother, and had begun to think you more like his aunt or his grandmother. Again you beseech your waiter with pathetic indignation, to "see after that cutlet!" He steps out to see after it, and by-and-bye, when you are going away without it, comes back with it. Even then he will not take the sham silver cover off without a pause for a flourish, and a look at the musty cutlet, as if he were surprised to see it,—which cannot possibly be the case, he must have seen it so often before. A sort of fur has been produced upon its surface by the cook's art, and, in a sham silver vessel staggering on two feet instead of three, is a cutaneous kind of sauce, of brown pimples and pickled cucumber. You order the bill, but your waiter cannot bring your bill yet, because he is bringing, instead, three flinty-hearted potatoes and two grim heads

of broccoli, like the occasional ornaments on area railings, badly boiled. You know that you will never come to this pass, any more than to the cheese and celery, and you imperatively demand your bill; but it takes time to get, even when gone for, because your waiter has to communicate with a lady who lives behind a sash-window in a corner, and who appears to have to refer to several Ledgers before she can make it out—as if you had been staying there a year. You become distracted to get away, and the other waiter, once more changing his leg, still looks at you,—but suspiciously, now, as if you had begun to remind him of the party who took the great-coats last winter. Your bill at last brought and paid, at the rate of sixpence a mouthful, your waiter reproachfully reminds you that “attendance is not charged for a single meal,” and you have to search in all your pockets for sixpence more. He has a worse opinion of you than ever, when you have given it to him, and lets you out into the street with the air of one saying to himself, as you cannot doubt he is, “I hope we shall never see *you* here again!”

Uncommercial Traveller, Chap. 6.

WAITER—His misfortunes.

“If I didn’t support a aged pairint, and a lovely sister,”—here the waiter was greatly agitated—“I wouldn’t take a farthing. If I had a good place, and was treated well here, I should beg acceptance of a trifle, instead of taking of it. But I live on broken wittles—and I sleep on the coals”—here the waiter burst into tears.

Great Expectations, Chap. 27.

WAITER—The wrongs of a.

“Well!” cried Mr. Bailey, “Wot if I am? There’s something gamey in it, young ladies, an’t there? I’d sooner be hit with a cannon-ball than a rolling-pin, and she’s always a catching up something of that sort, and throwing it at me, wen the gentlemen’s appetites is good. Wot,” said Mr. Bailey, stung by the recollection of his wrongs, “wot if they *do* con-sume the pervishuns. It an’t *my* fault, is it?”

Martin Chuzzlewit, Chap. 11.

WAITER—A dignified.

The Chief Butler, the Avenging Spirit of this great man’s life, relaxed nothing of his severity. He looked on at these dinners when the bosom was not there, as he looked on at other dinners when the bosom was there; and his eye was a basilisk to Mr. Merdle. He was a hard man, and would never abate an ounce of plate or a bottle of wine. He would not allow a dinner to be given, unless it was up to his mark. He set forth the table for his own dignity. If the guests chose to partake of what was served, he saw no objection; but it was served for the maintenance of his rank. As he stood by the sideboard he seemed to announce, “I have accepted office to look at this which is now before me, and to look at nothing less than this.” If he missed the presiding bosom, it was as a part of his own state of which he was, from unavoidable circumstances, temporarily deprived. Just as he might have missed a centrepiece, or a choice wine-cooler, which had been sent to the Banker’s.—*Little Dorrit, Book II., Chap. 12.*

WAITER—The Chief Butler.

Only one thing sat otherwise than auriferous-

ly, and at the same time lightly, on Mr. Dorrit’s mind. It was the Chief Butler. That stupendous character looked at him in the course of his official looking at the dinners, in a manner that Mr. Dorrit considered questionable. He looked at him, as he passed through the hall and up the staircase, going to dinner, with a glazed fixedness that Mr. Dorrit did not like. Seated at table in the act of drinking, Mr. Dorrit still saw him through his wine-glass, regarding him with a cold and ghostly eye. It misgave him that the Chief Butler must have known a Collegian, and must have seen him in the College—perhaps had been presented to him. He looked as closely at the Chief Butler as such a man could be looked at, and yet he did not recall that he had ever seen him elsewhere. Ultimately he was inclined to think that there was no reverence in the man, no sentiment in the great creature. But he was not relieved by that; for, let him think what he would, the Chief Butler had him in his supercilious eye, even when that eye was on the plate and other table-garniture; and he never let him out of it. To hint to him that this confinement in his eye was disagreeable, or to ask him what he meant, was an act too daring to venture upon; his severity with his employers and their visitors being terrific, and he never permitting himself to be approached with the slightest liberty.

Little Dorrit, Book II., Chap. 16.

WAITER—The model.

Rounding his mouth and both his eyes, as he stepped backward from the table, the waiter shifted his napkin from his right arm to his left, dropped into a comfortable attitude, and stood surveying the guest while he ate and drank, as from an observatory or watch-tower. According to the immemorial usage of waiters in all ages.—*Tale of Two Cities, Chap. 4.*

WAITERS—Their characteristics.

“Soda water, sir? Yes, sir.” With his mind apparently relieved from an overwhelming weight, by having at last got an order for something, the waiter imperceptibly melted away. Waiters never walk or run. They have a peculiar and mysterious power of skimming out of rooms, which other mortals possess not.

Pickwick, Chap. 30.

WAITING—The misery of.

There are few things more worrying than sitting up for somebody, especially if that somebody be at a party. You cannot help thinking how quickly the time passes with them, which drags so heavily with you; and the more you think of this, the more your hopes of their speedy arrival decline. Clocks tick so loud, too, when you are sitting up alone, and you seem as if you had an under garment of cobwebs on. First, something tickles your right knee, and then the same sensation irritates your left. You have no sooner changed your position, than it comes again in the arms; when you have fidgeted your limbs into all sorts of odd shapes, you have a sudden relapse in the nose, which you rub as if to rub it off—as there is no doubt you would, if you could. Eyes, too, are mere personal inconveniences, and the wick of one candle gets an inch and a half long, while you are snuffing the other. These, and various

other little nervous annoyances, render sitting up for a length of time after everybody else has gone to bed, anything but a cheerful amusement.—*Pickwick*, Chap. 36.

WALKING—Better than riding.

Better! A rare, strong, hearty, healthy walk—four statute miles an hour—preferable to that rumbling, tumbling, jolting, shaking, scraping, creaking, villanous old gig? Why, the two things will not admit of comparison. It is an insult to the walk, to set them side by side. Where is an instance of a gig having ever circulated a man's blood, unless when, putting him in danger of his neck, it awakened in his veins and in his ears, and all along his spine, a tingling heat, much more peculiar than agreeable? When did a gig ever sharpen anybody's wits and energies, unless it was when the horse bolted, and, crashing madly down a steep hill with a stone wall at the bottom, his desperate circumstances suggested to the only gentleman left inside, some novel and unheard-of mode of dropping out behind? Better than the gig!

The air was cold, Tom; so it was, there was no denying it; but would it have been more genial in the gig? The blacksmith's fire burned very bright, and leaped up high, as though it wanted men to warm; but would it have been less tempting, looked at from the clammy cushions of a gig? The wind blew keenly, nipping the features of the hardy wight who fought his way along; blinding him with his own hair if he had enough of it, and wintry dust if he hadn't; stopping his breath as though he had been soused in a cold bath; tearing aside his wrappings-up, and whistling in the very marrow of his bones; but it would have done all this a hundred times more fiercely to a man in a gig, wouldn't it? A fig for gigs!

Better than the gig! When were travellers by wheels and hoofs seen with such red-hot cheeks as those? when were they so good-humoredly and merrily bloused? when did their laughter ring upon the air, as they turned them round, what time the stronger gusts came sweeping up; and, facing round again as they passed by, dashed on, in such a glow of ruddy health as nothing could keep pace with, but the high spirits it engendered? Better than the gig! Why, here is a man in a gig coming the same way now. Look at him as he passes his whip into his left hand, chafes his numbed right fingers on his granite leg, and beats those marble toes of his upon the foot-board. Ha, ha, ha! Who would exchange this rapid hurry of the blood for yonder stagnant misery, though its pace were twenty miles for one?

Better than the gig! No man in a gig could have such interest in the milestones. No man in a gig could see, or feel, or think, like merry users of their legs. How, as the wind sweeps on, upon these breezy downs, it tracks its flight in darkening ripples on the grass, and smoothest shadows on the hills! Look round and round upon this bare bleak plain, and see, even here, upon a winter's day, how beautiful the shadows are! Alas! it is the nature of their kind to be so. The loveliest things in life, Tom, are but shadows; and they come and go, and change and fade away, as rapidly as these!

Another mile, and then begins a fall of snow, making the crow, who skims away so close above

the ground to shirk the wind, a blot of ink upon the landscape. But though it drives and drifts against them as they walk, stiffening on their skirts, and freezing in the lashes of their eyes, they wouldn't have it fall more sparingly, no, not so much as by a single flake, although they had to go a score of miles. And, lo! the towers of the Old Cathedral rise before them, even now! and by-and-bye they come into the sheltered streets, made strangely silent by their white carpet; and so to the Inn for which they are bound; where they present such flushed and burning faces to the cold waiter, and are so brimful of vigor, that he almost feels assaulted by their presence; and having nothing to oppose to the attack (being fresh, or rather stale, from the blazing fire in the coffee-room), is quite put out of his pale countenance.

A famous Inn! the hall a very grove of dead game, and dangling joints of mutton; and in one corner an illustrious larder, with glass doors developing cold fowls, and noble joints, and tarts, wherein the raspberry jam coyly withdrew itself, as such a precious creature should, behind a lattice work of pastry.—*Martin Chuzzlewit*, Chap. 12.

WALK—An egotistic.

The Doctor's walk was stately, and calculated to impress the juvenile mind with solemn feelings. It was a sort of march; but when the Doctor put out his right foot, he gravely turned upon his axis, with a semicircular sweep towards the left; and when he put out his left foot, he turned in the same manner towards the right. So that he seemed, at every stride he took, to look about him, as though he were saying, "Can anybody have the goodness to indicate any subject, in any direction, on which I am uninformed? I rather think not."

Dombey & Son, Chap. 12.

The Major, more blue-faced and staring—more over-ripe, as it were, than ever—and giving vent, every now and then, to one of the horse's coughs, not so much of necessity as in a spontaneous explosion of importance, walked arm-in-arm with Mr. Dombey up the sunny side of the way, with his cheeks swelling over his tight stock, his legs majestically wide apart, and his great head wagging from side to side, as if he were remonstrating within himself for being such a captivating object.—*Dombey & Son*, Chap. 21.

WALK—A fast.

"Walk fast, Wal'r, my lad," returned the Captain, mending his pace; "and walk the same all the days of your life. Overhaul the catechism for that advice, and keep it!"

Dombey & Son, Chap. 9.

WALK—A dignified.

"What's the matter, what's the matter?" said the gentleman for whom the door was opened; coming out of the house at that kind of light-heavy pace—that peculiar compromise between a walk and a jog-trot—with which a gentleman upon the smooth down-hill of life, wearing creaking boots, a watch-chain, and clean linen, may come out of his house; not only without any abatement of his dignity, but with an expression of having important and wealthy engagements elsewhere. "What's the matter?"

Christmas Chimes, 1st Quarter.

WASHINGTON.

Take the worst parts of the City Road and Pentonville, or the straggling outskirts of Paris, where the houses are smallest, preserving all their oddities, but especially the small shops and dwellings, occupied in Pentonville (but not in Washington) by furniture brokers, keepers of poor eating-houses, and fanciers of birds. Burn the whole down; build it up again in wood and plaster: widen it a little; throw in part of St. John's Wood; put green blinds outside all the private houses, with a red curtain and a white one in every window; plough up all the roads; plant a great deal of coarse turf in every place where it ought *not* to be; erect three handsome buildings in stone and marble anywhere, but the more entirely out of everybody's way the better; call one the Post Office, one the Patent Office, and one the Treasury; make it scorching hot in the morning, and freezing cold in the afternoon, with an occasional tornado of wind and dust; leave a brick-field without the bricks, in all central places where a street may naturally be expected; and that's Washington.

* * * * *

I walk to the front window, and look across the road upon a long, straggling row of houses, one-story high, terminating nearly opposite, but a little to the left, in a melancholy piece of waste ground, with frowzy grass, which looks like a small piece of country that has taken to drinking, and has quite lost itself. Standing anyhow and all wrong, upon this open space, like something meteoric that has fallen down from the noon, is an odd, lop-sided, one-eyed kind of wooden building, that looks like a church, with a flag-staff as long as itself sticking out of a steeple something larger than a tea-chest.

* * * * *

It is sometimes called the City of Magnificent Distances, but it might with greater propriety be termed the City of Magnificent Intentions; for it is only on taking a bird's-eye view of it from the top of the Capitol, that one can at all comprehend the vast designs of its projector, an aspiring Frenchman. Spacious avenues, that begin in nothing and lead nowhere; streets, mile long, that only want houses, roads, and inhabitants; public buildings that need but a public to be complete; and ornaments of great thoroughfares which only lack great thoroughfares to ornament,—are its leading features. One might fancy the season over, and most of the houses gone out of town forever with their masters. To the admirers of cities it is a Barmecide Feast; a pleasant field for the imagination to rove in; a monument raised to a deceased project, with not even a legible inscription to record its departed greatness.

American Notes, Chap. 8.

WASHINGTON IRVING—At the White House.

That these visitors, too, whatever their station, were not without some refinement of taste and appreciation of intellectual gifts, and gratitude to those men who by the peaceful exercise of great abilities shed new charms and associations upon the homes of their countrymen, and elevate their character in other lands, was most earnestly testified by their reception of Wash-

ington Irving, my dear friend, who had recently been appointed Minister at the court of Spain, and who was among them that night, in his new character, for the first and last time before going abroad. I sincerely believe that, in all the madness of American politics, few public men would have been so earnestly, devotedly, and affectionately caressed as this most charming writer; and I have seldom respected a public assembly more than I did this eager throng, when I saw them turning with one mind from noisy orators and officers of state, and flocking with a generous and honest impulse round the man of quiet pursuits; proud in his promotion, as reflecting back upon their country, and grateful to him with their whole hearts for the store of graceful fancies he had poured out among them. Long may he dispense such treasures with unsparing hand; and long may they remember him as worthily!

American Notes, Chap. 8.

WATCH—A model.

The Captain immediately drew Walter into a corner, and with a great effort, that made his face very red, pulled up the silver watch, which was so big, and so tight in his pocket, that it came out like a bung.

"Wal'r," said the Captain, handing it over, and shaking him heartily by the hand, "a parting gift, my lad. Put it back half an hour every morning, and about another quarter towards the arternoon, and it's a watch that'll do you credit."—*Dombey & Son, Chap. 20.*

WATCH—Of Sol Gills.

He wore a very precise shirt-frill, and carried a pair of first-rate spectacles on his forehead, and a tremendous chronometer in his fob, rather than doubt which precious possession, he would have believed in a conspiracy against it on the part of all the clocks and watches in the City, and even of the very sun itself.

Dombey & Son, Chap. 4.

If Uncle Sol had been going to be hanged by his own time, he never would have allowed that the chronometer was too fast by the least fraction of a second.—*Dombey & Son, Chap. 19.*

WATCH—Of Captain Cuttle.

"You've done her some good, my lad, I believe," said the Captain, under his breath, and throwing an approving glance upon his watch. "Put you back half an hour every morning, and about another quarter towards the arternoon, and you're a watch as can be ekalled by few and excelled by none."

Dombey & Son, Chap. 48.

WATCH—Like an anchor.

There was nothing about him in the way of decoration but a watch, which was lowered into the depths of its proper pocket by an old black ribbon, and had a tarnished copper key moored above it, to show where it was sunk.

Little Dorrit, Book I., Chap. 3.

WATER-PIPES.

All the water-pipes in the neighborhood seemed to have Macbeth's Amen sticking in their throats, and to be trying to get it out.

Uncommercial Traveller, Chap. 14.

WATER.

Close about the quays and churches, palaces and prisons: sucking at their walls, and welling up into the secret places of the town—crept the water always. Noiseless and watchful: coiled round and round it, in its many folds, like an old serpent: waiting for the time, I thought, when people should look down into its depths for any stone of the old city that had claimed to be its mistress.—*Pictures from Italy.*

WATERING-PLACE—Mr. Pickwick at Bath.

As Mr. Pickwick contemplated a stay of at least two months in Bath, he deemed it advisable to take private lodgings for himself and friends for that period; and as a favorable opportunity offered for their securing, on moderate terms, the upper portion of a house in the Royal Crescent, which was larger than they required, Mr. and Mrs. Dowler offered to relieve them of a bed-room and sitting-room. This proposition was at once accepted, and in three days' time they were all located in their new abode, when Mr. Pickwick began to drink the waters with the utmost assiduity. Mr. Pickwick took them systematically. He drank a quarter of a pint before breakfast, and then walked up a hill; and another quarter of a pint after breakfast, and then walked down a hill; and after every fresh quarter of a pint, Mr. Pickwick declared, in the most solemn and emphatic terms, that he felt a great deal better; whereat his friends were very much delighted, though they had not been previously aware that there was anything the matter with him.

The great pump-room is a spacious saloon, ornamented with Corinthian pillars, and a music-gallery, and a Tompion clock, and a statue of Nash, and a golden inscription, to which all the water-drinkers should attend, for it appeals to them in the cause of a deserving charity. There is a large bar with a marble vase, out of which the pumper gets the water; and there are a number of yellow-looking tumblers, out of which the company get it: and it is a most edifying and satisfactory sight to behold the perseverance and gravity with which they swallow it. There are baths near at hand, in which a part of the company wash themselves; and a band plays afterwards, to congratulate the remainder on their having done so. There is another pump-room, into which infirm ladies and gentlemen are wheeled, in such an astonishing variety of chairs and chaises, that any adventurous individual who goes in with the regular number of toes, is in imminent danger of coming out without them; and there is a third, into which the quiet people go, for it is less noisy than either. There is an immensity of promenading, on crutches and off, with sticks and without, and a great deal of conversation, and liveliness, and pleasantry.—*Pickwick, Chap. 36.*

WAX-WORK—Mrs. Jarley's.

When she had brought all these testimonials of her important position in society to bear upon her young companion, Mrs. Jarley rolled them up, and having put them carefully away, sat down again, and looked at the child in triumph.

"Never go into the company of a filthy Punch any more," said Mrs. Jarley, "after this."

"I never saw any wax-work, ma'am," said Nell. "Is it funnier than Punch?"

"Funnier!" said Mrs. Jarley in a shrill voice.

"It is not funny at all."

"Oh!" said Nell, with all possible humility.

"It isn't funny at all," repeated Mrs. Jarley.

"It's calm and—what's that word again—critical?—no—classical, that's it—it's calm and classical. No low beatings and knockings about, no jokings and squeakings like your precious Punches, but always the same, with a constantly unchanging air of coldness and gentility; and so like life, that if wax-work only spoke and walked about, you'd hardly know the difference. I won't go so far as to say, that, as it is, I've seen wax-work quite like life, but I've certainly seen some life that was exactly like wax-work."

Old Curiosity Shop, Chap. 27.

These audiences were of a very superior description, including a great many young ladies' boarding-schools, whose favor Mrs. Jarley had been at great pains to conciliate, by altering the face and costume of Mr. Grimaldi as clown to represent Mr. Lindley Murray as he appeared when engaged in the composition of his English Grammar, and turning a murderess of great renown into Mrs. Hannah More—both of which likenesses were admitted by Miss Monflathers, who was at the head of the head Boarding and Day Establishment in the town, and who condescended to take a Private View with eight chosen young ladies, to be quite startling from their extreme correctness. Mr. Pitt, in a night-cap and bedgown, and without his boots, represented the poet Cowper with perfect exactness; and Mary, Queen of Scots, in a dark wig, white shirt-collar, and male attire, was such a complete image of Lord Byron that the young ladies quite screamed when they saw it. Miss Monflathers, however, rebuked this enthusiasm, and took occasion to reprove Mrs. Jarley for not keeping her collection more select: observing that His Lordship had held certain opinions quite incompatible with wax-work honors, and adding something about a Dean and Chapter, which Mrs. Jarley did not understand.

Old Curiosity Shop, Chap. 29.

WEAKNESS—Human.

Throughout life, our worst weaknesses and meannesses are usually committed for the sake of the people whom we most despise.

Great Expectations. Chap. 27.

WEALTH—Ignorant men of.

Mr. Malderton was a man whose whole scope of ideas was limited to Lloyd's, the Exchange, the India House, and the Bank. A few successful speculations had raised him from a situation of obscurity and comparative poverty, to a state of affluence. As frequently happens in such cases, the ideas of himself and his family became elevated to an extraordinary pitch as their means increased; they affected fashion, taste, and many other fooleries, in imitation of their betters, and had a very decided and becoming horror of anything which could, by possibility, be considered *low*. He was hospitable from ostentation, illiberal from ignorance, and prejudiced from conceit. Egotism and the love of display induced him to keep an excellent table; convenience, and a love of good things of this

life, ensured him plenty of guests. He liked to have clever men, or what he considered such, at his table, because it was a great thing to talk about; but he never could endure what he called "sharp fellows." Probably, he cherished this feeling out of compliment to his two sons, who gave their respected parent no uneasiness in that particular. The family were ambitious of forming acquaintances and connections in some sphere of society superior to that in which they themselves moved; and one of the necessary consequences of this desire, added to their utter ignorance of the world beyond their own small circle, was, that any one who could lay claim to an acquaintance with people of rank and title, had a sure passport to the table at Oak Lodge, Camberwell.—*Tales, Chap. 5.*

WEALTH—The conceit, intolerance, and ignorance of Podsnap.

Mr. Podsnap could tolerate taste in a mushroom man who stood in need of that sort of thing, but was far above it himself. Hideous solidity was the characteristic of the Podsnap plate. Everything was made to look as heavy as it could, and to take up as much room as possible. Everything said boastfully, "Here you have as much of me in my ugliness as if I were only lead; but I am so many ounces of precious metal, worth so much an ounce:—wouldn't you like to melt me down?" A corpulent, straddling epergne, blotched all over as if it had broken out in an eruption rather than been ornamented, delivered this address from an unsightly silver platform in the centre of the table. Four silver wine-coolers, each furnished with four staring heads, each head obtrusively carrying a big silver ring in each of its ears, conveyed the sentiment up and down the table, and handed it on to the pot-bellied silver salt-cellars. All the big silver spoons and forks widened the mouths of the company expressly for the purpose of thrusting the sentiment down their throats with every morsel they ate.

The majority of the guests were like the plate, and included several heavy articles weighing ever so much. But there was a foreign gentleman among them, whom Mr. Podsnap had invited after much debate with himself—believing the whole European continent to be in mortal alliance against the young person—and there was a droll disposition, not only on the part of Mr. Podsnap, but of everybody else, to treat him as if he were a child who was hard of hearing.

Our Mutual Friend, Book I., Chap. 11.

WEALTH—The world's tribute to.

Tradesmen's books hunger, and Tradesmen's mouths water, for the gold dust of the Golden Dustman. As Mrs. Boffin and Miss Wilfer drive out, or as Mr. Boffin walks out at his jog-trot pace, the fishmonger pulls off his hat with an air of reverence founded on conviction. His men cleanse their fingers on their woollen aprons before presuming to touch their foreheads to Mr. Boffin or Lady. The gaping salmon and the golden mullet lying on the slab seem to turn up their eyes sideways, as they would turn up their hands, if they had any, in worshipping admiration. The butcher, though a portly and a prosperous man, doesn't know what to do with himself, so anxious is he to express

humility when discovered by the passing Boffins taking the air in a mutton grove. Presents are made to the Boffin servants, and bland strangers with business-cards, meeting said servants in the street, offer hypothetical corruption.

Our Mutual Friend, Book I., Chap. 17.

WEALTH—The rich man.

Mr. Dombey was one of those close-shaved, close-cut, moneyed gentlemen who are glossy and crisp like new bank-notes, and who seem to be artificially braced and tightened as by the stimulating action of golden shower-baths.

Dombey & Son, Chap. 2.

WEALTH—Without station.

The minion of fortune and the worm of the hour, or in less cutting language, Nicodemus Boffin, Esquire, the Golden Dustman, had become as much at home in his eminently aristocratic family mansion as he was likely ever to be. He could not but feel that, like an eminently aristocratic family cheese, it was much too large for his wants, and bred an infinite amount of parasites; but he was content to regard this drawback on his property as a sort of perpetual Legacy Duty.

Our Mutual Friend, Book II., Chap. 8.

WEATHER—Stormy—The Maypole.

One wintry evening, early in the year of our Lord one thousand seven hundred and eighty, a keen north wind arose as it grew dark, and night came on with black and dismal looks. A bitter storm of sleet, sharp, dense, and icy-cold, swept the wet streets, and rattled on the trembling windows. Sign-boards, shaken past endurance in their creaking frames, fell crashing on the pavement; old tottering chimneys reeled and staggered in the blast; and many a steeple rocked again that night, as though the earth were troubled.

It was not a time for those who could by any means get light and warmth, to brave the fury of the weather. In coffee-houses of the better sort, guests crowded round the fire, forgot to be political, and told each other with a secret gladness that the blast grew fiercer every minute. Each humble tavern by the water-side had its group of uncouth figures round the hearth; who talked of vessels foundering at sea, and all hands lost, related many a dismal tale of shipwreck and drowned men, and hoped that some they knew were safe, and shook their heads in doubt. In private dwellings, children clustered near the blaze; listening with timid pleasure to tales of ghosts and goblins and tall figures clad in white standing by bed-sides, and people who had gone to sleep in old churches and being overlooked had found themselves alone there at the dead hour of the night: until they shuddered at the thought of the dark rooms up-stairs; yet loved to hear the wind moan, too, and hoped it would continue bravely. From time to time these happy in-door people stopped to listen, or one held up his finger and cried "Hark!" and then, above the rumbling in the chimney, and the fast pattering on the glass, was heard a wailing, rushing sound, which shook the walls as though a giant's hand were on them; then a hoarse roar as if the sea had risen; then such a whirl and tumult that the air seemed mad; and then, with a lengthened howl, the waves of

wind swept on, and left a moment's interval of rest.

Cheerily, though there were none abroad to see it, shone the Maypole light that evening. Blessings on the red—deep, ruby, glowing red—old curtain of the window; blending into one rich stream of brightness, fire and candle, meat, drink, and company, and gleaming like a jovial eye upon the bleak waste out of doors! Within, what carpet like its crunching sand, what music merry as its crackling logs, what perfume like its kitchen's dainty breath, what weather genial as its hearty warmth! Blessings on the old house, how sturdily it stood! How did the vexed wind chafe and roar about its stalwart roof; how did it pant and strive with its wide chimneys, which still poured forth from their hospitable throats great clouds of smoke, and puffed defiance in its face; how, above all, did it drive and rattle at the casement, emulous to extinguish that cheerful glow, which would not be put down and seemed the brighter for the conflict.

The profusion, too, the rich and lavish bounty, of that goodly tavern! It was not enough that one fire roared and sparkled on its spacious hearth; in the tiles which paved and compassed it, five hundred flickering fires burnt brightly also. It was not enough that one red curtain shut the wild night out, and shed its cheerful influence on the room. In every saucepan lid, and candlestick, and vessel of copper, brass, or tin that hung upon the walls, were countless ruddy hangings, flashing and gleaming with every motion of the blaze, and offering, let the eye wander where it might, interminable vistas of the same rich color. The old oak wainscoting, the beams, the chairs, the seats, reflected it in a deep, dull glimmer. There were fires and red curtains in the very eyes of the drinkers, in their buttons, in their liquor, in the pipes they smoked.—*Barnaby Rudge, Chap. 33.*

WEATHER—The snow.

There is no improvement in the weather. From the portico, from the caves, from the parapet, from every ledge and post and pillar, drips the thawed snow. It has crept, as if for shelter, into the lintels of the great door—under it, into the corners of the windows, into every chink and crevice of retreat, and there wastes and dies. It is falling still; upon the roof, upon the skylight; even through the skylight, and drip, drip, drip, with the regularity of the Ghost's Walk, on the stone floor below.

Bleak House, Chap. 58.

WEATHER—Wintry.

A thaw, by all that is miserable! The frost is completely broken up. You look down the long perspective of Oxford Street, the gas-lights mournfully reflected on the wet pavement, and can discern no speck in the road to encourage the belief that there is a cab or a coach to be had—the very coachmen have gone home in despair. The cold sleet is drizzling down with that gentle regularity which betokens a duration of four-and-twenty hours at least; the damp hangs upon the house-tops, and lamp-posts, and clings to you like an invisible cloak. The water is "coming in" in every area, the pipes have burst, the water-butts are running over, the kennels seem to be doing matches

against time, pump-handles descend of their own accord, horses in market-carts fall down, and there's no one to help them up again, policemen look as if they had been carefully sprinkled with powdered glass; here and there a milk-woman trudges slowly along, with a bit of list round each foot to keep her from slipping; boys who "don't sleep in the house," and are not allowed much sleep out of it, can't wake their masters by thundering at the shop-door, and cry with the cold—the compound of ice, snow, and water on the pavement is a couple of inches thick—nobody ventures to walk fast to keep himself warm, and nobody could succeed in keeping himself warm if he did.

Scenes, Chap. 15.

WEATHER—Frosty.

You couldn't see very far in the fog, of course; but you could see a great deal! It's astonishing how much you may see, in a thicker fog than that, if you will only take the trouble to look for it. Why, even to sit watching for the Fairy-rings in the fields, and for the patches of hoar-frost still lingering in the shade, near hedges and by trees, was a pleasant occupation, to make no mention of the unexpected shapes in which the trees themselves came starting out of the mist, and glided into it again. The edges were tangled and bare, and waved a multitude of blighted garlands in the wind; but there was no discouragement in this. It was agreeable to contemplate; for it made the fire-side warmer in possession, and the summer greener in expectancy. The river looked chilly; but it was in motion, and moving at a good pace—which was a great point. The canal was rather slow and torpid; that must be admitted. Never mind. It would freeze the sooner when the frost set fairly in, and then there would be skating, and sliding; and the heavy old barges, frozen up somewhere near a wharf, would smoke their rusty iron chimney pipes all day, and have a lazy time of it.

Crickets on the Hearth, Chap. 2.

WEATHER—A November fog.

Implacable November weather. As much mud in the streets as if the waters had but newly retired from the face of the earth, and it would not be wonderful to meet a *Megalosaurus*, forty feet long or so, waddling like an elephantine lizard up Holborn Hill. Smoke lowering down from chimney-pots, making a soft black drizzle, with flakes of soot in it as big as full-grown snow-flakes—gone into mourning, one might imagine, for the death of the sun. Dogs, undistinguishable in mire. Horses, scarcely better; splashed to their very blinkers. Foot passengers, jostling one another's umbrellas in a general infection of ill-temper, and losing their foothold at street-corners, where tens of thousands of other foot-passengers have been slipping and sliding since the day broke (if this day ever broke), adding new deposits to the crust upon crust of mud, sticking at those points tenaciously to the pavement, and accumulating at compound interest.

Fog everywhere. Fog up the river, where it flows among green aits and meadows; fog down the river, where it rolls defiled among the tiers of shipping, and the waterside pollutions of a great (and dirty) city. Fog in the Essex marshes,

fog on the Kentish heights. Fog creeping into the cabooses of collier-brigs; fog lying out on the yards and hovering in the rigging of great ships; fog drooping on the gunwales of barges and small boats. Fog in the eyes and throats of ancient Greenwich pensioners, wheezing by the firesides of their wards; fog in the stem and bowl of the afternoon pipe of the wrathful skipper, down in his close cabin; fog cruelly pinching the toes and fingers of his shivering little 'prentice boy on deck. Chance people on the bridges peeping over the parapets into a nether sky of fog, with fog all round them, as if they were up in a balloon, and hanging in the misty clouds.—*Bleak House*, Chap. 1.

WEATHER—Cold.

"Well, Sam," said Mr. Pickwick, as that favored servitor entered his bedchamber with his warm water, on the morning of Christmas Day, "still frosty?"

"Water in the wash-hand basin 's a mask o' ice, sir," responded Sam.

"Severe weather, Sam," observed Mr. Pickwick.

"Fine time for them as is well wropped up, as the Polar Bear said to himself, ven he was practising his skating," replied Mr. Weller.

Pickwick, Chap. 30.

WEATHER—Beautiful.

The sky was serene and bright, the air clear, perfumed with the fresh scent of newly-fallen leaves, and grateful to every sense. The neighboring stream sparkled, and rolled onward with a tuneful sound; the dew glistened on the green mounds, like tears shed by Good Spirits over the dead.—*Old Curiosity Shop*, Chap. 53.

WEATHER—Toby Veek in stormy.

Wet weather was the worst; the cold, damp, clammy wet, that wrapped him up like a moist great-coat—the only kind of great-coat Toby owned, or could have added to his comfort by dispensing with. Wet days, when the rain came slowly, thickly, obstinately down; when the street's throat, like his own, was choked with mist; when smoking umbrellas passed and repassed, spinning round and round like so many teetotums, as they knocked against each other on the crowded footway, throwing off a little whirlpool of uncomfortable sprinklings; when gutters brawled and water-spouts were full and noisy; when the wet from the projecting stones and ledges of the church fell drip, drip, drip, on Toby, making the wisp of straw on which he stood mere mud in no time; those were the days that tried him. Then, indeed, you might see Toby looking anxiously out from his shelter in an angle of the church wall—such a meagre shelter that in summer-time it never cast a shadow thicker than a good-sized walking-stick upon the sunny pavement—with a disconsolate and lengthened face. But coming out a minute afterwards, to warm himself by exercise, and trotting up and down some dozen times, he would brighten even then, and go back more brightly to his niche.

Christmas Chimes, 1st quarter.

WEATHER—A snow-storm.

It was still dark when we left the Peacock. For a little while, pale, uncertain ghosts of

houses and trees appeared and vanished, and then it was hard, black, frozen day. People were lighting their fires; smoke was mounting straight up high into the rarefied air; and we were rattling for Highgate Archway over the hardest ground I have ever heard the ring of iron shoes on. As we got into the country, everything seemed to have grown old and gray. The roads, the trees, thatched roofs of cottages and homesteads, the ricks in farmers' yards. Out-door work was abandoned, horse-troughs at roadside inns were frozen hard, no stragglers lounged about, doors were close shut, little turnpike houses had blazing fires inside, and children (even turnpike people have children, and seem to like them) rubbed the frost from the little panes of glass with their chubby arms, that their bright eyes might catch a glimpse of the solitary coach going by. I don't know when the snow began to set in; but I know that we were changing horses somewhere when I heard the guard remark, "That the old lady up in the sky was picking her geese pretty hard to-day." Then, indeed, I found the white down falling fast and thick.

The lonely day wore on, and I dozed it out, as a lonely traveller does. I was warm and valiant after eating and drinking—particularly after dinner; cold and depressed at all other times. I was always bewildered as to time and place, and always more or less out of my senses. The coach and horses seemed to execute in chorus Auld Lang Syne, without a moment's intermission. They kept the time and tune with the greatest regularity, and rose into the swell at the beginning of the Refrain, with a precision that worried me to death. While we changed horses, the guard and coachman went stumping up and down the road, printing off their shoes in the snow, and poured so much liquid consolation into themselves without being any the worse for it, that I began to confound them, as it darkened again, with two great white casks standing on end. Our horses tumbled down in solitary places, and we got them up—which was the pleasantest variety I had, for it warmed me. And it snowed and snowed, and still it snowed, and never left off snowing.

* * * * *

When we came in sight of a town, it looked, to my fancy, like a large drawing on a slate, with abundance of slate-pencil expended on the churches and houses where the snow lay thickest. When we came within a town, and found the church-clocks all stopped, the dial-faces choked with snow, and the Inn-signs blotted out, it seemed as if the whole place were overgrown with white moss. As to the coach, it was a mere snow-ball; similarly, the men and boys who ran along beside us to the town's end, turning our clogged wheels and encouraging our horses, were men and boys of snow; and the bleak, wild solitude to which they at last dismissed us was a snowy Sahara. One would have thought this enough; notwithstanding which, I pledge my word that it snowed and snowed, and still it snowed, and never left off snowing.—*The Holly Tree*.

WEATHER—Dismal.

We were soon equipped, and went out. It was a sombre day, and drops of chill rain fell

at intervals. It was one of those colorless days when everything looks heavy and harsh. The houses frowned at us, the dust rose at us, the smoke swooped at us, nothing made any compromise about itself, or wore a softened aspect. I fancied my beautiful girl quite out of place in the rugged streets; and I thought there were more funerals passing along the dismal pavements, than I had ever seen before.

Bleak House, Chap. 51.

WEATHER—Suggestive of roast pig.

"Kate, my dear," said Mrs. Nickleby; "I don't know how it is, but a fine warm summer day like this, with the birds singing in every direction, always puts me in mind of roast pig, with sage and onion sauce, and made gravy."

Nicholas Nickleby, Chap. 41.

WEATHER—Rainy.

It was a rainy morning, and very damp. I had seen the damp lying on the outside of my little window, as if some goblin had been crying there all night, and using the window for a pocket-handkerchief. Now, I saw the damp lying on the bare hedges and spare grass, like a coarser sort of spiders' webs; hanging itself from twig to twig, and blade to blade. On every rail and gate, wet lay clammy, and the marsh-mist was so thick, that the wooden finger on the post directing people to our village—a direction which they never accepted, for they never came there—was invisible to me until I was quite close under it. Then, as I looked up at it, while it dripped, it seemed to my oppressed conscience like a phantom devoting me to the Hulks.—*Great Expectations, Chap. 3.*

WEATHER—Foggy.

The fog came pouring in at every chink and keyhole, and was so dense without, that although the court was of the narrowest, the houses opposite were mere phantoms. To see the dingy cloud come drooping down, obscuring everything, one might have thought that Nature lived hard by, and was brewing on a large scale.

Christmas Carol, Slave 1.

WEATHER—Misty.

There was a steaming mist in all the hollows, and it had roamed in its forlornness up the hill, like an evil spirit, seeking rest and finding none. A clammy and intensely cold mist, it made its slow way through the air in ripples that visibly followed and overspread one another, as the waves of an unwholesome sea might do. It was dense enough to shut out everything from the light of the coach-lamps but these its own workings, and a few yards of road; and the reek of the laboring horses steamed into it, as if they had made it all.

Tale of Two Cities, Chap. 1.

WEATHER—Mournful.

Fog and frost so hung about the black old gateway of the house, that it seemed as if the Genius of the Weather sat in mournful meditation on the threshold.—*Christmas Carol, Slave 1.*

WEATHER—And muffins—(Mr. Tugby's opinion).

"What sort of a night is it, Anne?" inquired the former porter of Sir Joseph Bowley, stretch-

ing out his legs before the fire, and rubbing as much of them as his short arms could reach; with an air that added, "Here I am if it's bad, and I don't want to go out if it's good."

"Blowing and sleeting hard," returned his wife; "and threatening snow. Dark. And very cold."

"I'm glad to think we had muffins," said the former porter, in a tone of one who had set his conscience at rest. "It's a sort of night that's meant for muffins. Likewise crumpets. Also Sally Lunns."

The former porter mentioned each successive kind of eatable, as if he were musingly summing up his good actions. After which, he rubbed his fat legs as before, and jerking them at the knees to get the fire upon the yet unroasted parts, laughed as if somebody had tickled him.

"You're in spirits, Tugby, my dear," observed his wife.

The firm was Tugby, late Chickenstalker.

"No," said Tugby. "No. Not particular. I'm a little elewated. The muffins came so pat!"

With that he chuckled until he was black in the face; and had so much ado to become any other color, that his fat legs took the strangest excursions into the air. Nor were they reduced to anything like decorum until Mrs. Tugby had thumped him violently on the back, and shaken him as if he were a great bottle.

"Good gracious, goodness, lord-a-mercy bless and save the man!" cried Mrs. Tugby, in great terror. "What's he doing?"

Mr. Tugby wiped his eyes, and faintly repeated that he found himself a little elewated.

"Then don't be so again, that's a dear good soul," said Mrs. Tugby, "if you don't want to frighten me to death, with your struggling and fighting!"

Mr. Tugby said he wouldn't; but his whole existence was a fight, in which, if any judgment might be founded on the constantly increasing shortness of his breath and the deepening purple of his face, he was always getting the worst of it.

Chimes, 4th Quarter.

WEDDING—The regrets of a.

A wedding is a licensed subject to joke upon, but there really is no great joke in the matter after all;—we speak merely of the ceremony, and beg it to be distinctly understood that we indulge in no hidden sarcasm upon a married life. Mixed up with the pleasure and joy of the occasion, are the many regrets at quitting home, the tears of parting between parent and child, the consciousness of leaving the dearest and kindest friends of the happiest portion of human life, to encounter its cares and troubles with others still untried and little known: natural feelings which we would not render this chapter mournful by describing, and which we should be still more unwilling to be supposed to ridicule.—*Pickwick, Chap. 28.*

WEDDING, CHRISTENING, AND FUNERAL—Pleasant Riderhood's views of a.

Show Pleasant Riderhood a Wedding in the street, and she only saw two people taking out a regular license to quarrel and fight. Show her a Christening, and she saw a little heathen personage having a quite superfluous name bestowed

upon it, inasmuch as it would be commonly addressed by some abusive epithet: which little personage was not in the least wanted by anybody, and would be shoved and banged out of everybody's way, until it should grow big enough to shove and bang. Show her a Funeral, and she saw an unremunerative ceremony in the nature of a black masquerade, conferring a temporary gentility on the performers, at an immense expense, and representing the only formal party ever given by the deceased. Show her a live father, and she saw but a duplicate of her own father, who from her infancy had been taken with fits and starts of discharging his duty to her, which duty was always incorporated in the form of a fist or a leathern strap, and being discharged, hurt her.

Our Mutual Friend, Book II., Chap. 12.

WELLER—Sam, personal appearance of.

It was in the yard of one of these inns—of no less celebrated a one than the White Hart—that a man was busily employed in brushing the dirt off a pair of boots, early on the morning succeeding the events narrated in the last chapter. He was habited in a coarse, striped waistcoat, with black calico sleeves, and blue glass buttons; drab breeches and leggings. A bright red handkerchief was wound in a very loose and unstudied style round his neck, and an old white hat was carelessly thrown on one side of his head. There were two rows of boots before him, one cleaned and the other dirty, and at every addition he made to the clean row, he paused from his work, and contemplated its results with evident satisfaction.

Pickwick, Chap. 10.

WELLER—Sam, as "Boots."

Mr. Samuel Weller happened to be at that moment engaged in burnishing a pair of painted tops, the personal property of a farmer who was refreshing himself with a slight lunch of two or three pounds of cold beef and a pot or two of porter, after the fatigues of the Borough market; and to him the thin gentleman straightway advanced.

"My friend," said the thin gentleman.

"You're one o' the advice gratis order," thought Sam, "or you wouldn't be so werry fond o' me all at once." But he only said—"Well, sir."

"My friend," said the thin gentleman, with a conciliatory hem—"Have you got many people stopping here, now? Pretty busy? Eh?"

Sam stole a look at the inquirer. He was a little, high-dried man, with a dark, squeezed-up face, and small, restless, black eyes, that kept winking and twinkling on each side of his little, inquisitive nose, as if they were playing a perpetual game of peep-bo with that feature. He was dressed all in black, with boots as shiny as his eyes, a low white neckcloth, and a clean shirt with a frill to it. A gold watch-chain, and seals, depended from his fob. He carried his black kid gloves *in* his hands, not *on* them; and as he spoke, thrust his wrists beneath his coat-tails, with the air of a man who was in the habit of propounding some regular posers.

"Pretty busy, eh?" said the little man.

"Oh, werry well, sir," replied Sam, "we shan't be bankrupts, and we shan't make our fort'ns. We eats our boiled mutton without

capers, and don't care for horse-radish wen we can get beef."

"Ah," said the little man, "you're a wag, ain't you?"

"My eldest brother was troubled with that complaint," said Sam; "it may be catching—I used to sleep with him."

"This is a curious old house of yours," said the little man, looking round him.

"If you'd sent word you was a coming, we'd ha' had it repaired," replied the imperturbable Sam.

"We want to know," said the little man, solemnly; "and we ask the question of you, in order that we may not awaken apprehensions inside—we want to know who you've got in this house, at present?"

"Who there is in the house!" said Sam, in whose mind the inmates were always represented by that particular article of their costume which came under his immediate superintendence. "There's a wooden leg in number six; there's a pair of Hessians in thirteen; there's two pair of halves in the commercial; there's these here painted tops in the snugery inside the bar; and five more tops in the coffee-room."

"Nothing more?" said the little man.

"Stop a bit," replied Sam, suddenly recollecting himself. "Yes; there's a pair of Wellington's a good deal worn, and a pair o' lady's shoes, in number five."

A loud ringing of one of the bells was followed by the appearance of a smart chambermaid in the upper sleeping gallery, who, after tapping at one of the doors, and receiving a request from within, called over the balustrades—

"Sam!"

"Hallo," replied the man with the white hat.

"Number twenty-two wants his boots."

"Ask number twenty-two whether he'll have 'em now, or wait till he gets 'em," was the reply.

"Come, don't be a fool, Sam," said the girl, coaxingly, "the gentleman wants his boots directly."

"Well, you *are* a nice young 'ooman for a musical party, you are," said the boot-cleaner. "Look at these here boots—eleven pair o' boots; and one shoe as b'longs to number six, with the wooden leg. The eleven boots is to be called at half-past eight, and the shoe at nine. Who's number twenty-two, that's to put all the others out? No, no; reg'lar rotation, as Jack Ketch said, when he tied the men up. Sorry to keep you a waitin', sir, but I'll attend to you directly."

Saying which, the man in the white hat set to work upon a top-boot with increased assiduity.

There was another loud ring; and the bustling old landlady of the White Hart made her appearance in the opposite gallery.

"Sam," cried the landlady; "where is that lazy, idle—why, Sam—oh, there you are; why don't you answer?"

"Wouldn't be gen-teel to answer, till you'd done talking," replied Sam, gruffly.

"Here, clean them shoes for number seventeen directly, and take 'em to private sitting-room number five, first floor."

The landlady flung a pair of lady's shoes into the yard, and bustled away.

"Number five," said Sam, as he picked up the shoes, and taking a piece of chalk from his pocket, made a memorandum of their destination on the soles—"Lady's shoes and private sittin'-room! I suppose *she* didn't come in the wagin."

"She came in early this morning," cried the girl, who was still leaning over the railing of the gallery, "with a gentleman in a hackney-coach, and it's him as wants his boots, and you'd better do 'em, that's all about it."

"Vy didn't you say so before," said Sam, with great indignation, singling out the boots in question from the heap before him. "For all I know'd he vas one of the regular three-pennies. Private room! and a lady too! If he's anything of a gen'l'm'n, he's worth a shillin' a day, let alone the arrands."

Pickwick, Chap. 10.

WELLER—Sam, engaged by Pickwick.

A sunbeam of placid benevolence played on Mr. Pickwick's features as he said, "I have half made up my mind to engage you myself."

"Have you, though?" said Sam. "Take the bill down. I'm let to a single gentleman, and the terms is agreed upon."

"You accept the situation?" inquired Mr. Pickwick.

"Cert'nly," replied Sam. "If the clothes fits me half as well as the place, they'll do."

Pickwick, Chap. 12.

WELLER—Sam, recognises "the old 'un'."

The room was one of a very homely description, and was apparently under the especial patronage of stage coachmen; for several gentlemen, who had all the appearance of belonging to that learned profession, were drinking and smoking in the different boxes. Among the number was one stout, red-faced, elderly man in particular, seated in an opposite box, who attracted Mr. Pickwick's attention. The stout man was smoking with great vehemence, but between every half-dozen puffs, he took his pipe from his mouth, and looked first at Mr. Weller and then at Mr. Pickwick. Then, he would bury in a quart pot as much of his countenance as the dimensions of the quart pot admitted of its receiving, and take another look at Sam and Mr. Pickwick. Then he would take another half-dozen puffs with an air of profound meditation and look at them again. At last the stout man, putting up his legs on the seat, and leaning his back against the wall, began to puff at his pipe without leaving off at all, and to stare through the smoke at the new comers, as if he had made up his mind to see the most he could of them.

At first the evolutions of the stout man had escaped Mr. Weller's observation, but by degrees, as he saw Mr. Pickwick's eyes every now and then turning towards him, he began to gaze in the same direction, at the same time shading his eyes with his hand, as if he partially recognized the object before him, and wished to make quite sure of its identity. His doubts were speedily dispelled, however: for the stout man, having blown a thick cloud from his pipe, a hoarse voice, like some strange effort of ventriloquism, emerged from beneath the capa-

cious shawls which muffled his throat and chest, and slowly uttered these sounds,—“Wy, Sammy!”

“Who’s that, Sam?” inquired Mr. Pickwick.

“Why, I wouldn’t ha’ believed it, sir,” replied Mr. Weller with astonished eyes. “It’s the old ‘un.”

“Old one,” said Mr. Pickwick. “What old one?”

“My father, sir,” replied Mr. Weller. “How are you, my ancient?” With which beautiful ebullition of filial affection, Mr. Weller made room on the seat beside him for the stout man, who advanced, pipe in mouth and pot in hand, to greet him.—*Pickwick, Chap. 20.*

WELLER—And the new birth of Mrs. W.

“How’s mother-in-law this mornin’?”

“Queer, Sammy, queer,” replied the elder Mr. Weller, with impressive gravity. “She’s been gettin’ rayther in the Methodistical order lately, Sammy; and she is uncommon pious, to be sure. She’s too good a creetur for me, Sammy. I feel I don’t deserve her.”

“Ah,” said Mr. Samuel, “that’s wery self-denyin’ o’ you.”

“Wery,” replied his parent, with a sigh. “She’s got hold o’ some invention for grown-up people being born again, Sammy; the new birth, I thinks they calls it. I should wery much like to see that system in haction, Sammy. I should wery much like to see your mother-in-law born again. Wouldn’t I put her out to nurse!”

Pickwick, Chap. 22.

WELLER—Sam, his observations.

“I never could a-bear that job,” said Mary.

“No more you never ought to, my dear,” replied Mr. Weller.

“Why not?” inquired Mary.

“Cos ugliness and svindlin’ never ought to be fomiliar vith elegance and wirtew,” replied Mr. Weller. “Ought they, Mr. Muzzle?”

“Not by no means,” replied that gentleman.

Here Mary laughed, and said the cook had made her, and the cook laughed, and said she hadn’t.

“I han’t got a glass,” said Mary.

“Drink with me, my dear,” said Mr. Weller.

“Put your lips to this here tumbler, and then I can kiss you by deputy?”

“For shame, Mr. Weller!” said Mary.

“Wot’s a shame, my dear?”

“Talkin’ in that way.”

“Nonsense; it ain’t no harm. It’s natur; ain’t it, cook?”

Mr. Trotter suffered himself to be forced into a chair by the fireside. He cast his small eyes, first on Mr. Weller, and then on Mr. Muzzle, but said nothing.

“Well, now,” said Sam, “afore these here ladies, I should jest like to ask you, as a sort of curiosity, wether you don’t consider yourself as nice and well-behaved a young gen’l’m’n as ever used a pink check pocket-handkerchief, and the number four collection?”

Pickwick, Chap. 25.

WELLER—Sam, as a dutiful son.

“I am very glad to see that you have so high a sense of your duties as a son, Sam,” said Mr. Pickwick.

"I always had, sir," replied Mr. Weller.

"That's a very gratifying reflection, Sam," said Mr. Pickwick approvingly.

"Wery, sir," replied Mr. Weller; "if ever I wanted anythin' o' my father, I always asked for it in a wery 'spectful and obligin' manner. If he didn't give it me, I took it, for fear I should be led to do anythin' wrong, through not havin' it. I saved him a world o' trouble in this vay, sir."

"That's not precisely what I meant, Sam," said Mr. Pickwick, shaking his head, with a slight smile.

"All good feelin', sir—the wery best intentions, as the gen'l'm'n said ven he run away from his wife 'cos she seemed unhappy with him," replied Mr. Weller.—*Pickwick, Chap. 27.*

WELLER—Sam, on the marriage of his father.

"Two coves in white aprons touches their hats wen you walk in—'License, sir, license?' Queer sort, them, and their mas'ts too, sir—Old Bailey Proctors—and no mistake."

"What do they do?" inquired the gentleman.

"Do! You, sir! That ain't the wost on it, neither. They puts things into old gen'l'm'n's heads as they never dreamed of. My father, sir, wos a coachman. A widower he wos, and fat enough for anything—uncommon fat, to be sure. His missus dies, and leaves him four hundred pound. Down he goes to the Commons, to see the lawyer and draw the blunt—wery smart—top boots on—nosegay in his button-hole—broad-brimmed tile—green shawl—quite the gen'l'm'n. Goes through the archvay, thinking how he should invest the money—up comes the touter, touches his hat—'License, sir, license?'—'What's that?' says my father.

'License, sir,' says he.—'What license?' says my father.—'Marriage license,' says the touter.—'Dash my veskit,' says my father, 'I never thought o' that.'—'I think you wants one, sir,' says the touter. My father pulls up, and thinks a bit—'No,' says he, 'damme, I'm too old, b'sides I'm a many sizes too large,' says he.—'Not a bit on it, sir,' says the touter.—'Think not?' says my father.—'I'm sure not,' says he; 'we married a gen'l'm'n twice your size, last Monday.'—'Did you, though?' said my father.

—'To be sure we did,' says the touter, 'you're a babby to him—this way, sir—this way!'—and sure enough my father walks arter him, like a tame monkey behind a horgan, into a little back office, vere a feller sat among dirty papers and tin boxes, making believe he was busy. 'Pray take a seat, vile I makes out the affidavit, sir,' says the lawyer.—'Thankee, sir,' says my father, and down he sat, and stared with all his eyes, and his mouth vide open, at the names on the boxes. 'What's your name, sir?' says the lawyer.—'Tony Weller,' says my father.—'Parish?' says the lawyer.—'Belle Savage,' says my father; for he stopped there wen he drove up, and he know'd nothing about parishes, *Ac* didn't.

—'And what's the lady's name?' says the lawyer. My father was struck all of a heap. 'Blessed if I know,' says he.—'Not know!' says the lawyer.—'No more nor you do,' says my father; 'can't I put that in afterwards?'—'Impossible!' says the lawyer.—'Wery well,' says my father, after he'd thought a moment, 'put down Mrs. Clarke.'—'What Clarke?' says

the lawyer, dippin his pen in the ink.—'Susan Clarke, Markis o' Granby, Dorking,' says my father; 'she'll have me, if I ask, I des-say—I never said nothing to her, but she'll have me, I know.' The license was made out, and she *did* have him, and what's more she's got him now; and I never had any of the four hundred pound, worse luck. Beg your pardon, sir," said Sam, when he had concluded, "but wen I gets on this here grievance, I runs on like a new barrow vith the wheel greased." Having said which, and having paused for an instant to see whether he was wanted for anything more, Sam left the room.—*Pickwick, Chap. 10.*

WELLER—Sam, and Job Trotter.

Early on the ensuing morning, Mr. Weller was dispelling all the feverish remains of the previous evening's conviviality, through the instrumentality of a halfpenny shower-bath (having induced a young gentleman attached to the stable department, by the offer of that coin, to pump over his head and face, until he was perfectly restored), when he was attracted by the appearance of a young fellow in mulberry-colored livery, who was sitting on a bench in the yard, reading what appeared to be a hymn-book, with an air of deep abstraction, but who occasionally stole a glance at the individual under the pump, as if he took some interest in his proceedings, nevertheless.

"You're a rum 'un to look at, you are!" thought Mr. Weller, the first time his eyes encountered the glance of the stranger in the mulberry suit: who had a large, sallow, ugly face, very sunken eyes, and a gigantic head, from which depended a quantity of lank black hair. "You're a rum 'un!" thought Mr. Weller; and thinking this, he went on washing himself, and thought no more about him.

Still the man kept glancing from his hymn-book to Sam, and from Sam to his hymn-book, as if he wanted to open a conversation. So at last, Sam, by way of giving him an opportunity, said with a familiar nod—

"How are you, governor?"

"I am happy to say, I am pretty well, sir," said the man, speaking with great deliberation, and closing the book. "I hope you are the same, sir?"

"Why, if I felt less like a walking brandy-bottle, I shouldn't be quite so staggered this mornin'," replied Sam. "Are you stoppin' in this house, old 'un?"

The mulberry man replied in the affirmative.

"How was it you worn't one of us, last night?" inquired Sam, scrubbing his face with the towel. "You seem one of the jolly sort—looks as convivial as a live trout in a lime basket," added Mr. Weller, in an under tone.

"Give us your hand," said Mr. Weller, advancing; "I should like to know you. I like your appearance, old fellow."

"Well, that is very strange," said the mulberry man, with great simplicity of manner. "I like yours so much, that I wanted to speak to you, from the very first moment I saw you under the pump."

"Did you though?"

"Upon my word. Now, isn't that curious?"

"Wery sing'ler," said Sam, inwardly con-

gratulating himself upon the softness of the stranger. "What's your name, my patriarch?"

"Job."

"And a very good name it is—only one I know that ain't got a nickname to it. What's the other name?"

"Trotter," said the stranger. "What is yours?"

Sam bore in mind his master's caution, and replied—

"My name's Walker; my master's name's Wilkins. Will you take a drop o' somethin' this mornin', Mr. Trotter?"—*Pickwick, Chap. 16.*

WELLER—Sam, and Job Trotter (Tears).

"You must ha' been very nicely brought up," said Sam.

"Oh, very, Mr. Weller, very," replied Job. At the recollection of the purity of his youthful days, Mr. Trotter pulled forth the pink handkerchief, and wept copiously.

"You must ha' been an uncommon nice boy to go to school with," said Sam.

"I was, sir," replied Job, heaving a deep sigh. "I was the idol of the place."

"Ah," said Sam, "I don't wonder at it. What a comfort you must ha' been to your blessed mother."

At these words, Mr. Job Trotter inserted an end of the pink handkerchief into the corner of each eye, one after the other, and began to weep copiously.

"Wot's the matter with the man?" said Sam, indignantly. "Chelsea water-works is nothin' to you. What are you melting with now? The consciousness o' willainy?"—*Pickwick, Chap. 23.*

WELLER—Sam, as a philosopher.

"Delightful prospect, Sam," said Mr. Pickwick.

"Beats the chimley-pots, sir," replied Mr. Weller, touching his hat.

"I suppose you have hardly seen anything but chimney-pots and bricks and mortar all your life, Sam," said Mr. Pickwick, smiling.

"I worn't always a boots, sir," said Mr. Weller, with a shake of the head. "I was a wagginer's boy, once."

"When was that?" inquired Mr. Pickwick.

"When I was first pitched neck and crop into the world, to play at leap-frog with its troubles," replied Sam. "I was a carrier's boy at startin'; then a wagginer's, then a helper, then a boots. Now I'm a gen'l'm'n's servant. I shall be a gen'l'm'n myself one of these days, perhaps, with a pipe in my mouth, and a summer-house in the back-garden. Who knows? I shouldn't be surprised, for one."

"You are quite a philosopher, Sam," said Mr. Pickwick.

"It runs in the family, I b'lieve, sir," replied Mr. Weller. "My father's very much in that line, now. If my mother-in-law blows him up, he whistles. She flies in a passion, and breaks his pipe; he steps out, and gets another. Then she screams very loud, and falls into 'sterics; and he smokes very comfortably till she comes to agin. That's philosophy, sir, ain't it?"

"A very good substitute for it, at all events," replied Mr. Pickwick, laughing. "It must have been of great service to you, in the course of your rambling life, Sam."

"Service, sir," exclaimed Sam. "You may say that. Arter I run away from the carrier,

and afore I took up with the wagginer, I had unfurnished lodgin's for a fortnight."

"Unfurnished lodgings?" said Mr. Pickwick.

"Yes—the dry arches of Waterloo Bridge. Fine sleeping-place—within ten minutes' walk of all the public offices—only if there is any objection to it, it is that the situation's *rather* too airy. I see some queer sights there."

"Ah, I suppose you did," said Mr. Pickwick, with an air of considerable interest.

"Sights, sir," resumed Mr. Weller, "as 'ad penetrate your benevolent heart, and come out on the other side. You don't see the reg'lar wagrants there; trust 'em, they knows better than that. Young beggars, male and female, as hasn't made a rise in their profession, takes up their quarters there sometimes; but it's generally the worn-out, starving, houseless creatures as rolls themselves in the dark corners o' them lonesome places—poor creeturs as ain't up to the twopenny rope."—*Pickwick, Chap. 16.*

WELLER—Sam's opinion of "weal pie."

"Weal pie," said Mr. Weller, soliloquising, as he arranged the eatables on the grass. "Wery good thing is weal pie, when you know the lady as made it, and is quite sure it ain't kittens; and arter all though, where's the odds, when they're so like weal that the wery piemen themselves don't know the difference?"

"Don't they, Sam?" said Mr. Pickwick.

"Not they, sir," replied Mr. Weller, touching his hat. "I lodged in the same house with a pieman once, sir, and a very nice man he was—reg'lar clever chap, too—make pies out o' anything, he could. 'What a number o' cats you keep, Mr. Brooks,' says I, when I'd got intimate with him. 'Ah,' says he, 'I do—a good many,' says he. 'You must be very fond o' cats,' says I. 'Other people is,' says he, 'a winkin' at me; 'they ain't in season till the winter though,' says he. 'Not in season!' says I. 'No,' says he, 'fruits is in, cats is out.' 'Why, what do you mean?' says I. 'Mean?' says he. 'That I'll never be a party to the combination o' the butchers, to keep up the prices o' meat,' says he. 'Mr. Weller,' says he, 'a squeezing my hand wery hard, and vispering in my ear—'don't mention this here agin—but it's the seasonin' as does it. They're all made o' them noble animals,' says he, 'a pointin' to a wery nice little tabby kitten, 'and I seasons 'em for beefsteak, weal, or kidney, 'cordin' to the demand. And more than that,' says he, 'I can make a weal a beefsteak, or a beefsteak a kidney, or any one on 'em a mutton, at a minute's notice, just as the market changes, and appetites wary!'"

"He must have been a very ingenious young man that, Sam," said Mr. Pickwick, with a slight shudder.

"Just was, sir," replied Mr. Weller, continuing his occupation of emptying the basket, "and the pies was beautiful. Tongue; well, that's a wery good thing when it an't a woman's. Bread—knuckle o' ham, reg'lar picter—cold beef in slices, wery good. What's in them stone jars, young touch-and-go?"

Pickwick, Chap. 19.

WELLER—Sam, and the Sawbones.

"Wery good, sir," replied Sam. "There's a couple o' Sawbones down-stairs."

"A couple of what?" exclaimed Mr. Pickwick, sitting up in bed.

"A couple o' Sawbones," said Sam.

"What's a Sawbones?" inquired Mr. Pickwick, not quite certain whether it was a live animal, or something to eat.

"What! Don't you know what a Sawbones is, sir?" inquired Mr. Weller. "I thought everybody know'd as a Sawbones was a Surgeon."

"They're a smokin' cigars by the kitchen fire," said Sam.

"Ah!" observed Mr. Pickwick, rubbing his hands, "overflowing with kindly feelings and animal spirits. Just what I like to see."

"And one on 'em," said Sam, not noticing his master's interruption, "one on 'em's got his legs on the table, and is a drinkin' brandy neat, vile the t'other one—him in the barnacles—has got a barrel o' oysters atween his knees, wich he's a openin' like steam, and as fast as he eats 'em, he takes a aim with the shells at young dropsy, who's a sittin' down fast asleep, in the chimbley corner."

"Eccentricities of genius, Sam," said Mr. Pickwick. "You may retire."—*Pickwick, Chap. 30.*

WELLER—Sam, on social proprieties.

"Now, young man, what do *you* want?"

"Is there anybody here named Sam?" inquired the youth, in a loud voice of treble quality.

"What's the t'other name?" said Sam Weller, looking round.

"How should I know?" briskly replied the young gentleman below the hairy cap.

"You're a sharp boy, you are," said Mr. Weller; "only I wouldn't show that wery fine edge too much, if I was you, in case anybody took it off. What do you mean by comin' to a hot-el, and asking arter Sam, vith as much politeness as a wild Indian?"

"'Cos an old gen'l'm'n told me to," replied the boy.

"Wot old gen'l'm'n?" inquired Sam, with deep disdain.

"Him as drives a Ipswich coach, and uses our parlor," rejoined the boy. "He told me yesterday mornin' to come to the George and Wulter this artemoon, and ask for Sam."

"It's my father, my dear," said Mr. Weller, turning with an explanatory air to the young lady in the bar; "blessed if I think he hardly knows wot my other name is. Vell, young brockiley sprout, wot then?"

Pickwick, Chap. 33.

WELLER—Sam, among the fashionable footmen.

"Tell the old gen'l'm'n not to put himself in a perspiration. No hurry, six-foot. I've had my dinner."

"You dine early, sir," said the powdered-headed footman.

"I find I gets on better at supper when I does," replied Sam.

"Have you been long in Bath, sir?" inquired the powdered-headed footman. "I have not had the pleasure of hearing of you before."

"I haven't created any wery surprisin' sensation here, as yet," rejoined Sam, "for me and the other fash'nables only come last night."

"Nice place, sir," said the powdered-headed footman.

"Seems so," observed Sam.

"Pleasant society, sir," remarked the powdered-headed footman. "Very agreeable servants, sir."

"I should think they wos," replied Sam.

"Affable, unaffected, say-nothin'-to-nobody sort o' fellers."

"Oh, very much so, indeed, sir," said the powdered-headed footman, taking Sam's remark as a high compliment. "Very much so, indeed. Do you do anything in this way, sir," inquired the tall footman, producing a small snuff-box with a fox's head on the top of it.

"Not without sneezing," replied Sam.

"Why, it *is* difficult, sir, I confess," said the tall footman. "It may be done by degrees, sir. Coffee is the best practice. I carried coffee, sir, for a long time. It looks very like rappee, sir."

Here, a sharp peal at the bell reduced the powdered-headed footman to the ignominious necessity of putting the fox's head in his pocket, and hastening with a humble countenance to Mr. Bantam's "study." By-the-bye, who ever knew a man who never read or wrote either, who hadn't got some small back parlor which he *would* call a study!

Pickwick, Chap. 35.

WELLER—Sam, at a footman's "swarry."

"How do you do, Mr. Weller?" said Mr. John Smauker, raising his hat gracefully with one hand, while he gently waved the other in a condescending manner. "How do you do, sir?"

"Why, reasonably convalescent," replied Sam. "How do *you* find yourself, my dear feller?"

"Only so so," said Mr. John Smauker.

"Ah, you've been a workin' too hard," observed Sam. "I was fearful you would; it won't do, you know; you must not give way to that 'ere uncompromisin' spirit o' your'n."

"It's not so much that, Mr. Weller," replied Mr. John Smauker, "as bad wine; I'm afraid I've been dissipating."

"Oh! that's it, is it?" said Sam; "that's a wery bad complaint, that."

"And yet the temptation, you see, Mr. Weller," observed Mr. John Smauker.

"Ah, to be sure," said Sam.

"Plunged into the very vortex of society, you know, Mr. Weller," said Mr. John Smauker with a sigh.

"Dreadful, indeed!" rejoined Sam.

"But it's always the way," said Mr. John Smauker; "if your destiny leads you into public life, and public station, you must expect to be subjected to temptations which other people is free from, Mr. Weller."

"Precisely what my uncle said, ven *he* vent into the public line," remarked Sam, "and wery right the old gen'l'm'n wos, for he drank hisself to death in somethin' less than a quarter."

Mr. John Smauker looked deeply indignant at any parallel being drawn between himself and the deceased gentleman in question; but as Sam's face was in the most immovable state of calmness, he thought better of it, and looked affable again.

"Perhaps we had better be walking," said

Mr. Smauker, consulting a copper time-piece which dwelt at the bottom of a deep watch-pocket, and was raised to the surface by means of a black string, with a copper key at the other end.

"P'raps we had," replied Sam, "or they'll overdo the swarry, and that'll spile it."

"Have you drank the waters, Mr. Weller?" inquired his companion, as they walked towards High Street.

"Once," replied Sam.

"What did you think of 'em, sir?"

"I thought they was particklery unpleasant," replied Sam.

"Ah," said Mr. John Smauker, "you dislied the killibeate taste, perhaps."

"I don't know much about that 'ere," said Sam. "I thought they'd a wery strong flavor o' warm flat irons."

"That is the killibeate, Mr. Weller," observed Mr. John Smauker, contemptuously.

"Well, if it is, it's a wery inexpressive word, that's all," said Sam. "It may be, but I ain't much in the chimal line myself, so I can't say." And here, to the great horror of Mr. John Smauker, Sam Weller began to whistle.

"This way," said his new friend, apparently much relieved as they turned down a bye street; "we shall soon be there."

"Shall we?" said Sam, quite unmoved by the announcement of his close vicinity to the select footmen of Bath.

"Yes," said Mr. John Smauker. "Don't be alarmed, Mr. Weller."

"Oh, no," said Sam.

"You'll see some very handsome uniforms, Mr. Weller," continued Mr. John Smauker; "and perhaps you'll find some of the gentlemen rather high at first, you know, but they'll soon come round."

"That's wery kind on 'em," replied Sam.

"And you know," resumed Mr. John Smauker, with an air of sublime protection; "you know, as you're a stranger, perhaps they'll be rather hard upon you at first."

"They won't be wery cruel, though, will they?" inquired Sam.

"No, no," replied Mr. John Smauker, pulling forth the fox's head, and taking a gentlemanly pinch. "There are some funny dogs among us, and they will have their joke, you know; but you mustn't mind 'em, you mustn't mind 'em."

"I'll try and bear up agin such a reg'lar knock-down o' talent," replied Sam.

"Gentlemen, my friend Mr. Weller."

"Sorry to keep the fire off you, Weller," said Mr. Tuckle with a familiar nod. "Hope you're not cold, Weller."

"Not by no means, Blazes," replied Sam. "It 'ud be a wery chilly subject as felt cold wen you stood opposit. You'd save coals if they put you behind the fender in the waitin' room at a public office, you would."

As this retort appeared to convey rather a personal allusion to Mr. Tuckle's crimson livery, that gentleman looked majestic for a few seconds, but gradually edging away from the fire, broke into a forced smile, and said it wasn't bad.

"Wery much obliged for your good opinion, sir," replied Sam. "We shall get on by degrees,

I des-say. We'll try a better one, by-and-bye."

* * * * *

At the conclusion of this speech, everybody took a sip in honor of Sam; and Sam having ladled out, and drunk, two full glasses of punch in honor of himself, returned thanks in a neat speech.

"Wery much obliged to you, old fellers," said Sam, ladling away at the punch in the most unembarrassed manner possible, "for this here compliment: wich, comin' from sich a quarter, is wery overvelmin'. I've heerd a good deal on you as a body, but I will say, that I never thought you was sich uncommon nice men as I find you air. I only hope you'll take care o' yourselves, and not compromise nothin' o' your dignity, which is a wery charmin' thing to see, when one's out a walkin', and has always made me wery happy to look at, ever since I was a boy about half as high as the brass-headed stick o' my wery respectable friend, Blazes, there. As to the wictim of oppression in the suit o' brimstone, all I can say of him, is, that I hope he'll get jist as good a berth as he deserves; in vich case it's wery little cold swarry as ever he'll be troubled with agin."

Here Sam sat down with a pleasant smile, and his speech having been vociferously applauded, the company broke up.

Pickwick, Chap. 37.

WELLER—Sam, and the fat boy.

"Your master's a wery pretty notion of keepin' anythin' up, my dear," said Mr. Weller; "I never see such a sensible sort of a man as he is, or such a reg'lar gen't'm'n."

"Oh, that he is!" said the fat boy, joining in the conversation; "don't he breed nice pork!" The fat youth gave a semi-cannibalistic leer at Mr. Weller, as he thought of the roast legs and gravy.

"Oh, you've woke up, at last, have you?" said Sam.

The fat boy nodded.

"I'll tell you wot it is, young boar constructer," said Mr. Weller, impressively; "if you don't sleep a little less, and exercise a little more, wen you comes to be a man you'll lay yourself open to the same sort of personal inconvenience as was inflicted on the old gen't'm'n as wore the pigtail."

"What did they do to him?" inquired the fat boy, in a faltering voice.

"I'm a-goin' to tell you," replied Mr. Weller; "he was one o' the largest patterns as was ever turned out—reg'lar fat man, as hadn't caught a glimpse of his own shoes for five-and-forty year."

"Lor!" exclaimed Emma.

"No, that he hadn't, my dear," said Mr. Weller; "and if you'd put an exact model of his own legs on the dinin' table afore him, he wouldn't ha' known 'em. Well, he always walks to his office with a wery handsome gold watch-chain hanging out, about a foot and a quarter, and a gold watch in his fob pocket as was worth—I'm afraid to say how much, but as much as a watch can be—a large, heavy, round manafacter, as stout for a watch as he was for a man, and with a big face in proportion. 'You'd better not carry that 'ere watch,' says the old gen't'm'n's friends; 'you'll be robbed on it,' says

they. 'Shall I?' says he. 'Yes, you will,' says they. 'Vell,' says he, 'I should like to see the thief as could get this here watch out, for I'm blest if I ever can, it's such a tight fit,' says he; 'and venever I wants to know what's o'clock, I'm obliged to stare into the bakers' shops,' he says. Well, then he laughs as hearty as if he was a-goin' to pieces, and out he walks agin with his powdered head and pigtail, and rolls down the Strand with the chain hangin' out furdur than ever, and the great round watch almost bustin' through his gray kersey smalls. There warn't a pickpocket in all London as didn't take a pull at that chain, but the chain 'ud never break, and the watch 'ud never come out, so they soon got tired o' dragging such a heavy old gen'l'm'n along the pavement, and he'd go home and laugh till the pigtail vibrated like the penderlum of a Dutch clock. At last, one day the old gen'l'm'n was a-rollin' along, and he sees a pickpocket as he know'd by sight, a-comin' up, arm in arm with a little boy with a very large head. 'Here's a game,' said the old gen'l'm'n to himself, 'they're a-goin' to have another try, but it won't do!' So he begins a-chucklin' very hearty, wen, all of a sudden, the little boy leaves hold of the pickpocket's arm, and rushes head-foremost straight into the old gen'l'm'n's stomach, and for a moment doubles him right up with the pain. 'Murder!' says the old gen'l'm'n. 'All right, sir,' says the pickpocket, a-wisperin' in his ear. And wen he come straight agin, the watch and chain was gone, and what's worse than that, the old gen'l'm'n's digestion was all wrong ever arterwards, to the very last day of his life; so just you look about you, young feller, and take care you don't get too fat."—*Pickwick, Chap. 28.*

WELLER—Sam—His compliments.

Sam inquired, with a countenance of great anxiety, whether his master's name was not Walker.

"No, it ain't," said the groom.

"Nor Brown, I s'pose?" said Sam.

"No, it ain't."

"Nor Vilson?"

"No; nor that neither," said the groom.

"Vell," replied Sam, "then I'm mistaken, and he hasn't got the honor o' my acquaintance, which I thought he had. Don't wait here out o' compliment to me," said Sam, as the groom wheeled in the barrow, and prepared to shut the gate. "Ease afore ceremony, old boy; I'll excuse you."

"I'll knock your head off for half-a-crown," said the surly groom, bolting one half of the gate.

"Couldn't afford to have it done on those terms," rejoined Sam. "It 'ud be worth a life's board wages at least, to you, and 'ud be cheap at that. Make my compliments in-doors. Tell 'em not to wait dinner for me, and say they needn't mind puttin' any by, for it'll be cold afore I come in."—*Pickwick, Chap. 39.*

WELLER—Sam—At home.

"Mother-in-law," said Sam, politely saluting the lady, "very much obliged to you for this here visit. Shepherd, how air you?"

"Oh, Samuel!" said Mrs. Weller, "this is dreadful."

"Not a bit on it, mum," replied Sam. "Is it, shepherd."

Mr. Stiggins raised his hands, and turned up his eyes, till the whites—or rather the yellows—were alone visible; but made no reply in words.

"Is this here gen'l'm'n troubled with any painful complaint?" said Sam, looking to his mother-in-law for explanation.

"The good man is grieved to see you here, Samuel," replied Mrs. Weller.

"Oh, that's it, is it?" said Sam. "I was afeerd, from his manner, that he might ha' forgotten to take pepper with that 'ere last cowcumber he eat. Set down, sir, ve make no extra charge for the settin' down, as the king remarked wen he blowed up his minister."

"Young man," said Mr. Stiggins, ostentatiously, "I fear you are not softened by imprisonment."

"Beg your pardon, sir," replied Sam; "wot wos you graciously pleased to hobserve?"

"I apprehend, young man, that your nature is no softer for this chastening," said Mr. Stiggins, in a loud voice.

"Sir," replied Sam, "you're very kind to say so. I hope my natur is *not* a soft vun, sir. Wery much obliged to you for your good opinion, sir."

At this point of the conversation, a sound, indecorously approaching to a laugh, was heard to proceed from the chair in which the elder Mr. Weller was seated; upon which Mrs. Weller, on a hasty consideration of all the circumstances of the case, considered it her bounden duty to become gradually hysterical.

"Weller," said Mrs. W. (the old gentleman was seated in a corner): "Weller! Come forth."

"Wery much obleeged to you, my dear," replied Mr. Weller; "but I'm quite comfortable vere I am."

Upon this Mrs. Weller burst into tears.

"Wot's gone wrong, mum?" said Sam.

"Oh, Samuel!" replied Mrs. Weller, "your father makes me wretched. Will nothing do him good?"

"Do you hear this here?" said Sam. "Lady wants to know vether nothin' 'ull do you good."

"Wery much indebted to Mrs. Weller for her po-lite inquiries, Sammy," replied the old gentleman. "I think a pipe vould benefit me a good deal. Could I be accommodated, Sammy?"

Pickwick, Chap. 45.

WELLER—Sam, and his mother-in-law.

The appearance of the red-nosed man had induced Sam, at first sight, to more than half suspect that he was the deputy shepherd of whom his estimable parent had spoken. The moment he saw him eat, all doubt on the subject was removed, and he perceived at once that if he purposed to take up his temporary quarters where he was, he must make his footing good without delay. He therefore commenced proceedings by putting his arm over the half door of the bar, coolly unbolting it, and leisurely walking in.

"Mother-in-law," said Sam, "how are you?"

"Why, I do believe he is a Weller!" said Mrs. W., raising her eyes to Sam's face, with no very gratified expression of countenance.

"I rayther think he is," said the imperturbable Sam; "and I hope this here reverend gen'l'm'n 'll excuse me saying that I wish I was *the* Weller as owns you, mother-in-law."

This was a double-barrelled compliment. It implied that Mrs. Weller was a most agreeable female, and also that Mr. Stiggins had a clerical

appearance. It made a visible impression at once; and Sam followed up his advantage by kissing his mother-in-law.

"Get along with you!" said Mrs. Weller, pushing him away.

"For shame, young man!" said the gentleman with the red nose.

"No offence, sir, no offence," replied Sam; "you're very right, though; it ain't the right sort o' thing, wen mothers-in-law is young and good-looking, is it, sir?"

"It's all vanity," said Mr. Stiggins.

"Ah, so it is," said Mrs. Weller, setting her cap to rights.

Sam thought it was, too, but he held his peace.

Pickwick, Chap. 27.

WELLER—Sam, and Rev. Mr. Stiggins.

"I'm afeerd, mum," said Sam, "that this here gen'l'm'n, with the twist in his countenance, feels rather thirsty, with the melancholy spectacle afore him. Is it the case, mum?"

The worthy lady looked at Mr. Stiggins for a reply; that gentleman, with many rollings of the eye, clenched his throat with his right hand, and mimicked the act of swallowing to intimate that he was athirst.

"I am afraid, Samuel, that his feelings have made him so, indeed," said Mrs. Weller mournfully.

"Wot's your usual tap, sir?" replied Sam.

"Oh, my dear young friend," replied Mr. Stiggins, "all taps is vanities!"

"Too true, too true, indeed," said Mrs. Weller, murmuring a groan, and shaking her head assentingly.

"Well," said Sam, "I des-say they may be, sir; but which is your pertickler wanity? Vich wanity do you like the flavor on best, sir?"

"Oh, my dear young friend," replied Mr. Stiggins, "I despise them all. If," said Mr. Stiggins, "if there is any one of them less odious than another, it is the liquid called rum. Warm, my dear young friend, with three lumps of sugar to the tumbler."

"Very sorry to say, sir," said Sam, "that they don't allow that particular wanity to be sold in this here establishment."

"Oh, the hardness of heart of these inveterate men!" ejaculated Mr. Stiggins. "Oh, the accursed cruelty of these inhuman persecutors!"

With these words, Mr. Stiggins again cast up his eyes, and rapped his breast with his umbrella; and it is but justice to the reverend gentleman to say, that his indignation appeared very real and unfeigned indeed.

After Mrs. Weller and the red-nosed gentleman had commented on this inhuman usage in a very forcible manner, and had vented a variety of pious and holy execrations against its authors, the latter recommended a bottle of port wine, warmed with a little water, spice, and sugar, as being grateful to the stomach, and savoring less of wanity than many other compounds. It was accordingly ordered to be prepared. Pending its preparation, the red-nosed man and Mrs. Weller looked at the elder W., and groaned.

"Try an in'ard application, sir," said Sam, as the red-nosed gentleman rubbed his head with a rueful visage. "Wot do you think o' that for a go o' wanity warm, sir?"

Mr. Stiggins made no verbal answer, but his manner was expressive. He tasted the contents of the glass which Sam had placed in his hand; put his umbrella on the floor, and tasted it again, passing his hand placidly across his stomach twice or thrice; he then drank the whole at a breath, and smacking his lips, held out the tumbler for more.

Nor was Mrs. Weller behind-hand in doing justice to the composition. The good lady began by protesting that she could'n't touch a drop—then took a small drop—then a large drop—then a great many drops; and her feelings being of the nature of those substances which are powerfully affected by the application of strong waters, she dropped a tear with every drop of negus, and so got on, melting the feelings down, until at length she had arrived at a very pathetic and decent pitch of misery.

The elder Mr. Weller observed these signs and tokens with many manifestations of disgust, and when, after a second jug of the same, Mr. Stiggins began to sigh in a dismal manner, he plainly evinced his disapprobation of the whole proceedings, by sundry incoherent ramblings of speech.

"I think there must be somethin' wrong in your mother-in-law's inside, as vell as in that o' the red-nosed man."

"Wot do you mean?" said Sam.

"I mean this here, Sammy, replied the old gentleman, "that wot they drink don't seem no nourishment to 'em; it all turns to warm water, and comes a' pourin' out o' their eyes. 'Pend upon it, Sammy, its a constitootional infirmity."

Pickwick, Chap. 45.

WELLER—Sam—Imprisoned for debt.

"Well," said Sam, "you've been a-propheesyin' away, about wot'll happen to the gov'nor, if he's left alone. Don't you see any vay o' takin' care on him?"

"No, I don't, Sammy," said Mr. Weller, with a reflective visage.

"No vay at all?" inquired Sam.

"No vay," said Mr. Weller, "unless"—and a gleam of intelligence lighted up his countenance as he sunk his voice to a whisper, and applied his mouth to the ear of his offspring: "unless it is getting him out in a turn-up bedstead, unbeknown to the turnkeys, Sammy, or dressin' him up like a old 'ooman with a green wail."

Sam Weller received both of these suggestions with unexpected contempt, and again propounded his question.

"No," said the old gentleman; "if he von't let you stop there, I see no vay at all. It's no thoroughfare, Sammy, no thoroughfare."

"Well, then, I'll tell you wot it is," said Sam, "I'll trouble you for the loan of five-and-twenty pound."

"Wot good 'all that do?" inquired Mr. Weller.

"Never mind," replied Sam, "Praps you may ask for it, five minits arterwards; praps I may say I von't pay, and cut up rough. You von't think o' arrestin' your own son for the money, and send him off to the Fleet, will you, you unnat'ral wagabone?"

At this reply of Sam's, the father and son exchanged a complete code of telegraphic nods and gestures, after which, the elder Mr. Weller

sat himself down on a stone step, and laughed till he was purple.

"Wot a old image it is!" exclaimed Sam, indignant at this loss of time. "Wot are you a-settin' down there for, com-wertin' your face into a street-door knocker, wen there's so much to be done. Where's the money?"

"In the boot, Sammy, in the boot," replied Mr. Weller, composing his features. "Hold my hat, Sammy."

Having divested himself of this incumbrance, Mr. Weller gave his body a sudden wrench to one side, and, by a dexterous twist, contrived to get his right hand into a most capacious pocket, from whence, after a great deal of panting and exertion, he extricated a pocket-book of the large octavo size, fastened by a huge leathern strap. From this ledger he drew forth a couple of whip-lashes, three or four buckles, a little sample-bag of corn, and finally a small roll of very dirty bank-notes: from which he selected the required amount, which he handed over to Sam.

"And now, Sammy," said the old gentleman, when the whip-lashes, and the buckles, and the samples, had been all put back, and the book once more deposited at the bottom of the same pocket, "Now, Sammy, I know a gen'l'm'n here, as'll do the rest o' the bizness for us in no time—a limb o' the law, Sammy, as has got brains, like the frogs, dispersed all over his body, and reachin' to the wery tips of his fingers; a friend of the Lord Chancellorship's, Sammy, who'd only have to tell him what he wanted, and he'd lock you up for life, if that wos all."

"I say," said Sam, "none o' that."

"None o' wot?" inquired Mr. Weller.

"Why, none o' them unconstitootional ways o' doing it," retorted Sam. "The have-his-car-case, next to the perpetual motion, is van of the blessedest things as wos ever made. I've read that 'ere in the newspapers, wery of'en."

"Well, wot's that got to do vith it?" inquired Mr. Weller.

"Just this here," said Sam, "that I'll patronize the invention, and go in, that vay. No visperin's to the Chancellorship, I don't like the notion. It mayn't be altogether safe, vith reference to gettin' out agin."

Deferring to his son's feeling upon this point, Mr. Weller at once sought the erudite Solomon Pell, and acquainted him with his desire to issue a writ, instantly, for the sum of twenty-five pounds, and costs of process; to be executed without delay upon the body of one Samuel Weller; the charges thereby incurred, to be paid in advance to Solomon Pell.—*Pickwick, Chap. 43.*

"Wot a game it is!" said the elder Mr. Weller, with a chuckle. "A reg'lar prodigy son!"

"Prodigal, prodigal son, sir," suggested Mr. Pell, mildly.

"Never mind, sir," said Mr. Weller, with dignity. "I know wot's o'clock, sir. Wen I don't, I'll ask you, sir."

"Yes, gen'l'm'n," said Sam, "I'm a—stand steady, sir, if you please—I'm a pris'ner, gen'l'm'n. Con-fined, as the lady said."

Pickwick, Chap. 44.

WELLER—Sam in prison.

He had hardly composed himself into the needful state of abstraction, when he thought he

heard his own name proclaimed in some distant passage. Nor was he mistaken, for it quickly passed from mouth to mouth, and in a few seconds the air teemed with shouts of "Weller."

"Here!" roared Sam, in a stentorian voice. "Wot's the matter? Who wants him? Has an express come to say that his country-house is a-fire?"

"Somebody wants you in the hall," said a man who was standing by.

"Just mind that 'ere paper and the pot, old feller, will you?" said Sam. "I'm a comin'. Blessed, if they was a callin' me to the bar, they couldn't make more noise about it!"

Accompanying these words with a gentle rap on the head of the young gentleman before noticed, who, unconscious of his close vicinity to the person in request, was screaming "Weller!" with all his might, Sam hastened across the ground, and ran up the steps into the hall. Here, the first object that met his eyes was his beloved father sitting on a bottom stair, with his hat in his hand, shouting out "Weller!" in his very loudest tone, at half-minute intervals.

"Wot are you a roarin' at?" said Sam impetuously, when the old gentleman had discharged himself of another shout; "makin' yourself so precious hot that you looks like a aggravated glass-blower. Wot's the matter?"

"Aha!" replied the old gentleman, "I began to be afeerd that you'd gone for a walk round the Regency Park, Sammy."

"Come," said Sam, "none o' them taunts agin the victims o' avarice, and come off that 'ere step. Wot are you a sittin' down there for? I don't live there."

"I've got such a game for you, Sammy," said the elder Mr. Weller, rising.

"Stop a minit," said Sam, "you're all vite behind."

"That's right, Sammy, rub it off," said Mr. Weller, as his son dusted him. "It might look personal here, if a man walked about with whitevash on his clothes, eh, Sammy?"

As Mr. Weller exhibited in this place unequivocal symptoms of an approaching fit of chuckling, Sam interposed to stop it.

"Keep quiet, do," said Sam, "there never vos such a old picter-card born. What are you bustin' vith, now?"

"Sammy," said Mr. Weller, wiping his forehead, "I'm afeerd that vun o' these days I shall laugh myself into a appleplexy, my boy."

"Vell then, wot do you do it for?" said Sam. "Now; wot have you got to say?"

"Who do you think's come here with me, Samivel?" said Mr. Weller, drawing back a pace or two, pursing up his mouth, and extending his eyebrows.

"Pell?" said Sam.

Mr. Weller shook his head, and his red cheeks expanded with the laughter that was endeavoring to find a vent.

"Mottled faced man, p'r'aps?" suggested Sam. Again Mr. Weller shook his head.

"Who then?" asked Sam.

"Your mother-in-law," said Mr. Weller; and it was lucky he did say it, or his cheeks must inevitably have cracked, from their most unnatural distension.

"Your mother-in-law, Sammy," said Mr. Weller, "and the red-nosed man, my boy; and the red-nosed man. Ho! ho! ho!"

With this, Mr. Weller launched into convulsions of laughter, while Sam regarded him with a broad grin gradually overspreading his whole countenance.

"They've come to have a little serious talk with you, Samivel," said Mr. Weller, wiping his eyes. "Don't let out nothin' about the un-nat'ral creditor, Sammy."—*Pickwick, Chap. 45.*

WELLER—Sam, and his father.

"Well," said Sam, "good bye."

"Tar, tar, Sammy," replied his father.

"I've only got to say this here," said Sam, stopping short, "that if I was the propriator o' the Markis o' Granby, and that 'ere Stiggins came and made toast in my bar, I'd—"

"What?" interposed Mr. Weller, with great anxiety. "What?"

"—Pison his rum and water," said Sam.

"No!" said Mr. Weller, shaking his son eagerly by the hand, "would you raly, Sammy; would you, though?"

"I would," said Sam. "I wouldn't be too hard upon him at first. I'd drop him in the water-butt, and put the lid on; and if I found he was insensible to kindness, I'd try the other pervasion."

The elder Mr. Weller bestowed a look of deep, unspeakable admiration on his son; and, having once more grasped his hand, walked slowly away, revolving in his mind the numerous reflections to which his advice had given rise.—*Pickwick, Chap. 27.*

WELLER—Father and son.

"Werry glad to see you, Sammy," said the elder Mr. Weller, "though how you've managed to get over your mother-in-law, is a mystery to me. I only vish you'd write me out the receipt, that's all."

"Hush!" said Sam, "she's at home, old feller."

"She ain't vithin hearin'," replied Mr. Weller; "she always goes and blows up, down-stairs, for a couple of hours arter tea; so we'll just give ourselves a damp, Sammy."

Saying this, Mr. Weller mixed two glasses of spirits and water, and produced a couple of pipes. The father and son sitting down opposite each other; Sam on one side of the fire, in the high-backed chair, and Mr. Weller senior on the other, in an easy ditto: they proceeded to enjoy themselves with all due gravity.

"Anybody been here, Sammy?" asked Mr. Weller senior, drily, after a long silence.

Sam nodded an expressive assent.

"Red-nosed chap?" inquired Mr. Weller.

Sam nodded again.

"Amiable man that 'ere, Samny," said Mr. Weller, smoking violently.

"Seems so," observed Sam.

"Good hand at accounts," said Mr. Weller.

"Is he?" said Sam.

"Borrows eighteenpence on Monday, and comes on Tuesday for a shillin' to make it up half-a-crown; calls again on Vensday for another half-crown to make it five shillin's; and goes on doubling, till he gets it up to a five pound note in no time, like them sums in the 'rithmetic book 'bout the nails in the horse's shoes, Sammy."

Sam intimated by a nod that he recollected the problem alluded to by his parent.

Pickwick, Chap. 27.

WELLER, Mrs.—And Mr. Stiggins.

"Leave off rattlin' that 'ere nob o' yourn, if you don't want it to come off the springs altogether," said Sam impatiently, "and behave reasonable. I vent all the way down to the Markis o' Granby, arter you, last night."

"Did you see the Marchioness o' Granby, Sammy?" inquired Mr. Weller, with a sigh.

"Yes, I did," replied Sam.

"How was the dear creetur a lookin'?"

"Wery queer," said Sam. "I think she's a injurin' herself gradivally vith too much o' that ere pine-apple rum, and other strong medicines o' the same natur."

"You don't mean that, Sammy," said the senior, earnestly.

"I do, indeed," replied the junior. Mr. Weller seized his son's hand, clasped it, and let it fall. There was an expression on his countenance in doing so—not of dismay or apprehension, but partaking more of the sweet and gentle character of hope. A gleam of resignation, and even of cheerfulness, passed over his face too, as he slowly said, "I ain't quite certain, Sammy; I wouldn't like to say I was altogether positive, in case of any subsektent disappointment, but I rayther think, my boy, I rayther think, that the shepherd's got the liver complaint!"

"Does he look bad?" inquired Sam.

"He's uncommon pale," replied his father, "'cept about the nose, which is redder than ever. His appetite is wery so-so, but he imbibes wonderful."

Some thoughts of the rum appeared to obtrude themselves on Mr. Weller's mind, as he said this; for he looked gloomy and thoughtful; but he very shortly recovered, as was testified by a perfect alphabet of winks, in which he was only wont to indulge when particularly pleased.

Pickwick, Chap. 43.

WELLER, MR.—And "the Gentle Shepherd."

"That's a pint o' domestic policy, Sammy," said Mr. Weller. "This here Stiggins—"

"Red-nosed man?" inquired Sam.

"The wery same," replied Mr. Weller.

"This here red-nosed man, Sammy, visits your mother-in-law vith a kindness and constancy as I never see equalled. He's sitch a friend o' the family, Sammy, that wen he's away from us, he can't be comfortable unless he has somethin' to remember us by."

"And I'd give him somethin' as 'ud turpentine and bees-vax his memory for the next ten years or so, if I was you," interposed Sam.

"Stop a minute," said Mr. Weller; "I was a-going to say, he always brings now, a flat bottle as holds about a pint and a-half, and fills it vith the pine-apple rum afore he goes away."

"And empties it afore he comes back, I s'pose?" said Sam.

"Clean!" replied Mr. Weller; "never leaves nothin' in it but the cork and the smell; trust him for that, Sammy."—*Pickwick, Chap. 33.*

WELLER—The elder drives Mr. Stiggins.

"Vere are they?" said Sam, reciprocating all the old gentleman's grins.

"In the snuggery," rejoined Mr. Weller. "Catch the red-nosed man a goin' anywere but

vere the liquors is; no he, Samivel, not he. Ve'd a verry pleasant ride along the road from the Markis this mornin', Sammy," said Mr. Weller, when he felt himself equal to the task of speaking in an articulate manner. "I drove the old piebald in that 'ere little shay-cart as belonged to your mother-in-law's first wenter, into vich a harm-cheer was lifted for the shepherd; and I'm blest," said Mr. Weller, with a look of deep scorn; "I'm blest if they didn't bring a portable flight o' steps out into the road a front o' our door, for him to get up by."

"You don't mean that?" said Sam.

"I *do* mean that, Sammy," replied his father, "and I vish you could ha' seen how tight he held on by the sides wen he did get up, as if he wos afeerd o' being precipitayted down full six foot, and dashed into a million o' hatoms. He tumbled in at last, however, and away ve vent; and I rayther think, I say I rayther think, Samivel, that he found himself a little jolted wen ve turned the corners."

"Wot, I s'pose you happened to drive up agin a post or two?" said Sam.

"I'm afeerd," replied Mr. Weller in a rapture of winks, "I'm afeerd I took vun or two on 'em, Sammy; he wos a flyin' out o' the harm-cheer all the way."

Hefe the old gentleman shook his head from side to side, and was seized with a hoarse internal rumbling, accompanied with a violent swelling of the countenance, and a sudden increase in the breadth of all his features; symptoms which alarmed his son not a little.

"Don't be frightened, Sammy, don't be frightened," said the old gentleman, when, by dint of much struggling, and various convulsive stamps upon the ground, he had recovered his voice. "It's only a kind o' quiet laugh as I'm a tryin' to come, Sammy."

"Well, if that's wot it is," said Sam, "you'd better not try to come it agin. You'll find it rayther a dangerous invention."

"Don't you like it, Sammy?" inquired the old gentleman.

"Not at all," replied Sam.

"Well," said Mr. Weller, with the tears still running down his cheeks, "it 'ud ha' been a verry great accommodation to me if I could ha' done it, and 'ud ha' saved a good many vords atween your mother-in-law and me, sometimes; but I am afeerd you're right, Sammy; it's too much in the appleplex line—a deal too much, Samivel."—*Pickwick, Chap. 45.*

WELLER—The elder, on married life.

"Goin', Sammy?" inquired Mr. Weller.

"Off at once," replied Sam.

"I vish you could muffle that 'ere Stiggins, and take him with you," said Mr. Weller.

"I am ashamed on you!" said Sam, reproachfully: "what do you let him show his red nose in the Markis o' Granby at all, for?"

Mr. Weller the elder fixed on his son an earnest look; and replied, "'Cause I'm a married man, Samivel, 'cause I'm a married man. Wen you're a married man, Samivel, you'll understand a good many things as you don't understand now; but vether it's worth while goin' through so much to learn so little, as the charity-boy said ven he got to the end of the alphabet, is a matter o' taste. I rayther think it isn't."

Pickwick, Chap. 27.

WELLER—The elder, at dinner.

We have said that Mr. Weller was engaged in preparing for his journey to London—he was taking sustenance, in fact. On the table before him stood a pot of ale, a cold round of beef, and a very respectable-looking loaf, to each of which he distributed his favors in turn, with the most rigid impartiality. He had just cut a mighty slice from the latter, when the footsteps of somebody entering the room, caused him to raise his head; and he beheld his son.

"Mornin', Sammy!" said the father.

The son walked up to the pot of ale, and nodding significantly to his parent, took a long draught by way of reply.

"Wery good power o' suction, Sammy," said Mr. Weller the elder, looking into the pot, when his first-born had set it down half empty, "You'd ha' made an uncommon fine oyster, Sammy, if you'd been born in that station o' life."

"Yes, I des-say I should ha' managed to pick up a respectable livin'," replied Sam, applying himself to the cold beef with considerable vigor.

Pickwick, Chap. 23.

WELLER—His opinion of widows.

"I'm verry sorry, Sammy," said the elder Mr. Weller, shaking up the ale, by describing small circles with the pot, preparatory to drinking. "I'm verry sorry, Sammy, to hear from your lips, as you let yourself be gammoned by that 'ere mulberry man. I always thought, up to three days ago, that the names of Veller and gammon could never come into contract, Sammy, never."

"Always exceptin' the case of a widder, of course," said Sam.

"Widders, Sammy," replied Mr. Weller, slightly changing color, "widders are 'ceptions to ev'ry rule. I *have* heard how many ord'nary women one widder's equal to, in pint o' comin' over you. I think it's five-and-twenty, but I don't rightly know vether it an't more."

"Well; that's pretty well," said Sam.

"Besides," continued Mr. Weller, not noticing the interruption, "that's a verry different thing. You know what the counsel said, Sammy, as defended the gen'lem'n as beat his wife with the poker, venever he got jolly. 'And arter all, my Lord,' says he, 'it's a amable weakness.' So I says respectin' widders, Sammy, and so you'll say, ven you gets as old as me."

"I ought to ha' know'd better, I know," said Sam.

"Ought to ha' know'd better!" repeated Mr. Weller, striking the table with his fist. "Ought to ha' know'd better! why, I know a young 'un as hasn't had half nor quarter your eddication—as hasn't slept about the markets, no, not six months—who'd ha' scorned to be let in, in such a vay; scorned it, Sammy." In the excitement of feeling produced by this agonizing reflection, Mr. Weller rang the bell, and ordered an additional pint of ale.

Pickwick, Chap. 23.

WELLER—The elder, in a quandary.

"I wanted to have a little bit o' conversation with you, sir," said Mr. Weller; "if you could spare me five minits or so, sir."

"Certainly," replied Mr. Pickwick. "Sam, give your father a chair."

"Thankee, Samivel, I've got a cheer here," said Mr. Weller, bringing one forward as he spoke; "uncommon fine day it's been, sir," added the old gentleman, laying his hat on the floor as he sat himself down.

"Remarkably so, indeed," replied Mr. Pickwick. "Very seasonable."

"Seasonablest veather I ever see, sir," rejoined Mr. Weller. Here, the old gentleman was seized with a violent fit of coughing, which being terminated, he nodded his head and winked and made several supplicatory and threatening gestures to his son, all of which Sam Weller steadily abstained from seeing.

Mr. Pickwick, perceiving that there was some embarrassment on the old gentleman's part, affected to be engaged in cutting the leaves of a book that lay beside him, and waited patiently until Mr. Weller should arrive at the object of his visit.

"I never see sich a aggerawatin' boy as you are, Samivel," said Mr. Weller, looking indignantly at his son; "never in all my born days."

"What is he doing, Mr. Weller?" inquired Mr. Pickwick.

"He von't begin, sir," rejoined Mr. Weller; "he knows I ain't ekal to ex-pressin' myself ven there's anythin' partickler to be done, and yet he'll stand and see me a settin' here takin' up your wable time, and makin' a reg'lar spectacle o' myself, rayther than help me out vith a syllable. It ain't filial conduct, Samivel," said Mr. Weller, wiping his forehead; "wery far from it."

"You said you'd speak," replied Sam; "how should I know you was done up at the very beginnin'?"

"You might ha' seen I warn't able to start," rejoined his father; "I'm on the wrong side of the road, and backin' into the palins, and all manner of unpleasantness, and yet you von't put out a hand to help me. I'm ashamed on you, Samivel."

"The fact is, sir," said Sam, with a slight bow, "the gov'nor's been a drawin' his money."

"Wery good, Samivel, wery good," said Mr. Weller, nodding his head with a satisfied air. "I didn't mean to speak harsh to you, Sammy. Wery good. That's the way to begin. Come to the pint at once. Wery good, indeed, Samivel."

"This here money," said Sam, with a little hesitation, "he's anxious to put someveres, vere he knows it'll be safe, and I'm wery anxious too, for if he keeps it, he'll go a lendin' it to somebody, or investin' property in horses, or droppin' his pocket-book down a airy, or makin' a Egyptian mummy of his-self in some vay or another."

"Wery good, Samivel," observed Mr. Weller, in as complacent a manner as if Sam had been passing the highest eulogiums on his prudence and foresight. "Wery good."

"For vich reasons," continued Sam, plucking nervously at the brim of his hat; "for vich reasons, he's drawd it out to-day, and come here vith me to say, least-vays to offer, or in other vords to—"

"—To say this here," said the elder Mr. Wel-

ler, impatiently, "that it ain't o' no use to me. I'm a-goin' to work a coach reg'lar, and ha'n't got noveres to keep it in, unless I vos to pay the guard for takin' care on it, or to put it in vun o' the coach pockets, vich 'ud be a temptation to the insides. If you'll take care on it for me, sir, I shall be wery much obliged to you. P'paps," said Mr. Weller, walking up to Mr. Pickwick and whispering in his ear, "p'paps it'll go a little vay towards the expenses o' that 'ere conviction. All I say is, just you keep it till I ask you for it again." With these words, Mr. Weller placed the pocket-book in Mr. Pickwick's hands, caught up his hat, and ran out of the room with a celerity scarcely to be expected from so corpulent a subject.

"Stop him, Sam!" exclaimed Mr. Pickwick, earnestly. "Overtake him; bring him back instantly! Mr. Weller—here—come back!"

Sam saw that his master's injunctions were not to be disobeyed; and catching his father by the arm as he was descending the stairs, dragged him back by main force.

"My good friend," said Mr. Pickwick, taking the old man by the hand; "your honest confidence overpowers me."

"I don't see no occasion for nothin' o' the kind, sir," replied Mr. Weller, obstinately.

"I assure you, my good friend, I have more money than I can ever need; far more than a man at my age can ever live to spend," said Mr. Pickwick.

"No man knows how much he can spend, till he tries," observed Mr. Weller.

Pickwick, Chap. 56.

WELLER — Personal appearance of the elder.

It is very possible that at some earlier period of his career, Mr. Weller's profile might have presented a bold and determined outline. His face, however, had expanded under the influence of good living, and a disposition remarkable for resignation; and its bold fleshy curves had so far extended beyond the limits originally assigned them, that unless you took a full view of his countenance in front, it was difficult to distinguish more than the extreme tip of a very rubicund nose. His chin, from the same cause, had acquired the grave and imposing form which is generally described by prefixing the word "double" to that expressive feature; and his complexion exhibited that peculiarly mottled combination of colors which is only to be seen in gentlemen of his profession, and in underdone roast beef. Round his neck he wore a crimson travelling-shawl, which merged into his chin by such imperceptible gradations, that it was difficult to distinguish the folds of the one from the folds of the other. Over this, he mounted a long waistcoat of a broad pink-striped pattern, and over that again, a wide-skirted green coat, ornamented with large brass buttons, whereof the two which garnished the waist were so far apart, that no man had ever beheld them both, at the same time. His hair, which was short, sleek, and black, was just visible beneath the capacious brim of a low-crowned brown hat. His legs were encased in knee-cord breeches, and painted top-boots; and a copper watch-chain, terminating in one seal, and a key of the same material, dangled loosely from his capacious waistband. — *Pickwick, Chap. 23.*

WHISKERS—The peachy cheek of Fledgeby.

Young Fledgeby was none of these. Young Fledgeby had a peachy cheek, or a cheek compounded of the peach and the red red wall on which it grows, and was an awkward, sandy-haired, small eyed youth, exceeding slim (his enemies would have said lanky), and prone to self-examination in the articles of whisker and moustache. While feeling for the whisker that he anxiously expected, Fledgeby underwent remarkable fluctuations of spirits, ranging along the whole scale from confidence to despair. There were times when he started, as exclaiming, "By Jupiter, here it is at last!" There were other times when, being equally depressed, he would be seen to shake his head, and give up hope. To see him at those periods, leaning on a chimney-piece, like as on an urn containing the ashes of his ambition, with the cheek that would not sprout, upon the hand on which that cheek had forced conviction, was a distressing sight.

Our Mutual Friend, Book II., Chap. 4.

Fledgeby has devoted the interval to taking an observation of Boots's whiskers, Brewer's whiskers, and Lammle's whiskers, and considering which pattern of whisker he would prefer to produce out of himself by friction, if the Genie of the cheek would only answer to his rubbing.

Our Mutual Friend, Book II., Chap. 16.

WHISKERS—The shaving of Mr. Bailey's.

Mr. Bailey stroked his chin, and a thought appeared to occur to him.

"Poll," he said, "I ain't as neat as I could wish about the gills. Being here, I may as well have a shave, and get trimmed close."

The barber stood aghast; but Mr. Bailey divested himself of his neck-cloth, and sat down in the easy shaving chair, with all the dignity and confidence in life. There was no resisting his manner. The evidence of sight and touch became as nothing. His chin was as smooth as a new-laid egg or a scraped Dutch cheese; but Poll Sweedlepipe wouldn't have ventured to deny, on affidavit, that he had the beard of a Jewish rabbi.

"Go with the grain, Poll, all around, please," said Mr. Bailey, screwing up his face for the reception of the lather. "You may do wot you like with the bits of whisker. I don't care for 'em."

The meek little barber stood gazing at him with the brush and soap-dish in his hand, stirring them round and round in a ludicrous uncertainty, as if he were disabled by some fascination from beginning. At last he made a dash at Mr. Bailey's cheek. Then he stopped again, as if the ghost of a beard had suddenly receded from his touch; but receiving mild encouragement from Mr. Bailey, in the form of an adjuration to "Go in and win," he lathered him bountifully. Mr. Bailey smiled through the suds in his satisfaction.

"Gently over the stones, Poll. Go a tip-toe over the pimples?"

Poll Sweedlepipe obeyed, and scraped the lather off again with particular care. Mr. Bailey squinted at every successive dab, as it was deposited on a cloth on his left shoulder, and

seemed, with a microscopic eye, to detect some bristles in it; for he murmured more than once, "Reether redder than I could wish, Poll." The operation being concluded, Poll fell back and stared at him again, while Mr. Bailey, wiping his face on the jack-towel, remarked, "that arter late hours nothing freshened up a man so much as a easy shave."—*Martin Chuzzlewit, Chap. 29.*

WHISPERING—The effect of.

Both sit silent, listening to the metal voices, near and distant, resounding from towers of various heights, in tones more various than their situations. When these at length cease, all seems more mysterious and quiet than before. One disagreeable result of whispering is, that it seems to evoke an atmosphere of silence, haunted by the ghosts of sound—strange cracks and tickings, the rustling of garments that have no substance in them, and the tread of dreadful feet, that would leave no mark on the sea sand or the winter snow. So sensitive the two friends happen to be, that the air is full of these phantoms; and the two look over their shoulders by one consent, to see that the door is shut.

Black House, Chap. 32.

WHISPER—A double-barrelled.

"I ask your pardons, Governors," replied the ghost, in a hoarse double-barrelled whisper, "but might either on you be Lawyer Lightwood?"

Our Mutual Friend, Book I., Chap. 12.

WHIST—Pickwick at.

Poor Mr. Pickwick! he had never played with three thorough-paced female card-players before. They were so desperately sharp, that they quite frightened him. If he played a wrong card, Miss Bolo looked a small armory of daggers; if he stopped to consider which was the right one, Lady Snuphanup would throw herself back in her chair, and smile with a mingled glance of impatience and pity to Mrs. Colonel Wugsby; at which Mrs. Colonel Wugsby would shrug up her shoulders, and cough, as much as to say she wondered whether he ever would begin. Then, at the end of every hand, Miss Bolo would inquire with a dismal countenance and reproachful sigh, why Mr. Pickwick had not returned that diamond, or led the club, or roughed the spade, or finessed the heart, or led through the honor, or brought out the ace, or played up to the king, or some such thing; and in reply to all these grave charges, Mr. Pickwick would be wholly unable to plead any justification whatever, having by this time forgotten all about the game. People came and looked on, too, which made Mr. Pickwick nervous. Besides all this, there was a great deal of distracting conversation near the table, between Angelo Bantam and the two Miss Matintors, who, being single and singular, paid great court to the Master of the Ceremonies, in the hope of getting a stray partner now and then. All these things, combined with the noises and interruptions of constant comings in and goings out, made Mr. Pickwick play rather badly; the cards were against him, also; and when they left off at ten minutes past eleven, Miss Bolo rose from the table considerably agitated, and went straight home, in a flood of tears, and a sedan-chair.—*Pickwick, Chap. 35.*

WHIST.

The rubber was conducted with all that gravity of deportment and sedateness of demeanor which befit the pursuit entitled "whist"—a solemn observance, to which, as it appears to us, the title of "game" has been very irreverently and ignominiously applied.

A solemn silence: Mr. Pickwick humorous, the old lady serious, the fat gentleman captious, and Mr. Miller timorous.—*Pickwick, Chap. 6.*

WIDOW—Her weeds (Mrs. Heep).

It was perhaps a part of Mrs. Heep's humility, that she still wore weeds. Notwithstanding the lapse of time that had occurred since Mr. Heep's decease, she still wore weeds. I think there was some compromise in the cap; but otherwise she was as weedy as in the early days of her mourning.—*David Copperfield, Chap. 18.*

Even her black dress assumed something of a deadly-lively air from the jaunty style in which it was worn; and, eked out as its lingering attractions were, by a prudent disposal, here and there, of certain juvenile ornaments of little or no value, her mourning garments assumed quite a new character. From being the outward tokens of respect and sorrow for the dead, they became converted into signals of very slaughterous and killing designs upon the living.—*Nicholas Nickleby, Chap. 41.*

WIDOWS—Opinion of Mr. Weller, the elder.

"How's mother-in-law?"

"Wy, I'll tell you what, Sammy," said Mr. Weller, senior, with much solemnity in his manner; "there never was a nicer woman as a widder, than that 'ere second wentur o' mine—a sweet creetur she was, Sammy; all I can say on her now, is, that as she was such an uncommon pleasant widder, it's a great pity she ever changed her con-dition. She don't act as a wife, Sammy."

"Don't she, though?" inquired Mr. Weller, junior.

The elder Mr. Weller shook his head, as he replied with a sigh, "I've done it once too often, Sammy; I've done it once too often. Take example by your father, my boy, and be very careful o' widders all your life, specially if they've kept a public-house, Sammy." Having delivered this parental advice with great pathos, Mr. Weller senior refilled his pipe from a tin box he carried in his pocket, and, lighting his fresh pipe from the ashes of the old one, commenced smoking at a great rate.

"Beg your pardon, sir," he said, renewing the subject, and addressing Mr. Pickwick, after a considerable pause, "nothin' personal, I hope, sir; I hope you han't got a widder, sir."

Pickwick, Chap. 20.

WIDTH AND WISDOM—Weller's maxim.

"Vait a minit, Sammy; ven you grow as old as your father, you von't get into your veskit quite as easy as you do now, my boy."

"If I couldn't get into it easier than that, I'm blessed if I'd wear vun at all," rejoined his son.

"You think so now," said Mr. Weller, with the gravity of age; "but you'll find that as you get vider, you'll get viser. Width and visdom, Sammy, always grows together."

As Mr. Weller delivered this infallible maxim—the result of many years' personal experience and observation—he contrived, by a dexterous twist of his body, to get the bottom button of his coat to perform its office.

Pickwick, Chap. 55.

WIFE—An unhappy.

* * * Whose happiness was in the past, and who was content to bind her broken spirit to the dutiful and meek endurance of the present.

Dombey & Son, Chap. 1.

WIFE—Loss of a.

He was not a man of whom it could properly be said that he was ever startled or shocked; but he certainly had a sense within him, that if his wife should sicken and decay, he would be very sorry, and that he would find a something gone from among his plate and furniture, and other household possessions, which was well worth the having, and could not be lost without sincere regret. Though it would be a cool, business-like, gentlemanly, self-possessed regret, no doubt.—*Dombey & Son, Chap. 1.*

WIFE—Toots's opinion of his.

"But, Lord bless me," pursues Mr. Toots, "she was as entirely conscious of the state of my feelings as I was myself. There was nothing I could tell her. She was the only person who could have stood between me and the silent Tomb, and she did it in a manner to command my everlasting admiration. She knows that there's nobody in the world I look up to as I do to Miss Dombey. She knows that there's nothing on earth I wouldn't do for Miss Dombey. She knows that I consider Miss Dombey the most beautiful, the most amiable, the most angelic of her sex. What is her observation upon that? The perfection of sense. 'My dear, you're right. I think so, too.'"

"And so do I!" says the Captain.

"So do I," says Sol Gills.

"Then," resumes Mr. Toots, after some contemplative pulling at his pipe, during which his visage has expressed the most contented reflection, "what an observant woman my wife is! What sagacity she possesses! What remarks she makes!"—*Dombey & Son, Chap. 62.*

"But, Susan, my dear," said Mr. Toots, who had spoken with great feeling and high admiration, "all I ask is, that you'll remember the medical man, and not exert yourself too much."

Dombey & Son, Chap. 61.

WIFE—Her duties to a husband.

"To be his patient companion in infirmity and age; to be his gentle nurse in sickness, and his constant friend in suffering and sorrow; to know no weariness in working for his sake; to watch him, tend him, sit beside his bed and talk to him awake, and pray for him asleep; what privileges these would be! What opportunities for proving all her truth and her devotion to him!"

Cricket on the Hearth, Chap. 2.

WIFE—A solemn.

"Your brothers and sisters have all in their turns been companions to me, to a certain extent, but only to a certain extent. Your mother

has, throughout life, been a companion that any man might—might look up to—and—and commit the sayings of, to memory—and—form himself upon—if he—

"If he liked the model?" suggested Bella.

"We-ell, ye-es," he returned, thinking about it, not quite satisfied with the phrase: "or perhaps I might say, if it was in him. Supposing, for instance, that a man wanted to be always marching, he would find your mother an inestimable companion. But if he had any taste for walking, or should wish at any time to break into a trot, he might sometimes find it a little difficult to keep step with your mother. Or take it this way, Bella," he added, after a moment's reflection: "Supposing that a man had to go through life, we won't say with a companion, but we'll say to a tune. Very good. Supposing that the tune allotted to him was the Dead March in Saul. Well. It would be a very suitable tune for particular occasions—none better—but it would be difficult to keep time within the ordinary run of domestic transactions. For instance, if he took his supper after a hard day, to the Dead March in Saul, his food might be likely to sit heavy on him. Or, if he was at any time inclined to relieve his mind by singing a comic song or dancing a hornpipe, and was obliged to do it to the Dead March in Saul, he might find himself put out in the execution of his lively intentions."

Our Mutual Friend, Book II., Chap. 8.

WIFE—A bad-tempered.

She wasn't a bad wife, but she had a temper. If she could have parted with that one article at a sacrifice, I wouldn't have swopped her away in exchange for any other woman in England. Not that I ever did swop her away, for we lived together till she died, and that was thirteen year. Now, my lords and ladies and gentlefolks all, I'll let you into a secret, though you won't believe it. Thirteen year of temper in a Palace would try the worst of you, but thirteen year of temper in a Cart would try the best of you. You are kept so very close to it in a cart, you see. There's thousands of couples among you getting on like sweet ile upon a whetstone in houses five and six pairs of stairs high, that would go to the Divorce Court in a cart. Whether the jolting makes it worse, I don't undertake to decide; but in a cart it does come home to you, and stick to you. Violence in a cart is so violent, and aggravation in a cart is so aggravating.

My dog knew as well when she was on the turn as I did. Before she broke out, he would give a howl and bolt. How he knew it, was a mystery to me; but the sure and certain knowledge of it would wake him up out of his soundest sleep, and he would give a howl, and bolt. At such times I wished I was him.—*Dr. Marigold.*

WIFE—(Mrs. Varden).

Mrs. Varden was a lady of what is commonly called an uncertain temper—a phrase which being interpreted signifies a temper tolerably certain to make everybody more or less uncomfortable. Thus it generally happened, that when other people were merry, Mrs. Varden was dull; and that when other people were dull, Mrs. Varden was disposed to be amazingly cheerful.

Indeed, the worthy housewife was of such a capricious nature, that she not only attained a higher pitch of genius than Macbeth, in respect of her ability to be wise, amazed, temperate and furious, loyal and neutral, in an instant, but would sometimes ring the changes backwards and forwards on all possible moods and flights in one short quarter of an hour; performing, as it were, a kind of triple-bob-major on the peal of instruments in the female belfry, with a skillfulness and rapidity of execution that astonished all who heard her.

It had been observed in this good lady (who did not want for personal attractions, being plump and buxom to look at, though, like her fair daughter, somewhat short in stature) that this uncertainty of disposition strengthened and increased with her temporal prosperity; and divers wise men and matrons on friendly terms with the locksmith and his family even went so far as to assert, that a tumble-down some half-dozen rounds in the world's ladder—such as the breaking of the bank in which her husband kept his money, or some little fall of that kind—would be the making of her, and could hardly fail to render her one of the most agreeable companions in existence. Whether they were right or wrong in this conjecture, certain it is that minds, like bodies, will often fall into a pimpled, ill-conditioned state from mere excess of comfort, and like them, are often successfully cured by remedies in themselves very nauseous and unpalatable.—*Barnaby Rudge, Chap. 7.*

WILL—Won't, and can't.

"How I envy you your constitution, Jarn-dyce!" returned Mr. Skimpole, with playful admiration. "You don't mind these things, neither does Miss Summerson. You are ready at all times to go anywhere, and do anything. Such is Will! I have no Will at all—and no Won't—simply Can't."—*Bleak House, Chap. 31.*

WILLS—The depositaries of human passions.

We naturally fell into a train of reflection as we walked homewards, upon the curious old records of likings and dislikings; of jealousies and revenges; of affection defying the power of death, and hatred pursued beyond the grave, which these depositaries contain; silent but striking tokens, some of them, of excellence of heart, and nobleness of soul; melancholy examples, others, of the worst passions of human nature. How many men, as they lay speechless and helpless on the bed of death, would have given worlds for but the strength and power to blot out the silent evidence of animosity and bitterness, which now stands registered against them in Doctors' Commons.—*Scenes, Chap. 8.*

WILLS—The making of.

The maxim, that out of evil cometh good, is strongly illustrated by these establishments at home, as the records of the Prerogative Office in Doctors' Commons can abundantly prove. Some immensely rich old gentleman or lady, surrounded by needy relatives, makes, upon a low average, a will a week. The old gentleman or lady, never very remarkable in the best of times for good temper, is full of aches and pains from head to foot, full of fancies and caprices, full

of spleen, distrust, suspicion, and dislike. To cancel old wills, and invent new ones, is at last the sole business of such a testator's existence; and relations and friends (some of whom have been bred up distinctly to inherit a large share of the property, and have been, from their cradles, specially disqualified from devoting themselves to any useful pursuit, on that account) are so often and so unexpectedly and summarily cut off, and reinstated, and cut off again, that the whole family, down to the remotest cousin, is kept in a perpetual fever. At length it becomes plain that the old lady or gentleman has not long to live; and the plainer this becomes, the more clearly the old lady or gentleman perceives that everybody is in a conspiracy against their poor old dying relative; wherefore the old lady or gentleman makes another last will,—positively the last this time,—conceals the same in a china teapot, and expires next day. Then it turns out that the whole of the real and personal estate is divided between half a dozen charities, and that the dead and gone testator has in pure spite helped to do a great deal of good at the cost of an immense amount of evil passion and misery.

American Notes, Chap. 3.

WILL—Mr. Boffin's "tight."

"Make me as compact a little will as can be reconciled with tightness, leaving the whole of the property to 'my beloved wife, Henrietta Boffin, sole executrix.' Make it as short as you can, using those words; but make it tight."

At some loss to fathom Mr. Boffin's notions of a tight will, Lightwood felt his way.

"I beg your pardon, but professional profundity must be exact. When you say tight——"

"I mean tight," Mr. Boffin explained.

"Exactly so. And nothing can be more laudable. But is the tightness to bind Mrs. Boffin to any and what conditions?"

"Bind Mrs. Boffin?" interposed her husband. "What are you thinking of? What I want is to make it all hers so tight as that her hold of it can't be loosed."

"Hers freely, to do what she likes with? Hers absolutely?"

"Absolutely!" repeated Mr. Boffin, with a short, sturdy laugh.

Our Mutual Friend, Book I., Chap. 8.

WIND—A winter.

It was a bitter day. A keen wind was blowing, and rushed against them fiercely; bleaching the hard ground, shaking the white frost from the trees and hedges, and whirling it away like dust. But little cared Kit for weather. There was a freedom and freshness in the wind as it came howling by, which, let it cut never so sharp, was welcome. As it swept on with its cloud of frost, bearing down the dry twigs and boughs and withered leaves, and carrying them away pell-mell, it seemed as though some general sympathy had got abroad, and everything was in a hurry like themselves. The harder the gusts, the better progress they appeared to make. It was a good thing to go struggling and fighting forward, vanquishing them one by one; to watch them driving up, gathering strength and fury as they came along; to bend for a moment, as they whistled past; and then to look back, and see them speed

away, their hoarse noise dying in the distance, and the stout trees cowering down before them.

Old Curiosity Shop, Chap. 69.

WIND—And snow.

As it grew dusk, the wind fell; its distant moanings were more low and mournful; and, as it came creeping up the road, and rattling covertly among the dry brambles on either hand, it seemed like some great phantom for whom the way was narrow, whose garments rustled as it stalked along. By degrees it lulled and died away, and then it came on to snow.

The flakes fell fast and thick, soon covering the ground some inches deep, and spreading abroad a solemn stillness. The rolling wheels were noiseless, and the sharp ring and clatter of the horses' hoofs became a dull, muffled tramp. The life of their progress seemed to be slowly hushed, and something death-like to usurp its place.

Shading his eyes from the falling snow, which froze upon their lashes and obscured his sight, Kit often tried to catch the earliest glimpse of twinkling lights denoting their approach to some not distant town. He could descry objects enough at such times, but none correctly. Now, a tall church spire appeared in view, which presently became a tree, a barn, a shadow on the ground, thrown on it by their own bright lamps. Now, there were horsemen, foot-passengers, carriages, going on before, or meeting them in narrow ways; which, when they were close upon them, turned to shadows too. A wall, a ruin, a sturdy gable end, would rise up in the road; and, when they were plunging headlong at it, would be the road itself. Strange turnings, too, bridges, and sheets of water, appeared to start up here and there, making the way doubtful and uncertain; and yet they were on the same bare road, and these things, like the others, as they were passed, turned into dim illusions.

Old Curiosity Shop, Chap. 70.

WIND—The East, of Mr. Jarndyce.

Ada and I agreed, as we talked together for a little while up-stairs, that this caprice about the wind was a fiction; and that he used the pretence to account for any disappointment he could not conceal, rather than he would blame the real cause of it, or disparage or depreciate any one. We thought this very characteristic of his eccentric gentleness; and of the difference between him and those petulant people who make the weather and the winds (particularly that unlucky wind which he had chosen for such a different purpose) the stalking-horses of their splenetic and gloomy humors.

Bleak House, Chap. 6.

WIND—A gale of.

"The wind blew—not up the road, or down it, though that's bad enough, but sheer across it, sending the rain slanting down like the lines they used to rule in the copybooks in school, to make the boys slope well. For a moment it would die away, and the traveller would begin to delude himself into the belief that, exhausted with its previous fury, it had quietly lain itself down to rest, when, woo! he would hear it growling and whistling in the distance, and on it would come, rushing over the hill-tops, and sweeping along the plain gathering sound and

strength as it drew nearer, until it dashed with a heavy gust against horse and man, driving the sharp rain into their ears, and its cold, damp breath into their very bones; and past them it would scour, far, far away, with a stunning roar, as if in ridicule of their weakness, and triumphant in the consciousness of its own strength and power."—*Pickwick, Chap. 14.*

WIND—The whistling of the.

The evening grew more dull every moment, and a melancholy wind sounded through the deserted fields, like a distant giant whistling for his house-dog. The sadness of the scene imparted a sombre tinge to the feelings of Mr. Winkle. He started as they passed the angle of the trench—it looked like a colossal grave.

Pickwick, Chap. 2.

WIND-STORM—At night.

The red light burns steadily all the evening in the lighthouse on the margin of the tide of busy life. Softened sounds and hum of traffic pass it and flow on irregularly into the lonely Precincts; but very little else goes by, save violent rushes of wind. It comes on to blow a boisterous gale.

The Precincts are never particularly well lighted; but the strong blasts of wind blowing out many of the lamps (in some instances shattering the frames too, and bringing the glass rattling to the ground), they are unusually dark to-night. The darkness is augmented and confused by flying dust from the earth, dry twigs from the trees, and great ragged fragments from the rooks' nests up in the tower. The trees themselves so toss and creak, as this tangible part of the darkness madly whirls about, that they seem in peril of being torn out of the earth; while ever and again a crack, and a rushing fall, denote that some large branch has yielded to the storm.

No such power of wind has blown for many a winter night. Chimneys topple in the streets, and people hold to posts and corners, and to one another, to keep themselves upon their feet. The violent rushes abate not, but increase in frequency and fury, until at midnight, when the streets are empty, the storm goes thundering along them, rattling at all the latches, and tearing at all the shutters, as if warning the people to get up and fly with it, rather than have the roofs brought down upon their brains.

All through the night the wind blows, and abates not. But early in the morning, when there is barely enough light in the east to dim the stars, it begins to lull. From that time, with occasional wild charges, like a wounded monster dying, it drops and sinks; and at full daylight it is dead.—*Edwin Drood, Chap. 14.*

WIND—A solemn sound.

As the deep Cathedral bell strikes the hour, a ripple of wind goes through these at their distance, like a ripple of the solemn sound that hums through tomb and tower, broken niche and defaced statue, in the pile close at hand.

Edwin Drood, Chap. 2.

WIND—An easterly, in London.

It was not summer yet, but spring; and it was not gentle spring, ethereally mild, as in Thomson's Seasons, but nipping spring with an

easterly wind, as in Johnson's, Jackson's, Dickson's, Smith's, and Jones's Seasons. The grating wind sawed rather than blew; and as it sawed, the sawdust whirled about the sawpit. Every street was a sawpit, and there were no top-sawyers; every passenger was an under-sawyer, with the sawdust blinding him and choking him.

That mysterious paper currency which circulates in London when the wind blows, gyrated here and there and everywhere. Whence can it come, whither can it go? It hangs on every bush, flutters in every tree, is caught flying by the electric wires, haunts every enclosure, drinks at every pump, cowers at every grating, shudders upon every plot of grass, seeks rest in vain behind the legions of iron rails. In Paris, where nothing is wasted, costly and luxurious city though it be, but where wonderful human ants creep out of holes and pick up every scrap, there is no such thing. There, it blows nothing but dust. There, sharp eyes and sharp stomachs reap even the east wind, and get something out of it.

The wind sawed, and the sawdust whirled. The shrubs wrung their many heads, bemoaning that they had been over-persuaded by the sun to bud; the young leaves pined; the sparrows repented of their early marriages, like men and women; the colors of the rainbow were discernible, not in floral spring, but in the faces of the people whom it nibbled and pinched. And ever the wind sawed, and the sawdust whirled.

When the spring evenings are too long and light to shut out, and such weather is rife, the city which Mr. Podsnap so explanatorily called London, Londres, London, is at its worst. Such a black shrill city, combining the qualities of a smoky house and a scolding wife; such a gritty city; such a hopeless city, with no rent in the leaden canopy of its sky; such a beleaguered city, invested by the great Marsh Forces of Essex and Kent. So the two old school-fellows felt it to be, as, their dinner done, they turned towards the fire to smoke. Young Blight was gone, the coffee-house waiter was gone, the plates and dishes were gone, the wine was going—but not in the same direction.

Our Mutual Friend, Book I., Chap. 12.

WIND—A penetrating.

We had been lying here some half an hour. With our backs to the wind, it is true; but the wind being in a determined temper blew straight through us, and would not take the trouble to go round. I would have boarded a fireship to get into action.

* * * * *

The shrewd East rasped and notched us, as with jagged razors.

Down with the Tide. Reprinted Pieces.

WIND—An angry.

Out upon the angry wind! how, from sighing, it began to bluster round the merry forge, banging at the wicket, and grumbling in the chimney, as if it bullied the jolly bellows for doing anything to order. And what an impotent swaggerer it was too, for all its noise; for if it had any influence on that hoarse companion, it was but to make him roar his cheerful song the louder, and by consequence to make the fire

burn the brighter, and the sparks to dance more gaily yet: at length, they whizzed so madly round and round, that it was too much for such a surly wind to bear: so off it flew with a howl; giving the old sign before the ale-house door such a cuff as it went, that the Blue Dragon was more rampant than usual ever afterwards, and indeed, before Christmas, reared clean out of its crazy frame.

It was small tyranny for a respectable wind to go wreaking its vengeance on such poor creatures as the fallen leaves, but this wind happening to come up with a great heap of them just after venting its humor on the insulted Dragon, did so disperse and scatter them that they fled away, pell-mell, some here, some there, rolling over each other, whirling round and round upon their thin edges, taking frantic flights into the air, and playing all manner of extraordinary gambols in the extremity of their distress. Nor was this enough for its malicious fury: for not content with driving them abroad, it charged small parties of them and hunted them into the wheelwright's saw-pit, and below the planks and timbers in the yard, and, scattering the sawdust in the air, it looked for them underneath, and when it did meet with any, whew! how it drove them on and followed at their heels!

The scared leaves only flew the faster for all this, and a giddy chase it was: for they got into unfrequented places, where there was no outlet, and where their pursuer kept them eddying round and round at his pleasure; and they crept under the eaves of houses, and clung tightly to the sides of hay-ricks, like bats; and tore in at open chamber-windows, and cowered close to hedges; and in short went anywhere for safety.

Martin Chuzzlewit, Chap. 2.

WIND—The west.

I never had so much interest before, and very likely I shall never have so much interest again, in the state of the wind, as on the long-looked-for morning of Tuesday the seventh of June. Some nautical authority had told me a day or two previous, "Anything with west in it will do;" so when I darted out of bed at daylight, and, throwing up the window, was saluted by a lively breeze from the northwest, which had sprung up in the night, it came upon me so freshly, rustling with so many happy associations, that I conceived upon the spot a special regard for all airs blowing from that quarter of the compass, which I shall cherish, I dare say, until my own wind has breathed its last frail puff, and withdrawn itself forever from the mortal calendar.—*American Notes, Chap. 16.*

WIND—Around a church.

For the night-wind has a dismal trick of wandering round and round a building of that sort, and moaning as it goes; and of trying with its unseen hand the windows and the doors; and seeking out some crevices by which to enter. And when it has got in, as one not finding what it seeks, whatever that may be, it wails and howls to issue forth again; and not content with stalking through the aisles, and gliding round and round the pillars, and tempting the deep organ, soars up to the roof, and strives to rend the rafters; then flings itself despairingly upon the stones below, and passes, muttering, into the vaults. Anon, it comes

up stealthily, and creeps along the walls, seeming to read, in whispers, the inscriptions sacred to the Dead. At some of these, it breaks out shrilly, as with laughter; and at others, moans and cries as if it were lamenting. It has a ghostly sound too, lingering within the altar; where it seems to chaunt in its wild way, of Wrong and Murder done, and false Gods worshipped, in defiance of the Tables of the Law, which look so fair and smooth, but are so flawed and broken. Ugh! Heaven preserve us, sitting snugly round the fire! It has an awful voice, that wind at Midnight, singing in a church!

But, high up in the steeple! There the foul blast roars and whistles! High up in the steeple, where it is free to come and go through many an airy arch and loophole, and to twist and twine itself about the giddy stair, and twirl the groaning weathercock, and make the very tower shake and shiver! High up in the steeple, where the belfry is, and iron rails are ragged with rust, and sheets of lead and copper, shrivelled by the changing weather, crackle and heave beneath the unaccustomed tread; and birds stuff shabby nests into corners of old oak-en joists and beams; and dust grows old and gray; and speckled spiders, indolent and fat with long security, swing idly to and fro in the vibration of the bells, and never loose their hold upon their thread-spun castles in the air, or climb up sailor-like in quick alarm, or drop upon the ground and ply a score of nimble legs to save one's life!

Christmas Chimes, 1st Quarter.

WINE—The broken cask.

A large cask of wine had been dropped and broken, in the street. The accident had happened in getting it out of a cart; the cask had tumbled out with a run, the hoops had burst, and it lay on the stones just outside the door of the wine-shop, shattered like a walnut-shell.

All the people within reach had suspended their business or their idleness, to run to the spot and drink the wine. The rough, irregular stones of the street, pointing every way, and designed, one might have thought, expressly to lame all living creatures that approached them, had dammed it into little pools; these were surrounded, each by its own jostling group or crowd, according to its size. Some men kneeled down, made scoops of their two hands joined, and sipped, or tried to help women, who bent over their shoulders, to sip, before the wine had all run out between their fingers. Others, men and women, dipped in the paddles with little mugs of mutilated earthenware, or even with handkerchiefs from women's heads, which were squeezed dry into infants' mouths; others made small mud-embankments, to stem the wine as it ran; others, directed by lookers-on up at high windows, darted here and there, to cut off little streams of wine that started away in new directions; others devoted themselves to the sodden and lee-dyed pieces of the cask, licking, and even champing the moiester wine-rotted fragments with eager relish. There was no drainage to carry off the wine, and not only did it all get taken up, but so much mud got taken up along with it, that there might have been a scavenger in the street, if anybody acquainted with it could have believed in such a miraculous presence.

A shrill sound of laughter and of amused voices—voices of men, women, and children—resounded in the street while this wine-game lasted. There was little roughness in the sport, and much playfulness. There was a special companionship in it, an observable inclination on the part of every one to join some other one, which led, especially among the luckier or lighter-hearted, to frolicsome embraces, drinking of healths, shaking of hands, and even joining of hands and dancing, a dozen together. When the wine was gone, and the places where it had been most abundant were raked into a gridiron-pattern by fingers, these demonstrations ceased, as suddenly as they had broken out. The man who had left his saw sticking in the firewood he was cutting, set it in motion again; the woman who had left on a door-step the little pot of hot ashes, at which she had been trying to soften the pain in her own starved fingers and toes, or in those of her child, returned to it; men with bare arms, matted locks, and cadaverous faces, who had emerged into the winter light from cellars, moved away to descend again; and a gloom gathered on the scene that appeared more natural to it than sunshine.

The wine was red wine, and had stained the ground of the narrow street in the suburb of Saint Antoine, in Paris, where it was spilled. It had stained many hands, too, and many faces, and many naked feet, and many wooden shoes. The hands of the man who sawed the wood, left red marks on the billets; and the forehead of the woman who nursed her baby, was stained with the stain of the old rag she wound about her head again. Those who had been greedy with the staves of the cask, had acquired a tigerish smear about the mouth; and one tall joker so besmeared, his head more out of a long squalid bag of a night-cap than in it, scrawled upon a wall with his finger dipped in muddy wine lees—BLOOD.

The time was to come, when that wine too would be spilled on the street-stones, and when the stain of it would be red upon many there.

Tale of Two Cities, Chap. 5.

WINE—Journey of a bottle of.

And now, what disquiet of mind this dearly beloved and highly treasured Bottle began to cost me, no man knows. It was my precious charge through a long tour; and for hundreds of miles I never had it off my mind by day or by night. Over bad roads—and they were many—I clung to it with affectionate desperation. Up mountains, I looked in at it, and saw it helplessly tilting over on its back, with terror. At innumerable inn doors, when the weather was bad, I was obliged to be put into my vehicle before the Bottle could be got in, and was obliged to have the Bottle lifted out before human aid could come near me. The Imp of the same name, except that his associations were all evil and these associations were all good, would have been a less troublesome travelling companion. I might have served Mr. Cruikshank as a subject for a new illustration of the miseries of the Bottle. The National Temperance Society might have made a powerful Tract of me.

The suspicions that attached to this innocent Bottle greatly aggravated my difficulties. It was like the apple-pie in the child's book. Par-

ma pouted at it, Modena mocked it, Tuscany tackled it, Naples nibbled it, Rome refused it, Austria accused it, Soldiers suspected it, Jesuits jobbed it. I composed a neat Oration, developing my inoffensive intentions in connection with this Bottle, and delivered it in an infinity of guard-houses, at a multitude of town gates, and on every drawbridge, angle, and rampart of a complete system of fortifications. Fifty times a day, I got down to harangue an infuriated soldiery about the Bottle. Through the filthy degradation of the abject and vile Roman States, I had as much difficulty in working my way with the Bottle, as if it had bottled up a complete system of heretical theology. In the Neapolitan country, where everybody was a spy, a soldier, a priest, or a lazzarone, the shameless beggars of all four denominations incessantly pounced on the Bottle, and made it a pretext for extorting money from me. Quires—quires do I say? Reams—of forms illegibly printed on whitey-brown paper were filled up about the Bottle, and it was the subject of more stamping and sanding than I had ever seen before. In consequence of which haze of sand, perhaps, it was always irregular, and always latent with dismal penalties of going back or not going forward, which were only to be abated by the silver crossing of a base hand, poked, shirtless, out of a ragged uniform sleeve. Under all discouragements, however, I stuck to my Bottle, and held firm to my resolution that every drop of its contents should reach the Bottle's destination.

The latter refinement cost me a separate heap of troubles on its own separate account. What corkscrews did I see the military power bring out against that Bottle; what gimlets, spikes, divining-rods, gauges, and unknown tests and instruments! At some places they persisted in declaring that the wine must not be passed without being opened and tasted; I, pleading to the contrary, used then to argue the question, seated on the Bottle, lest they should open it in spite of me. In the southern parts of Italy, more violent shrieking, face-making, and gesticulating, greater vehemence of speech and countenance and action, went on about that Bottle than would attend fifty murders in a northern latitude. It raised important functionaries out of their beds in the dead of night. I have known half a dozen military lanterns to disperse themselves at all points of a great sleeping Piazza, each lantern summoning some official creature to get up, put on his cocked hat instantly, and come and stop the Bottle. It was characteristic that while this innocent Bottle had such immense difficulty in getting from little town to town, Signor Mazzini and the fiery cross were traversing Italy from end to end.

Uncommercial Traveller, Chap. 28.

WINE—Old.

The host had gone below to the cellar, and had brought up bottles of ruby, straw-colored, and golden drinks, which had ripened long ago in lands where no fogs are, and had since lain slumbering in the shade. Sparkling and tingling after so long a nap, they pushed at their corks to help the corkscrew (like prisoners helping rioters to force their gates), and danced out gayly.—*Edwin Drood, Chap. 11.*

WINK.

Mr. Weller communicated this secret with great glee, and winked so indefatigably after doing so, that Sam began to think he must have got the *tic doloureux* in his right eye-lid.

Pickwick, Chap. 33.

WINK—A slow.

This was said with a mysterious wink; or what would have been a wink if, in Mr. Grewgious's hands, it could have been quick enough.

Edwin Drood, Chap. 11.

WINTER-DAY—A.

The month appointed to elapse between that night and the return, was quick of foot, and went by like a vapor.

The day arrived. A raging winter-day, that shook the old house, sometimes, as if it shivered in the blast. A day to make home doubly home. To give the chimney-corner new delights. To shed a ruddier glow upon the faces gathered round the hearth, and draw each fire-side group into a closer and more social league, against the roaring elements without. Such a wild winter day as best prepares the way for shut-out night; for curtained rooms, and cheerful looks; for music, laughter, dancing, light, and jovial entertainment.

Battle of Life, Chap. 2.

WINTER—A ride in.

How well I recollect the wintry ride! The frozen particles of ice, brushed from the blades of grass by the wind, and borne across my face: the hard clatter of the horse's hoofs, beating a tune upon the ground; the stiff-tilled soil; the snow-drift lightly eddying in the chalk-pit as the breeze ruffled it; the smoking team with the wagon of old hay, stopping to breathe on the hill-top, and shaking their bells musically; the whitened slopes and sweeps of Down-land lying against the dark sky, as if they were drawn on a huge slate!

David Copperfield, Chap. 62.

WIT—And money.

"What a blessing to have such a ready wit, and so much ready money to back it!"

Nicholas Nickleby, Chap. 47.

WOMAN—Deal lightly with her faults.

Oh woman, God beloved in old Jerusalem! The best among us need deal lightly with thy faults, if only for the punishment thy nature will endure, in bearing heavy evidence against us, on the Day of Judgment!

Martin Chuzzlewit, Chap. 28.

WOMAN—Her perceptions.

"You women," said Tom, "you women, my dear, are so kind, and in your kindness have such nice perception; you know so well how to be affectionate and full of solicitude without appearing to be; your gentleness of feeling is like your touch; so light and easy, that the one enables you to deal with wounds of the mind as tenderly as the other enables you to deal with wounds of the body."

Martin Chuzzlewit, Chap. 46.

WOMAN—A stately.

How Alexander wept when he had no more

worlds to conquer, everybody knows—or has some reason to know by this time, the matter having been rather frequently mentioned. My Lady Dedlock, having conquered *her* world, fell, not into the melting, but rather into the freezing mood. An exhausted composure, a worn-out placidity, an equanimity of fatigue not to be ruffled by interest or satisfaction, are the trophies of her victory. She is perfectly well-bred. If she could be translated to Heaven to-morrow, she might be expected to ascend without any rapture.

She has beauty still, and, if it be not in its heyday, it is not yet in its autumn. She has a fine face—originally of a character that would be rather called very pretty than handsome, but improved into classicality by the acquired expression of her fashionable state. Her figure is elegant, and has the effect of being tall. Not that she is so, but that "the most is made," as the Honorable Bob Stables has frequently asserted upon oath, "of all her points." The same authority observes, that she is perfectly got up; and remarks, in commendation of her hair especially, that she is the best-groomed woman in the whole stud.

Bleak House, Chap. 2.

WOMAN—The frosty Mrs. Wilfer.

Indeed, the bearing of this impressive woman, throughout the day, was a pattern to all impressive women under similar circumstances. She renewed the acquaintance of Mr. and Mrs. Boffin, as if Mr. and Mrs. Boffin had said of her what she had said of them, and as if Time alone could quite wear her injury out. She regarded every servant who approached her as her sworn enemy, expressly intended to offer her affronts with the dishes, and to pour forth outrages on her moral feelings from the decanters. She sat erect at table, on the right hand of her son-in-law, as half suspecting poison in the viands, and as bearing up with native force of character against other deadly ambushes. Her carriage towards Bella was as a carriage towards a young lady of good position, whom she had met in society a few years ago. Even when, slightly thawing under the influence of sparkling champagne, she related to her son-in-law some passages of domestic interest concerning her papa, she infused into the narrative such Arctic suggestions of her having been an unappreciated blessing to mankind, since her papa's days, and also of that gentleman's having been a frosty impersonation of a frosty race, as struck cold to the very soles of the feet of the hearers. The Inexhaustible being produced, staring, and evidently intending a weak and washy smile shortly, no sooner beheld her, than it was stricken spasmodic and inconsolable. When she took her leave at last, it would have been hard to say whether it was with the air of going to the scaffold herself, or of leaving the inmates of the house for immediate execution.

Our Mutual Friend, Book IV., Chap. 16.

WOMEN—Quarrelsome.

To many a single combat with Mrs. Pipchin, did Miss Nipper gallantly devote herself; and if ever Mrs. Pipchin in all her life had found her match, she had found it now. Miss Nipper threw away the scabbard the first morning she arose in Mrs. Pipchin's house. She asked and

gave no quarter. She said it must be war, and war it was; and Mrs. Pipchin lived from that time in the midst of surprises, harassings, and defiances, and skirmishing attacks that came bouncing in upon her from the passage, even in unguarded moments of chops, and carried desolation to her very toast.

Dombey & Son, Chap. 12.

WOMAN—Madam Defarge, the tigress.

There were many women at that time, upon whom the time laid a dreadfully disfiguring hand; but there was not one among them more to be dreaded than this ruthless woman, now taking her way along the streets. Of a strong and fearless character, of shrewd sense and readiness, of great determination, of that kind of beauty which not only seems to impart to its possessor firmness and animosity, but to strike into others an instinctive recognition of those qualities; the troubled time would have heaved her up, under any circumstances. But, imbued from her childhood with a brooding sense of wrong, and an inveterate hatred of a class, opportunity had developed her into a tigress. She was absolutely without pity. If she had ever had the virtue in her, it had quite gone out of her.

It was nothing to her, that an innocent man was to die for the sins of his forefathers; she saw, not him, but them. It was nothing to her, that his wife was to be made a widow, and his daughter an orphan; that was insufficient punishment, because they were her natural enemies and her prey, and as such had no right to live. To appeal to her, was made hopeless by her having no sense of pity, even for herself. If she had been laid low in the streets, in any of the many encounters in which she had been engaged, she would not have pitied herself; nor, if she had been ordered to the axe to-morrow, would she have gone to it with any softer feeling than a fierce desire to change places with the man who sent her there.

Such a heart Madame Defarge carried under her rough robe. Carelessly worn, it was a becoming robe enough, in a certain weird way, and her dark hair looked rich under her coarse red cap. Lying hidden in her bosom was a loaded pistol. Lying hidden at her waist, was a sharpened dagger. Thus accoutred, and walking with the confident tread of such a character, and with the supple freedom of a woman who had habitually walked in her girlhood, barefoot and bare-legged, on the brown sea-sand, Madame Defarge took her way along the streets.

Tale of Two Cities, Book III., Chap. 14.

WOMAN—An angelic.

Mrs. Todgers vowed that anything one quarter so angelic she had never seen. "She wanted but a pair of wings, a dear," said that good woman, "to be a young syrah;" meaning, possibly, young sylph, or seraph.

Martin Chuzzlewit, Chap. 9.

WOMAN—An old bundle of clothes.

"How's Mrs. Fibbitson to-day?" said the Master, looking at another old woman in a large chair by the fire, who was such a bundle of clothes that I feel grateful to this hour for not having sat upon her by mistake.

David Copperfield, Chap. 5.

WOMAN—a handsome.

"Not to be wondered at!" says Mr. Bucket. "Such a fine woman as her, so handsome and so graceful and so elegant, is like a fresh lemon on a dinner-table, ornamental wherever she goes."—*Bleak House, Chap. 53.*

WOMAN—A brave and tender.

"My dear," he returned, "when a young lady is as mild as she's game, and as game as she's mild, that's all I ask, and more than I expect. She then becomes a Queen, and that's about what you are yourself."

Bleak House, Chap. 59.

WOMAN—Toots's opinion of.

"And now, Feeder," said Mr. Toots, "I should be glad to know what you think of my union."

"Capital," returned Mr. Feeder.

"You think it's capital, do you, Feeder?" said Mr. Toots, solemnly. "Then how capital must it be to me. For you can never know what an extraordinary woman that is."

Mr. Feeder was willing to take it for granted, but Mr. Toots shook his head, and wouldn't hear of that being possible.

"You see," said Mr. Toots, "what I wanted in a wife was—in short, was sense. Money, Feeder, I had. Sense I—I had not, particularly."

Mr. Feeder murmured, "Oh, yes, you had, Toots!" But Mr. Toots said:

"No, Feeder, I had *not*. Why should I disguise it? I had *not*. I knew that sense was there," said Mr. Toots, stretching out his hand towards his wife, "in perfect heaps. I had no relation to object or be offended, on the score of station; for I had no relation. I have never had anybody belonging to me but my guardian, and him, Feeder, I have always considered as a Pirate and a Corsair. Therefore, you know it was not likely," said Mr. Toots, "that I should take *his* opinion."

"No," said Mr. Feeder.

"Accordingly," resumed Mr. Toots, "I acted on my own. Bright was the day on which I did so! Feeder! Nobody but myself can tell what the capacity of that woman's mind is. If ever the Rights of Women, and all that kind of thing, are properly attended to, it will be through her powerful intellect.—Susan, my dear!" said Mr. Toots, looking abruptly out of the window-curtains, "pray do not exert yourself!"

"My dear," said Mrs. Toots, "I was only talking."

"But my love," said Mr. Toots, "pray do not exert yourself. You really must be careful. Do not, my dear Susan, exert yourself. She's so easily excited," said Mr. Toots, apart to Mrs. Blimber, "and then she forgets the medical man altogether."—*Dombey & Son, Chap. 42.*

WOMAN—An old.

Munching, like that sailor's wife of yore, who had chestnuts in her lap, and scowling like the witch who asked for some in vain, the old woman picked the shilling up, and going backwards, like a crab, or like a heap of crabs; for her alternately expanding and contracting hands might have represented two of that species, and her creeping face some half-a-dozen more: crouched on the veinous root of an old tree, pulled out a short black pipe from within the

crown of her bonnet, lighted it with a match, and smoked in silence, looking fixedly at her questioner.—*Dombey & Son, Chap. 27.*

WOMAN—The influence of a true.

The spirit of Agnes so pervaded all we thought, and said, and did, in that time of sorrow, that I assume I may refer the project to her influence. But her influence was so quiet that I know no more.

And now, indeed, I began to think that in my old association of her with the stained-glass window in the church, a prophetic foreshadowing of what she would be to me, in the calamity that was to happen, in the fullness of time, had found a way into my mind. In all that sorrow, from the moment, never to be forgotten, when she stood before me with her upraised hand, she was like a sacred presence in my lonely house. When the Angel of Death alighted there, my child-wife fell asleep—they told me so when I could bear to hear it—on her bosom, with a smile. From my swoon, I first awoke to a consciousness of her compassionate tears, her words of hope and peace, her gentle face bending down as from a purer region nearer Heaven, over my undisciplined heart, and softening its pain.

David Copperfield, Chap. 54.

She was so true, she was so beautiful, she was so good,—I owed her so much gratitude, she was so dear to me, that I could find no utterance for what I felt. I tried to bless her, tried to thank her, tried to tell her (as I had often done in letters) what an influence she had upon me; but all my efforts were in vain. My love and joy were dumb.

With her own sweet tranquillity she calmed my agitation; led me back to the time of our parting; spoke to me of Emily, whom she had visited, in secret, many times; spoke to me tenderly of Dora's grave. With the unerring instinct of her noble heart, she touched the chords of my memory so softly and harmoniously, that not one jarred within me; I could listen to the sorrowful, distant music, and desire to shrink from nothing it awoke. How could I, when, blended with it all, was her dear self, the better angel of my life?

And now, as I close my task, subduing my desire to linger yet, these faces fade away. But one face, shining on me like a Heavenly light by which I see all other objects, is above them and beyond them all. And that remains.

I turn my head, and see it, in its beautiful serenity, beside me. My lamp burns low, and I have written far into the night; but the dear presence, without which I were nothing, bears me company.

Oh, Agnes! Oh, my soul, so may thy face be by me when I close my life indeed; so may I, when realities are melting from me like the shadows which I now dismiss, still find thee near me, pointing upward!

David Copperfield, Chap. 60.

WOMAN—A betrothed.

Now, and not before, Miss Fanny burst upon the scene, completely arrayed for her new part. Now, and not before, she wholly absorb-

ed Mr. Sparkler in her light, and shone for both and twenty more. No longer feeling that want of a defined place and character which had caused her so much trouble, this fair ship began to steer steadily on a shaped course, and to swim with a weight and balance that developed her sailing qualities.

Little Dorrit, Book II., Chap. 15.

WOMAN—Tackleton's opinion of.

"Bah! what's home?" cried Tackleton. "Four walls and a ceiling! (why don't you kill that Cricket; I would! I always do. I hate their noise.) There are four walls and a ceiling at my house. Come to me!"

"You kill your Crickets, eh?" said John.

"Scrunch 'em, sir," returned the other, setting his heel heavily on the floor. "You'll say you'll come? It's as much your interest as mine, you know, that the women should persuade each other that they're quiet and contented, and couldn't be better off. I know their way. Whatever one woman says, another woman is determined to clinch, always. There's that spirit of emulation among 'em, sir, that if your wife says to my wife, 'I'm the happiest woman in the world, and mine's the best husband in the world, and I dote on him,' my wife will say the same to yours, or more, and half believe it."—*Cricket on the Hearth, Chap. 1.*

WOMAN—A delicate.

"Mrs. Witterly is of a most excitable nature, Sir Mulberry. The snuff of a candle, the wick of a lamp, the bloom on a peach, the down on a butterfly. You might blow her away, my lord; you might blow her away."

Nicholas Nickleby, Chap. 27.

WOMAN—An enraged.

With these last words, she snaps her teeth together, as if her mouth closed with a spring. It is impossible to describe how Mr. Bucket gets her out, but he accomplishes that feat in a manner so peculiar to himself; enfolding and pervading her like a cloud, and hovering away with her as if he were a homely Jupiter, and she the object of his affections.

Black House, Chap. 54.

WOMEN—Fainting.

"She's a goin' off," soliloquised Sam in great perplexity. "Wot a thing it is, as these here young creaturs will go a faintin' away just wen they oughtn't to."—*Pickwick, Chap. 39.*

WOMEN—As drivers.

"We are not a heavy load, George?"

"That's always what the ladies say," replied the man, looking a long way round, as if he were appealing to Nature in general against such monstrous propositions. "If you see a woman a driving, you'll always perceive that she will never keep her whip still; the horse can't go fast enough for her. If cattle have got their proper load, you can never persuade a woman that they'll not bear something more."

Old Curiosity Shop, Chap. 26.

WOMAN—A pretty.

She was very pretty; exceedingly pretty. With a dimpled, surprised-looking, capital face; a ripe little mouth, that seemed made to be

kissed—as no doubt it was; all kinds of good little dots about her chin, that melted into one another when she laughed: and the sunniest pair of eyes you ever saw in any little creature's head. Altogether she was what you would have called provoking, you know; but satisfactory, too. Oh, perfectly satisfactory.

Christmas Carol, Stave 3.

"A young and beautiful girl; fresh, lovely, bewitching, and not nineteen. Dark eyes, long eyelashes, ripe and ruddy lips, that to look at is to long to kiss, beautiful clustering hair, that one's fingers itch to play with, such a waist as might make a man clasp the air involuntarily, thinking of twining his arm about it, little feet that tread so lightly they hardly seem to walk upon the ground—to marry all this, sir, this—hey, hey!"—*Nicholas Nickleby, Chap. 47.*

WOMAN—A wolf-like.

My Lady's maid is a Frenchwoman of two-and-thirty, from somewhere in the southern country about Avignon and Marseilles—a large-eyed brown woman with black hair; who would be handsome, but for a certain feline mouth, and general uncomfortable tightness of the face, rendering the jaws too eager, and the skull too prominent. There is something indefinably keen and wan about her anatomy; and she has a watchful way of looking out of the corners of her eyes without turning her head, which could be pleasantly dispensed with—especially when she is in an ill-humor and near knives. Through all the good taste of her dress and little adornments, these objections so express themselves, that she seems to go about like a very neat She-Wolf, imperfectly tamed. Besides being accomplished in all the knowledge appertaining to her post, she is almost an Englishwoman in her acquaintance with the language—consequently, she is in no want of words to shower upon Rosa for having attracted my Lady's attention; and she pours them out with such grim ridicule as she sits at dinner, that her companion, the affectionate man, is rather relieved when she arrives at the spoon stage of that performance.

Black House, Chap. 12.

WOMEN—Elderly.

Ultimately I found myself backing Traddles into the fire-place, and bowing in great confusion to two dry little elderly ladies, dressed in black, and each looking wonderfully like a preparation in chip or tan of the late Mr. Spenlow.

They both had little, bright, round, twinkling eyes, by the way, which were like birds' eyes. They were not unlike birds, altogether; having a sharp, brisk, sudden manner, and a little, short, spruce way of adjusting themselves, like canaries.

Exactly at the expiration of the quarter of an hour, they reappeared with no less dignity than they had disappeared. They had gone rustling away as if their little dresses were made of autumn-leaves; and they came rustling back, in like manner.—*David Copperfield, Chap. 41.*

WOMAN—A she-devil.

A little, old, swarthy woman, with a pair of flashing black eyes,—proof that the world hadn't

conjured down the devil within her, though it had had between sixty and seventy years to do it in,—came out of the Barrack Cabaret, of which she was the keeper, with some large keys in her hands, and marshalled us the way that we should go. How she told us, on the way, that she was a Government Officer (*concierge du palais apostolique*), and had been, for I don't know how many years; and how she had shown these dungeons to princes; and how she was the best of dungeon demonstrators; and how she had resided in the palace from an infant,—had been born there, if I recollect right,—I needn't relate. But such a fierce, little, rapid, sparkling, energetic she-devil I never beheld. She was alight and flaming all the time. Her action was violent in the extreme. She never spoke, without stopping expressly for the purpose. She stamped her feet, clutched us by the arms, flung herself into attitudes, hammered against walls with her keys, for mere emphasis; now whispered as if the Inquisition were there still: now shrieked as if she were on the rack herself; and had a mysterious, hag-like way with her forefinger, when approaching the remains of some new horror—looking back and walking stealthily, and making horrible grimaces—that might alone have qualified her to walk up and down a sick man's counterpane, to the exclusion of all other figures, through a whole fever.

Pictures from Italy.

WOMAN—An unselfish; Miss Pross.

Mr. Lorry knew Miss Pross to be very jealous, but he also knew her by this time to be, beneath the surface of her eccentricity, one of those unselfish creatures—found only among women—who will, for pure love and admiration, bind themselves willing slaves, to youth when they have lost it, to beauty that they never had, to accomplishments that they were never fortunate enough to gain, to bright hopes that never shone upon their own sombre lives. He knew enough of the world to know that there is nothing in it better than the faithful service of the heart; so rendered and so free from any mercenary taint, he had such an exalted respect for it, that, in the retributive arrangements made by his own mind—we all make such arrangements, more or less—he stationed Miss Pross much nearer to the lower Angels than many ladies immeasurably better got up both by Nature and Art, who had balances at Tellson's.

Tale of Two Cities, Chap. 6.

WOMAN—An edge-tool (Rosa Dartle).

She took everything, herself included, to a grindstone, and sharpened it. She is an edge-tool, and requires great care in dealing with. She is always dangerous.

David Copperfield, Chap. 29.

WOMAN—A sharp (Rosa Dartle).

"She is very clever, is she not?" I asked. "Clever! She brings everything to a grindstone," said Steerforth, "and sharpens it, as she has sharpened her own face and figure these years past. She has worn herself away by constant sharpening. She is all edge."

David Copperfield, Chap. 20.

WOMAN—An artificial.

Thus they remained for a long hour, without

a word, until Mrs. Skewton's maid appeared, according to custom, to prepare her gradually for night. At night, she should have been a skeleton, with dart and hour-glass, rather than a woman, this attendant; for her touch was as the touch of Death. The painted object shrivelled underneath her hand: the form collapsed, the hair dropped off, the arched dark eyebrows changed to scanty tufts of gray; the pale lips shrunk, the skin became cadaverous and loose; an old, worn, yellow, nodding woman, with red eyes, alone remained in Cleopatra's place, huddled up, like a slovenly bundle, in a greasy flannel gown.

Dombey & Son, Chap. 27.

And to prepare her for repose, tumbled into ruins like a house of painted cards.

Dombey & Son, Chap. 20.

WOMAN—Of fashion, paralyzed.

Edith hurried with her to her mother's room. Cleopatra was arrayed in full dress, with the diamonds, short-sleeves, rouge, curls, teeth, and other juvenility all complete; but Paralysis was not to be deceived, had known her for the object of its errand, and had struck her at her glass, where she lay like a horrible doll that had tumbled down.

They took her to pieces in very shame, and put the little of her that was real on a bed.

It was a tremendous sight to see this old woman in her finery leering and mincing at Death, and playing off her youthful tricks upon him as if he had been the Major.

When the carriage was closed, and the wind shut out, the palsy played among the artificial roses again like an almshouse full of superannuated zephyrs.

Dombey & Son, Chap. 37.

WOMAN—Of fashion.

Walking by the side of the chair, and carrying her gossamer parasol with a proud and weary air, as if so great an effort must be soon abandoned and the parasol dropped, sauntered a much younger lady, very handsome, very haughty, very willful, who tossed her head and drooped her eyelids, as though, if there were anything in all the world worth looking into, save a mirror, it certainly was not the earth or sky.—*Dombey & Son, Chap. 21.*

WOMAN—Sympathy for a fallen.

As her hands, parting on her sunburnt forehead, swept across her face, and threw aside the hindrances that encroached upon it, there was a reckless and regardless beauty in it; a dauntless and depraved indifference to more than weather; a carelessness of what was cast upon her bare head from Heaven or earth, that, coupled with her misery and loneliness, touched the heart of her fellow-woman. She thought of all that was perverted and debased within her, no less than without; of modest graces of the mind, hardened and steeled, like these attractions of the person; of the many gifts of the Creator flung to the winds like the wild hair; of all the beautiful ruin upon which the storm was beating and the night was coming.

Dombey & Son, Chap. 33.

WOMAN—The instincts and prejudices of.

It has been often enough remarked that women have a curious power of divining the characters of men, which would seem to be innate and instinctive; seeing that it is arrived at through no patient process of reasoning, that it can give no satisfactory or sufficient account of itself, and that it pronounces in the most confident manner even against accumulated observation on the part of the other sex. But it has not been quite so often remarked that this power (fallible, like every other human attribute), is for the most part absolutely incapable of self-revision; and that when it has delivered an adverse opinion, which by all human lights is subsequently proved to have failed, it is undistinguishable from prejudice, in respect of its determination not to be corrected. Nay, the very possibility of contradiction or disproof, however remote, communicates to this feminine judgment from the first, in nine cases out of ten, the weakness attendant on the testimony of an interested witness; so personally and strongly does the fair diviner connect herself with her divination.—*Edwin Drood, Chap. 10.*

WOMAN—Influence of a good.

Strange to say, that quiet influence which was inseparable in my mind from Agnes, seemed to pervade even the city where she dwelt. The venerable cathedral towers, and the old jackdaws and rooks whose airy voices made them more retired than perfect silence would have done; the battered gateways, once stuck full with statues, long thrown down, and crumbled away, like the reverential pilgrims who had gazed upon them; the still nooks, where the ivied growth of centuries crept over gabled ends and ruined walls; the ancient houses, the pastoral landscape of field, orchard, and garden; everywhere—on everything—I felt the same serene air, the same calm, thoughtful, softening spirit.

David Copperfield, Chap. 39.

WOMAN—Her revenge on dress.

The Peasant Women, with naked feet and legs, are so constantly washing clothes, in the public tanks, and in every stream and ditch, that one cannot help wondering, in the midst of all this dirt, who wears them when they are clean. The custom is to lay the wet linen which is being operated upon, on a smooth stone, and hammer away at it, with a flat wooden mallet. This they do, as furiously as if they were revenging themselves on dress in general for being connected with the Fall of Mankind.

Pictures from Italy.

WOMAN—The character of Mrs. Bagnet.

"The old girl," says Mr. Bagnet, acquiescing, "saves. Has a stocking somewhere. With money in. I never saw it. But I know she's got it. Wait till the greens is off her mind. Then she'll set you up."

"She is a treasure!" exclaims Mr. George.

"She's more. But I never own to it before her. Discipline must be maintained. It was the old girl that brought out my musical abilities. I should have been in the artillery now, but for the old girl. Six years I hammered at the fiddle. Ten at the flute. The old girl said it wouldn't do; intention good, but want of flexibility; try the bassoon. The old girl bor-

rowed a bassoon from the band-master of the Rifle Regiment. I practised in the trenches. Got on, got another, get a living by it!"

George remarks that she looks as fresh as a rose, and as sound as an apple.

"The old girl," says Mr. Bagnet in reply, "is a thoroughly fine woman. Consequently, she is like a thoroughly fine day. Gets finer as she gets on. I never saw the old girl's equal. But I never own to it before her. Discipline must be maintained!"—*Bleak House, Chap. 27.*

WOMAN—Mrs. Bagnet as a true.

"George, you know the old girl—she's as sweet and as mild as milk. But touch her on the children—or myself—and she's off like gunpowder."

"It does her credit, Mat!"

"George," says Mr. Bagnet, looking straight before him, "the old girl—can't do anything—that don't do her credit. More or less. I never say so. Discipline must be maintained."

"She's worth her weight in gold," says the trooper.

"In gold?" says Mr. Bagnet. "I'll tell you what. The old girl's weight—is twelve stone six. Would I take that weight—in any metal—for the old girl? No. Why not? Because the old girl's metal is far more precious—than the precious metal. And she's all metal!"

"You are right, Mat!"

"When she took me—and accepted of the ring—she 'listed under me and the children—heart and head; for life. She's that earnest," says Mr. Bagnet, "and true to her colors—that, touch us with a finger—and she turns out—and stands to her arms. If the old girl fires wide—once in a way—at the call of duty—look over it, George. For she's loyal!"

Bleak House, Chap. 34.

WOMAN—Her devotion.

So Florence lived in her wilderness of a home, within the circle of her innocent pursuits and thoughts, and nothing harmed her. She could go down to her father's rooms now, and think of him, and suffer her loving heart humbly to approach him, without fear of repulse. She could look upon the objects that had surrounded him in his sorrow, and could nestle near his chair, and not dread the glance that she so well remembered. She could render him such little tokens of her duty and service, as putting everything in order for him with her own hands, binding little nosegays for his table, changing them as one by one they withered, and he did not come back, preparing something for him every day, and leaving some timid mark of her presence near his usual seat. To-day, it was a little painted stand for his watch; to-morrow she would be afraid to leave it, and would substitute some other trifle of her making not so likely to attract his eye. Waking in the night, perhaps, she would tremble at the thought of his coming home and angrily rejecting it, and would hurry down with slippers and feet and quickly-beating heart, and bring it away. At another time, she would only lay her face upon his desk, and leave a kiss there, and a tear.

Dombey & Son, Chap. 23.

Yes. This slight, small, patient figure, neatly

dressed in homely stuffs, and indicating nothing but the dull household virtues, that have so little in common with the received idea of heroism and greatness, unless, indeed, any ray of them should shine through the lives of the great ones of the earth, when it becomes a constellation and is tracked in Heaven straightway—this slight, small, patient figure, leaning on the man, still young, but worn and gray, is she his sister, who, of all the world, went over to him in his shame and put her hand in his, and with a sweet composure and determination, led him hopefully upon his barren way.

Dombey & Son, Chap. 33.

WOMAN—Her better nature.

Notwithstanding Mr. Toodle's great reliance on Polly, she was perhaps in point of artificial accomplishments very little his superior. But she was a good plain sample of a nature that is ever, in the mass, better, truer, higher, nobler, quicker to feel, and much more constant to retain, all tenderness and pity, self-denial and devotion, than the nature of men.

Dombey & Son, Chap. 3.

WOMAN—Her art at home.

The Captain's delight and wonder at the quiet housewifery of Florence in assisting to clear the table, arrange the parlor, and sweep up the hearth—only to be equalled by the fervency of his protest when she began to assist him—were gradually raised to that degree, that at last he could not choose but do nothing himself, and stand looking at her as if she were some Fairy, daintily performing these offices for him, the red rim on his forehead glowing again, in his unspeakable admiration.

But when Florence, taking down his pipe from the mantel-shelf, gave it into his hand, and entreated him to smoke it, the good Captain was so bewildered by her attention that he held it as if he had never held a pipe in all his life. Likewise, when Florence, looking into the little cupboard, took out the case-bottle and mixed a perfect glass of grog for him, unasked, and set it at his elbow, his ruddy nose turned pale, he felt himself so graced and honored. When he had filled his pipe in an absolute reverie of satisfaction, Florence lighted it for him—the Captain having no power to object, or to prevent her—and resuming her place on the old sofa, looked at him with a smile so loving and so grateful, a smile that showed him so plainly how her forlorn heart turned to him, as her face did, through grief, that the smoke of the pipe got into the Captain's throat and made him cough, and got into the Captain's eyes and made them blink and water.

Dombey & Son, Chap. 49.

WOMEN—Inquisitive.

True, I had no Avenger in my service now, but I was looked after by an inflammatory old female, assisted by an animated rag-bag whom she called her niece; and to keep a room secret from them would be to invite curiosity and exaggeration. They both had weak eyes, which I had long attributed to their chronically looking in at keyholes, and they were always at hand when not wanted; indeed that was their only reliable quality besides larceny. Not to get up a mystery with these people, I resolved

to announce in the morning that my uncle had unexpectedly come from the country.

Great Expectations, Chap. 40.

WORDS—Their influence.

"Words, sir, never influence the course of the cards, or the course of the dice. Do you know that? You do? I also play a game, and words are without power over it."

Little Dorrit, Book II., Chap. 28.

WORD—The last a new injury.

"Why, I'd as soon have a spit put through me, and be stuck upon a card in a collection of beetles, as lead the life I have been leading here."

"Well, Mr. Meagles, say no more about it, now it's over," urged a cheerful feminine voice.

"Over!" repeated Mr. Meagles, who appeared (though without any ill-nature) to be in that peculiar state of mind in which the last word spoken by anybody else is a new injury. "Over! and why should I say no more about it because it's over?"

Little Dorrit, Book I., Chap. 2.

WORDS.

"Scouring a very prairie of wild words."

Little Dorrit, Book II., Chap. 27.

WORDS—And high-sounding phrases.

"Oh Pa!" cried Mercy, holding up her finger archly. "See advertisement!"

"Playful—playful warbler," said Mr. Pecksniff. It may be observed in connection with his calling his daughter "a warbler," that she was not at all vocal, but that Mr. Pecksniff was in the frequent habit of using any word that occurred to him as having a good sound, and rounding a sentence well, without much care for its meaning. And he did this so boldly, and in such an imposing manner, that he would sometimes stagger the wisest people with his eloquence, and make them gasp again.

His enemies asserted, by the way, that a strong trustfulness in sounds and forms, was the master-key to Mr. Pecksniff's character.

Martin Chuzzlewit, Chap. 2.

WORDS.

Peggotty's militia of words.

David Copperfield, Chap. 3.

WORDS—Versus oaths.

"I give you my word, constable—" said Brass. But here the constable interposed with the constitutional principle "words be blowed;" observing that words were but spoon-meat for babes and sucklings, and that oaths were the food for strong men.

Old Curiosity Shop, Chap. 60.

WORDS—The parade of.

Mr. Micawber had a relish in this formal piling up of words, which, however ludicrously displayed in his case, was, I must say, not at all peculiar to him. I have observed it, in the course of my life, in numbers of men. It seems to me to be a general rule. In the taking of legal oaths, for instance, deponents seem to enjoy themselves mightily when they come to several good words in succession, for the expression of one idea; as, that they utterly detest, abomi-

nate, and abjure, or so forth; and the old anathemas were made relishing on the same principle. We talk about the tyranny of words, but we like to tyrannize over them too; we are fond of having a large superfluous establishment of words to wait upon us on great occasions; we think it looks important, and sounds well. As we are not particular about the meaning of our liveries on state occasions, if they be but fine and numerous enough, so, the meaning or necessity of our words is a secondary consideration, if there be but a great parade of them. And as individuals get into trouble by making too great a show of liveries, or as slaves when they are too numerous rise against their masters, so I think I could mention a nation that has got into many great difficulties, and will get into many greater, from maintaining too large a retinue of words.

David Copperfield, Chap. 52.

WORDS—To be economised.

He was so perfectly satisfied both with his quotation and his reference to it, that he could not help repeating the words again in a low voice, and saying he had forgotten 'em these forty year.

"But I never wanted two or three words in my life that I didn't know where to lay my hand upon 'em, Gills," he observed. "It comes of not wasting language as some do."

The reflection perhaps reminded him that he had better, like young Norval's father, "increase his store."—*Dombey & Son, Chap. 4.*

WORDS.

The persecutors denied that there was any particular gift in Mr. Chadband's piling verbose flights of stairs, one upon another, after this fashion. But this can only be received as a proof of their determination to persecute, since it must be within everybody's experience, that the Chadband style of oratory is widely received and much admired.—*Bleak House, Chap. 19.*

WORDS—In earnest.

A word in earnest is as good as a speech.

Bleak House, Chap. 6.

WORKING PEOPLE.

For the first time in her life, Louisa had come into one of the dwellings of the Coketown hands; for the first time in her life, she was face to face with anything like individuality in connection with them. She knew of their existence by hundreds and by thousands. She knew what results in work a given number of them would produce, in a given space of time. She knew them in crowds passing to and from their nests, like ants or beetles. But she knew from her reading infinitely more of the ways of toiling insects than of these toiling men and women.

Something to be worked so much and paid so much, and there ended; something to be infallibly settled by laws of supply and demand; something that blundered against those laws, and floundered into difficulty; something that was a little pinched when wheat was dear, and over-ate itself when wheat was cheap; something that increased at such a rate of percentage, and yielded such another percentage of crime, and such another percentage of pauperism; something wholesale, of which vast for-

tunes were made; something that occasionally rose like a sea, and did some harm and waste (chiefly to itself), and fell again; this she knew the Coketown Hands to be. But, she had scarcely thought more of separating them into units, than of separating the sea itself into its component drops.—*Hard Times, Book II., Chap. 6.*

WORKINGMEN—English.

Gentlemen's clubs were once maintained for purposes of savage party warfare; workingmen's clubs of the same day assumed the same character. Gentlemen's clubs became places of quiet inoffensive recreation; workingmen's clubs began to follow suit. If workingmen have seemed rather slow to appreciate advantages of combination which have saved the pockets of gentlemen, and enhanced their comforts, it is because workingmen could scarcely, for want of capital, originate such combinations without help; and because help has not been separable from that great impertinence, Patronage. This instinctive revolt of his spirit against patronage is a quality much to be respected in the English workingman. It is the base of the base of his best qualities. Nor is it surprising that he should be unduly suspicious of patronage, and sometimes resentful of it even where it is not, seeing what a flood of washy talk has been let loose on his devoted head, or with what complacent condescension the same devoted head has been smoothed and patted. It is a proof to me of his self-control, that he never strikes out pugilistically, right and left, when addressed as one of "My friends" or "My assembled friends;" that he does not become inappeasable, and run amuck like a Malay, whenever he sees a biped in broadcloth getting on a platform to talk to him; that any pretence of improving his mind does not instantly drive him out of his mind, and cause him to toss his obliging patron like a mad bull.

For how often have I heard the unfortunate workingman lectured, as if he were a little charity-child, humid as to his nasal development, strictly literal as to his Catechism, and called by Providence to walk all his days in a station in life represented on festive occasions by a mug of warm milk-and-water and a bun! What popguns of jokes have these ears tingled to hear let off at him, what asinine sentiments, what impotent conclusions, what spelling-book moralities, what adaptations of the orator's insufferable tediousness to the assumed level of his understanding! If his sledgehammers, his spades and pickaxes, his saws and chisels, his paint-pots and brushes, his forges, furnaces, and engines, the horses that he drove at his work, and the machines that drove him at his work, were all toys in one little paper box, and he the baby who played with them, he could not have been discoursed to more impertinently and absurdly than I have heard him discoursed to times innumerable. Consequently, not being a fool or a fawner, he has come to acknowledge his patronage by virtually saying: "Let me alone. If you understand me no better than *that*, sir and madam, let me alone. You mean very well, I dare say; but I don't like it, and I won't come here again to have any more of it."

Whatever is done for the comfort and advancement of the workingman must be so far done by himself. And there must be in it no

touch of condescension, no shadow of patronage. In the great working districts this truth is studied and understood. When the American civil war rendered it necessary, first in Glasgow, and afterwards in Manchester, that the working people should be shown how to avail themselves of the advantages derivable from system, and from the combination of numbers, in the purchase and the cooking of their food, this truth was above all things borne in mind. The quick consequence was, that suspicion and reluctance were vanquished, and that the effort resulted in an astonishing and a complete success.—*Uncommercial Traveller, Chap. 23.*

WORKINGMEN—The troubles of.

Reverting for a moment to his former refuge, he observed a cautionary movement of her eyes towards the door. Stepping back, he put his hand upon the lock. But he had not spoken out of his own will and desire; and he felt it in his heart a noble return for his late injurious treatment to be faithful to the last to those who had repudiated him. He stayed to finish what was in his mind.

"Sir, I canna, wi' my little learning, an my common way, tell the genelman what will better aw this—though some working men o' this town could, above my powers—but I can tell him what I know will never do't. The strong hand, will never do't. Vict'ry and triumph will never do't. Agreeing fur to mak one side unnat'rally awlus and forever right, and toother side unnat'rally awlus and forever wrong, will never, never do't. Nor yet lettin alone will never do't. Let thousands upon thousands alone, aw leadin the like lives and aw faw'en into the like muddle, and they will be as one, and yo will be as another, wi' a black unpassable world betwixt yo, just as long or short a time as sitch-like misery can last. Not drawin nigh to fok, wi' kindness and patience an cheery ways, that so draws nigh to one another in their monny troubles, and so cherishes one another in their distresses wi' what they need themself—like, I humbly believe, as no people the genelman ha seen in aw his travels can beat—will never do't till th' Sun turns t' ice. Most o' aw, ratin 'em as so much Power, and reg'latin 'em as if they was figures in a soom, or machines: wi'out loves and likens, wi'out memories and inclinations, wi'out souls to weary and souls to hope—when aw goes quiet, draggin on wi' 'em as if they'd nowt o' th' kind, and when aw goes onquiet, reproachin 'em for their want o' sitch humanly feelins in their dealins wi' yo—this will never do't, sir, till God's work is onmade."

"What," repeated Mr. Bounderby, folding his arms, "do you people, in a general way, complain of?"

Stephen looked at him with some little irresolution for a moment, and then seemed to make up his mind.

"Sir, I never were good at showin' o't, though I ha had'n my share in feeling o't. 'Deed we are in a muddle, sir. Look round town—so rich as 'tis—and see the numbers o' people as has been broughten into bein heer, fur to weave, an to card, an to piece out a livin', aw the same one way, somehows, twixt their cradles and their graves. Look how we live, an wheer we live, an in what numbers, an by what chances, and

wi' what sameness; and look how the mills is awlus a goin, and how they never works us no nigher to ony dis'ant object—ceptin awlus, Death. Look how you considers of us, an writes of us, an talks of us, an goes up wi' yor deputations to Secretaries o' State 'bout us, and how yo are awlus right, and how we are awlus wrong, and never had'n no reason in us sin ever we were born. Look how this ha growen an grown, sir, bigger an bigger, broader an broader, harder an harder, fro year to year, fro generation unto generation. Who can look on't, sir, and fairly tell a man 'tis not a muddle?"

"Of course," said Mr. Bounderby. "Now perhaps you'll let the gentleman know, how you would set this muddle (as you're so fond of calling it) to rights."

"I donno, sir. I canna be expecten to't. 'Tis not me as should be looken to for that, sir. 'Tis them as is put ower me, and ower aw the rest of us. What do they tak upon themself, sir, if not to do't?"

"I'll tell you something towards it, at any rate," returned Mr. Bounderby. "We will make an example of half a dozen Slackbridges. We'll indict the blackguards for felony, and get 'em shipped off to penal settlements."

Stephen gravely shook his head.

"Don't tell me we won't, man," said Mr. Bounderby, by this time blowing a hurricane, "because we will, I tell you!"

"Sir," returned Stephen, with the quiet confidence of absolute certainty, "if yo wast' tak a hundred Slackbridges—aw as there is, and aw the number ten times tow'd—an was t' sew 'em up in separate sacks, an sink 'em in the deepest ocean as were made ere ever dry land coom to be, yo'd leave the muddle just wheer 'tis. Mischievous strangers!" said Stephen, with an anxious smile; "when ha we not heern, I am sure, sin ever we can call to mind, o' th' mischievous strangers! 'Tis not by *them* the trouble's made, sir. 'Tis not wi' *them* 't commences. I ha no favor for 'em—I ha no reason to favor 'em—but 'tis hopeless and useless to dream o' takin them fro their trade, 'stead o' takin their trade fro them! Aw that's now about me in this room were heer afore I coom, an will be heer when I am gone. Put that clock aboard a ship an pack it off to Norfolk Island, an the time will go on just the same. So 'tis wi' Slackbridge every-bit."—*Hard Times, Book II., Chap. 5.*

WORKSHOP—Gabriel Varden's.

From the workshop of the Golden Key, there issued forth a tinkling sound, so merry and good-humored, that it suggested the idea of some one working blithely, and made quite pleasant music. No man who hammered on at a dull monotonous duty, could have brought such cheerful notes from steel and iron; none but a chirping, healthy, honest-hearted fellow, who made the best of everything, and felt kindly towards everybody, could have done it for an instant. He might have been a coppersmith, and still been musical. If he had sat in a jolting wagon, full of rods of iron, it seemed as if he would have brought some harmony out of it.

Tink, tink, tink—clear as a silver bell, and audible at every pause of the streets' harsher noises, as though it said, "I don't care; nothing puts me out; I am resolved to be happy." Women scolded, children squalled, heavy carts

went rumbling by, horrible cries proceeded from the lungs of hawkers; still it struck in again, no higher, no lower, no louder, no softer; not thrusting itself on people's notice a bit the more for having been outdone by louder sounds—tink, tink, tink, tink, tink.

It was a perfect embodiment of the still small voice, free from all cold, hoarseness, huskiness, or unhealthiness of any kind; foot-passengers slackened their pace, and were disposed to linger near it; neighbors who had got up splenetic that morning, felt good-humor stealing on them as they heard it, and by degrees became quite sprightly; mothers danced their babies to its ringing; still the same magical tink, tink, tink, came gaily from the workshop of the Golden Key.

Who but the locksmith could have made such music? A gleam of sun shining through the unshaded window, and chequering the dark workshop with a broad patch of light, fell full upon him, as though attracted by his sunny heart. There he stood working at his anvil, his face all radiant with exercise and gladness, his sleeves turned up, his wig pushed off his shining forehead—the easiest, freest, happiest man in all the world. Beside him sat a sleek cat, purring and winking in the light, and falling every now and then into an idle daze, as from excess of comfort. Toby looked on from a tall bench hard by; one beaming smile, from his broad nut-brown face down to the slack-baked buckles in his shoes. The very locks that hung around had something jovial in their rust, and seemed like gouty gentlemen of hearty natures, disposed to joke on their infirmities. There was nothing surly or severe in the whole scene. It seemed impossible that any one of the innumerable keys could fit a churlish strong-box or a prison-door. Cellars of beer and wine, rooms where there were fires, books, gossip, and cheering laughter—these were their proper sphere of action. Places of distrust and cruelty, and restraint, they would have left quadruple-locked forever.—*Barnaby Rudge, Chap. 41.*

WORLD—The material and moral.

In the material world, as I have long taught, nothing can be spared; no step or atom in the wondrous structure could be lost, without a blank being made in the great universe. I know, now, that it is the same with good and evil, happiness and sorrow, in the memories of men.—*Haunted Man, Chap. 2.*

WORLD—The.

The world—a conventional phrase which, being interpreted, often signifieth all the rascals in it.—*Nicholas Nickleby, Chap. 3.*

WORLD—A battlefield.

"It's a world full of hearts," said the Doctor, hugging his younger daughter, and bending across her to hug Grace—for he couldn't separate the sisters; "and a serious world, with all its folly—even with mine, which was enough to have swamped the whole globe; and it is a world on which the sun never rises, but it looks upon a thousand bloodless battles that are some set-off against the miseries and wickedness of Battle-Fields; and it is a world we need be careful how we libel, Heaven forgive us, for it is a world of sacred mysteries, and its Creator

only knows what lies beneath the surface of His lightest image!"—*Battle of Life*, Chap. 3.

WORLD—Its hollowness.

"The world is a lively place enough, in which we must accommodate ourselves to circumstances, sail with the stream as glibly as we can, be content to take froth for substance, the surface for the depth, the counterfeit for the real coin. I wonder no philosopher has ever established that our globe itself is hollow. It should be, if Nature is consistent in her works."

Barnaby Rudge, Chap. 12.

WORLD—The opinion of the.

Let it be remembered that most men live in a world of their own, and that in that limited circle alone are they ambitious for distinction and applause. Sir Mulberry's world was peopled with profligates, and he acted accordingly.

Thus, cases of injustice, and oppression, and tyranny, and the most extravagant bigotry, are in constant occurrence among us every day. It is the custom to trumpet forth much wonder and astonishment at the chief actors therein, setting at defiance so completely the opinion of the world; but there is no greater fallacy; it is precisely because they do consult the opinion of their own little world that such things take place at all, and strike the great world dumb with amazement.—*Nicholas Nickleby*, Chap. 28.

WORLD—Toots's idea of the.

"Oh, upon my word and honor," cried Mr. Toots, whose tender heart was moved by the Captain's unexpected distress, "this is a most wretched sort of affair, this world is! Somebody's always dying, or going and doing something uncomfortable in it. I'm sure I never should have looked forward so much, to coming into my property, if I had known this. I never saw such a world."—*Dombey & Son*, Chap. 32.

WRITING—Short-hand.

I did not allow my resolution, with respect to the Parliamentary Debates, to cool. It was one of the irons I began to heat immediately, and one of the irons I kept hot, and hammered at, with a perseverance I may honestly admire. I bought an approved scheme of the noble art and mystery of stenography (which cost me ten and sixpence), and plunged into a sea of perplexity that brought me, in a few weeks, to the confines of distraction. The changes that were rung upon dots, which in such a position meant such a thing, and in such another position something else, entirely different; the wonderful vagaries that were played by circles; the unaccountable consequences that resulted from marks like flies' legs; the tremendous effects of a curve in a wrong place; not only troubled my waking hours, but reappeared before me in my sleep. When I had groped my way, blindly, through these difficulties, and had mastered the alphabet, which was an Egyptian Temple in itself, there then appeared a procession of new horrors, called arbitrary characters; the most despotic characters I have ever known; who insisted, for instance, that a thing like the beginning of a cobweb, meant expectation, and that a pen-and-ink sky-rocket stood for disadvantageous. When I had fixed these wretches in my mind, I found that they had driven everything else out of it;

then, beginning again, I forgot them; while I was picking them up, I dropped the other fragments of the system; in short, it was almost heart-breaking.

It might have been quite heart-breaking, but for Dora, who was the stay and anchor of my tempest-driven bark. Every scratch in the scheme was a gnarled oak in the forest of difficulty, and I went on cutting them down, one after another, with such vigor, that in three or four months I was in a condition to make an experiment on one of our crack speakers in the Commons. Shall I ever forget how the crack speaker walked off from me before I began, and left my imbecile pencil staggering about the paper as if it were in a fit?

This would not do, it was quite clear. I was flying too high, and should never get on, so I resorted to Traddles for advice: who suggested that he should dictate speeches to me, at a pace, and with occasional stoppages, adapted to my weakness. Very grateful for this friendly aid, I accepted the proposal; and night after night, almost every night, for a long time, we had a sort of private Parliament in Buckingham Street, after I came home from the Doctor's.

I should like to see such a Parliament anywhere else! My aunt and Mr. Dick represented the Government or the Opposition (as the case might be), and Traddles, with the assistance of Enfield's Speaker or a volume of parliamentary orations, thundered astonishing invectives against them. Standing by the table, with his finger in the page to keep the place, and his right arm flourishing above his head, Traddles, as Mr. Pitt, Mr. Fox, Mr. Sheridan, Mr. Burke, Lord Castlereagh, Viscount Sidmouth, or Mr. Canning, would work himself into the most violent heats, and deliver the most withering denunciations of the profligacy and corruption of my aunt and Mr. Dick; while I used to sit, at a little distance, with my notebook on my knee, fagging after him with all my might and main. The inconsistency and recklessness of Traddles were not to be exceeded by any real politician. He was for any description of policy, in the compass of a week; and nailed all sorts of colors to every denomination of mast. My aunt, looking very like an immovable Chancellor of the Exchequer, would occasionally throw in an interruption or two, as "Hear!" or "No!" or "Oh!" when the text seemed to require it—which was always a signal to Mr. Dick (a perfect country gentleman) to follow lustily with the same cry. But Mr. Dick got taxed with such things in the course of his Parliamentary career, and was made responsible for such awful consequences, that he became uncomfortable in his mind sometimes. I believe he actually began to be afraid he really had been doing something, tending to the annihilation of the British constitution, and the ruin of the country.

Often and often we pursued these debates until the clock pointed to midnight, and the candles were burning down. The result of so much good practice was, that by-and-bye I began to keep pace with Traddles pretty well, and should have been quite triumphant if I had had the least idea what my notes were about. But, as to reading them, after I had got them, I might as well have copied the Chinese inscriptions on an immense collection of tea-chests, or the golden characters

on all the great red and green bottles in the chemists' shops!

There was nothing for it, but to turn back and begin all over again. It was very hard, but I turned back, though with a heavy heart, and began laboriously and methodically to plod over the same tedious ground at a snail's pace: stopping to examine minutely every speck in the way, on all sides, and making the most desperate efforts to know these elusive characters by sight wherever I met them. I was always punctual at the office; at the Doctor's too; and I really did work, as the common expression is, like a cart-horse.

David Copperfield, Chap. 38.

WRITING—The attempts of ignorance.

Mr. and Mrs. Boffin sat, after breakfast, in the Bower, a prey to prosperity. Mr. Boffin's face denoted Care and Complication. Many disordered papers were before him, and he looked at them about as hopefully as an innocent civilian might look at a crowd of troops whom he was required at five minutes' notice to manoeuvre and review. He had been engaged in some attempts to make notes of these papers; but being troubled (as men of his stamp often are) with an exceedingly distrustful and corrective thumb, that busy member had so often interposed to smear his notes, that they were little more legible than the various impressions of itself, which blurred his nose and forehead. It is curious to consider, in such a case as Mr. Boffin's, what a cheap article ink is, and how far it may be made to go. As a grain of musk will scent a drawer for many years, and still lose nothing appreciable of its original weight, so a halfpenny-worth of ink would blot Mr. Boffin to the roots of his hair, and the calves of his legs, without inscribing a line on the paper before him, or appearing to diminish in the ink-stand.

* * * * *

"And I tell you, my deary," said Mrs. Boffin, "that if you don't close with Mr. Rokesmith now at once, and if you ever go a muddling yourself again with things never meant nor made for you, you'll have an apoplexy—besides iron-moulding your linen—and you'll break my heart."—*Our Mutual Friend, Book I., Chap. 15.*

WRITING—Short-hand.

I have come legally to man's estate. I have attained the dignity of twenty-one. But this is a sort of dignity that may be thrust upon one. Let me think what I have achieved.

I have tamed that savage stenographic mystery. I make a respectable income by it. I am in high repute for my accomplishment in all pertaining to the art, and am joined with eleven others in reporting the debates in Parliament for a Morning Newspaper. Night after night I record predictions that never come to pass, professions that are never fulfilled, explanations that are only meant to mystify. I wallow in words. Britannia, that unfortunate female, is always before me, like a trussed fowl; skewered through and through with office-pens, and bound hand and foot with red tape. I am sufficiently behind the scenes to know the worth of political life. I am quite an Infidel about it, and shall never be converted.

David Copperfield, Chap. 43.

WRITING—An ecstasy of pen and ink.

In his epistolary communication, as in his dialogues and discourses on the great question to which it related, Mr. Dorrit surrounded the subject with flourishes, as writing-masters embellish copy-books and ciphering-books; where the titles of the elementary rules of arithmetic diverge into swans, eagles, griffins, and other calligraphic recreations, and where the capital letters go out of their minds and bodies into ecstasies of pen and ink.—*Little Dorrit, Book II., Chap. 15.*

WRITING—The efforts of Sam Weller.

"Very good, my dear," replied Sam. "Let me have nine penn'orth o' brandy and water, luke, and the ink-stand, will you, Miss?"

The brandy and water, luke, and the ink-stand, having been carried into the little parlor, and the young lady having carefully flattened down the coals to prevent their blazing, and carried away the poker to preclude the possibility of the fire being stirred, without the full privacy and concurrence of the Blue Boar being first had and obtained, Sam Weller sat himself down in a box near the stove, and pulled out the sheet of gilt-edged letter-paper, and the hard-nibbed pen. Then looking carefully at the pen to see that there were no hairs in it, and dusting down the table, so that there might be no crumbs of bread under the paper, Sam tucked up the cuffs of his coat, squared his elbows, and composed himself to write.

To ladies and gentlemen who are not in the habit of devoting themselves practically to the science of penmanship, writing a letter is no very easy task; it being always considered necessary in such cases for the writer to recline his head on his left arm, so as to place his eyes as nearly as possible on a level with the paper, while glancing sideways at the letters he is constructing, to form with his tongue imaginary characters to correspond. These motions, although unquestionably of the greatest assistance to original composition, retard in some degree the progress of the writer; and Sam had unconsciously been a full hour and a half writing words in small text, smearing out wrong letters with his little finger, and putting in new ones, which required going over very often to render them visible through the old blots, when he was roused by the opening of the door, and the entrance of his parent.—*Pickwick, Chap. 33.*

WRITER—A smeary.

He was a smeary writer, and wrote a dreadful bad hand. Utterly regardless of ink, he lavished it on every undeserving object,—on his clothes, his desk, his hat, the handle of his tooth brush, his umbrella. Ink was found freely on the coffee-room carpet, by No. 4 table, and two blots were on his restless couch. A reference to the document I have given entire will show that on the morning of the third of February, eighteen fifty-six, he procured his no less than fifth pen and paper. To whatever deplorable act of ungovernable composition he immolated those materials obtained from the bar, there is no doubt that the fatal deed was committed in bed, and that it left its evidences but too plainly, long afterwards, upon the pillow-case.

He had put no Heading to any of his writings. Alas! Was he likely to have a Heading without a Head, and where was *his* Head when he took

such things into it? In some cases, such as his Boots, he would appear to have hid the writings; thereby involving his style in greater obscurity. But his Boots were at least pairs;—and no two of his writings can put in any claim to be so regarded.—*Somebody's Luggage, Chap. 1.*

WRITING.

Rob sat down behind the desk with a most assiduous demeanor; and in order that he might forget nothing of what had transpired, made notes of it on various small scraps of paper, with a vast expenditure of ink. There was no danger of these documents betraying anything, if accidentally lost; for long before a word was dry, it became as profound a mystery to Rob, as if he had had no part whatever in its production.—*Domkey & Son, Chap. 23.*

WRITING—Dick Swiveller as a correspondent.

"Is that a reminder, in case you should forget to call?" said Trent with a sneer.

"Not exactly, Fred," replied the imperturbable Richard, continuing to write with a business-like air, "I enter in this little book the names of the streets that I can't go down while the shops are open. This dinner to-day closes Long Acre. I bought a pair of boots in Great Queen Street last week, and made that no thoroughfare too. There's only one avenue in the Strand left open now, and I shall have to stop up that to-night with a pair of gloves. The roads are closing so fast in every direction, that in about a month's time, unless my aunt sends me a remittance, I shall have to go three or four miles out of town to get over the way."

"There's no fear of her failing, in the end?" said Trent.

"Why, I hope not," returned Mr. Swiveller, "but the average number of letters it takes to soften her is six, and this time we have got as far as eight without any effect at all. I'll write another to-morrow morning. I mean to blot it a good deal and shake some water over it out of the pepper-castor, to make it look penitent. 'I'm in such a state of mind that I hardly know what I write'—blot—'if you could see me at this minute shedding tears for my past misconduct'—pepper castor—'my hand trembles when I think'—blot again—if that don't produce the effect, it's all over."

Old Curiosity Shop, Chap. 8.

WRITING—Of Joe Gargery.

Evidently, Biddy had taught Joe to write. As I lay in bed looking at him, it made me, in my weak state, cry again with pleasure to see the pride with which he set about his letter. My bedstead, divested of its curtains, had been removed, with me upon it, into the sitting-room, as the airiest and largest, and the carpet had been taken away, and the room kept always fresh and wholesome night and day. At my own writing-table, pushed into a corner and cumbered with little bottles, Joe now sat down to his great work, first choosing a pen from the pen-tray as if it were a chest of large tools, and tucking up his sleeves as if he were going to wield a crowbar or sledge-hammer. It was necessary for Joe to hold on heavily to the table with his left elbow, and to get his right leg well out behind him, before he could

begin, and when he did begin he made every down-stroke so slowly that it might have been six feet long, while at every up-stroke I could hear his pen spluttering extensively. He had a curious idea that the inkstand was on the side of him where it was not, and constantly dipped his pen into space, and seemed quite satisfied with the result. Occasionally, he was tripped up by some orthographical stumbling-block, but on the whole he got on very well indeed, and when he had signed his name, and had removed a finishing blot from the paper to the crown of his head with his two forefingers, he got up and hovered about the table, trying the effect of his performance from various points of view as it lay there, with unbounded satisfaction.

Great Expectations, Chap. 57.

WRITING—Preparations for.

Clemency Newcome, in an ecstasy of laughter at the idea of her own importance and dignity, brooded over the whole table with her two elbows, like a spread eagle, and reposed her head upon her left arm as a preliminary to the formation of certain cabalistic characters, which required a deal of ink, and imaginary counterparts whereof she executed at the same time with her tongue. Having once tasted ink, she became thirsty in that regard, as tame tigers are said to be after tasting another sort of fluid, and wanted to sign everything, and put her name in all kinds of places.—*Battle of Life, Chap. 1.*

WRITING—Of a beginner.

Writing was a trying business to Charley, who seemed to have no natural power over a pen, but in whose hand every pen appeared to become perversely animated, and to go wrong and crooked, and to stop, and splash, and sidle into corners, like a saddle-donkey. It was very odd, to see what old letters Charley's young hand had made; they, so wrinkled, and shrivelled, and tottering; it, so plump and round. Yet Charley was uncommonly expert at other things, and had as nimble little fingers as I ever watched.

"Well, Charley," said I, looking over a copy of the letter O in which it was represented as square, triangular, pear-shaped, and collapsed in all kinds of ways, "we are improving."

Bleak House, Chap. 31.

WRITING—DESK—A spattered.

He comes out of his dull room—where he has inherited the deal wilderness of desk bespattered with a rain of ink.—*Bleak House, Chap. 20.*

WRITING—A letter.

The writing looked like a skein of thread in a tangle, and the note was ingeniously folded into a perfect square, with the direction squeezed up into the right-hand corner, as if it were ashamed of itself. The back of the epistle was pleasingly ornamented with a large red wafer, which, with the addition of divers ink-stains, bore a marvellous resemblance to a black beetle trodden upon.—*Tales, Chap. 1.*

WRITE—Kit learning to.

To relate how it was a long time before his modesty could be so far prevailed upon as to admit of his sitting down in the parlor, in the presence of an unknown gentleman—how, when he did sit down, he tucked up his sleeves and

squared his elbows, and put his face close to the copy-book, and squinted horribly at the lines—how, from the very first moment of having the pen in his hand, he began to wallow in blots, and to daub himself with ink up to the very roots of his hair—how, if he did by accident form a letter properly, he immediately smeared it out again with his arm in his preparations to make another—how, at every fresh mistake, there was a fresh burst of merriment from the child and a louder and not less hearty laugh from poor Kit himself—and how there was all the way through, notwithstanding, a gentle wish on her part to teach, and an anxious desire on his to learn—to relate all these particulars would no doubt occupy more space and time than they deserve.

Old Curiosity Shop, Chap. 3.

WRITERS—Public.

Flaming placards are rife on all the dead walls in the borough, public-houses hang out banners, hackney-cabs burst into full-grown flowers of type, and everybody is, or should be, in a paroxysm of anxiety.

At these momentous crises of the national fate, we are much assisted in our deliberations by two eminent volunteers; one of whom subscribes himself A Fellow Parishioner, the other, A Rate-Payer. Who they are, or what they are, or where they are, nobody knows; but whatever one asserts, the other contradicts. They are both voluminous writers, inditing more epistles than Lord Chesterfield in a single week; and the greater part of their feelings are too big for utterance in anything less than capital letters. They require the additional aid of whole rows of notes of admiration, like balloons, to point their generous indignation; and they sometimes communicate a crushing severity to stars.—*Our Vestry. Reprinted Pieces.*

Y

YAWN—An unfinished.

Mr. Jasper, in the act of yawning behind his wineglass, puts down that screen and calls up a look of interest. It is a little impaired in its expressiveness by his having a shut-up gape still to dispose of, with watering eyes.

Edwin Drood, Chap. 4.

YEAR—New.

Next to Christmas-day, the most pleasant annual epoch in existence is the advent of the New Year. There are a lachrymose set of people who usher in the New Year with watching and fasting, as if they were bound to attend as chief mourners at the obsequies of the old one. Now, we cannot but think it a great deal more complimentary, both to the old year that has rolled away, and to the New Year that is just beginning to dawn upon us, to see the old fellow out, and the new one in, with gaiety and glee.

There must have been some few occurrences in the past year to which we can look back with

a smile of cheerful recollection, if not with a feeling of heartfelt thankfulness. And we are bound by every rule of justice and equity to give the New Year credit for being a good one, until he proves himself unworthy the confidence we repose in him.

This is our view of the matter; and entertaining it, notwithstanding our respect for the old year, one of the few remaining moments of whose existence passes away with every word we write, here we are, seated by our fireside on this last night of the old year, one thousand eight hundred and thirty-six, penning this article with as jovial a face as if nothing extraordinary had happened, or was about to happen, to disturb our good humor.

Characters (Sketches), Chap. 3.

YEARS—The death of.

"Hard weather indeed," returned his wife, shaking her head.

"Years," said Mr. Tugby, "are like Christians in that respect. Some of 'em die hard; some of 'em die easy. This one hasn't many days to run, and is making a fight for it. I like him all the better."

Chimes, 4th Quarter.

YEAR—The old and new.

It was a hard frost, that day. The air was bracing, crisp, and clear. The wintry sun, though powerless for warmth, looked brightly down upon the ice it was too weak to melt, and set a radiant glory there. At other times, Trotty might have learned a poor man's lesson from the wintry sun; but, he was past that, now.

The Year was Old, that day. The patient Year had lived through the reproaches and misuses of its slanderers, and faithfully performed its work. Spring, summer, autumn, winter. It had labored through the destined round, and now laid down its weary head to die. Shut out from hope, high impulse, active happiness, itself, but messenger of many joys to others, it made appeal in its decline to have its toiling days and patient hours remembered, and to die in peace. Trotty might have read a poor man's allegory in the fading year; but he was past that, now.

And only he? Or has the like appeal been ever made, by seventy years at once upon an English laborer's head, and made in vain?

The streets were full of motion, and the shops were decked out gaily. The New Year, like an Infant Heir to the whole world, was waited for, with welcomes, presents, and rejoicings. There were books and toys for the New Year, glittering trinkets for the New Year, dresses for the New Year, schemes of fortune for the New Year; new inventions to beguile it. Its life was parcelled out in almanacks and pocket-books; the coming of its moons, and stars, and tides, was known beforehand to the moment; all the workings of its seasons in their days and nights, were calculated with as much precision as Mr. Filer could work sums in men and women.

The New Year, the New Year. Everywhere the New Year! The Old Year was already looked upon as dead; and its effects were selling cheap, like some drowned mariner's aboardship. Its patterns were Last Year's, and going at a sacrifice, before its breath was gone. Its

treasures were mere dirt, beside the riches of its unborn successor!—*Chimes, 2d Quarter.*

YES—Its expression.

I was much impressed by the extremely comfortable and satisfied manner in which Mr. Waterbrook delivered himself of this little word "Yes," every now and then. There was wonderful expression in it. It completely conveyed the idea of a man who had been born, not to say with a silver spoon, but with a scaling ladder, and had gone on mounting all the heights of life one after another, until now he looked from the top of the fortifications, with the eye of a philosopher and a patron, on the people down in the trenches.

David Copperfield, Chap. 25.

YOUTH—Depraved.

They were a boy and girl. Yellow, meagre, ragged, scowling, wolfish; but prostrate, too, in their humility. Where graceful youth should have filled their features out, and touched them with its freshest tints, a stale and shrivelled hand, like that of age, had pinched, and twisted them, and pulled them into shreds. Where angels might have sat enthroned, devils lurked, and glared out menacing. No change, no degradation, no perversion of humanity, in any grade, through all the mysteries of wonderful creation, has monsters half so horrible and dread.

Christmas Carol, Stave 3.

YOUTH—The depravity of.

"This," said the Phantom, pointing to the boy, "is the last, completest illustration of a human creature, utterly bereft of such remembrances as you have yielded up. No softening memory of sorrow, wrong, or trouble enters here, because this wretched mortal from his birth has been abandoned to a worse condition than the beasts, and has, within his knowledge, no one contrast, no humanizing touch, to make a grain of such a memory spring up in his hardened breast. All within this desolate creature is barren wilderness. All within the man bereft of

what you have resigned, is the same barren wilderness. Woe to such a man! Woe, tenfold, to the nation that shall count its monsters such as this, lying here by hundreds and by thousands!"

Redlaw shrunk, appalled, from what he heard.

"There is not," said the Phantom, "one of these—not one—but sows a harvest that mankind **MUST** reap. From every seed of evil in this boy, a field of ruin is grown that shall be gathered in and garnered up, and sown again in many places in the world, until regions are overspread with wickedness enough to raise the waters of another Deluge. Open and unpunished murder in a city's streets would be less guilty in its daily toleration, than one such spectacle as this."

* * * * *

"There is not a father," said the Phantom, "by whose side in his daily or his nightly walk, these creatures pass; there is not a mother among all the ranks of loving mothers in this land; there is no one risen from the state of childhood, but shall be responsible in his or her degree for this enormity. There is not a country throughout the earth on which it would not bring a curse. There is no religion upon earth that it would not deny; there is no people upon earth it would not put to shame."

The chemist clasped his hands, and looked, with trembling fear and pity, from the sleeping boy to the Phantom, standing above him with its finger pointing down.

"Behold, I say," pursued the Spectre, "the perfect type of what it was your choice to be. Your influence is powerless here, because from this child's bosom you can banish nothing. His thoughts have been in 'terrible companionship' with yours, because you have gone down to his unnatural level. He is the growth of man's indifference: you are the growth of man's presumption. The beneficent design of heaven is, in each case, overthrown, and from the two poles of the immaterial world you come together."

Haunted Man, Chap. 3.

INDEX.

A.

ABNEY—Nell in the old, 5.
ABILITY—Misdirected, 5.
ABSENCE OF MIND, 300.
ACTOR—(See Drama), 187.
 Feeling a part, 7.
 His reading of Hamlet, 6.
 His expressions unconsciously imitated, 178.
 The dying, 6.
 For the starved business, 283.
ACTORS—A gathering of, 7.
ACQUAINTANCE—The art of extending, 7.
 A charity to Mr. Toots, 7.
ADAPTABILITY, 7.
ADDRESSES—Public, 7.
ADJECTIVES—Bark's use of, 7.
ADMIRER—Quale as an indiscriminate, 8.
ADORNMENT—Of a home, 220, 224.
ADVENTUROUS PEOPLE—(See Adaptability), 7.
ADVERTISING—Sawyer's mode of, 358.
 As a means of revenge, 8.
 A building "billed," 8.
 Show-bills, 9.
ADVERTISEMENT—A walking, 9.
ADVERTISEMENTS—Alphabetical answers to, 9.
 Peculiarities of, 8.
ADVICE—Of Mrs. Bagnet, on conduct, 9.
 Of Mr. Micawber, on procrastination and money, 9.
 Pickwick's, on love-making, 278.
 Of Joe, on Hes, 270.
 Of Wemmick, on portable property, 200.
 Of Toodle, 225.
 As to boy, 52.
 Of Squeers, on appetites, 22.
 To clergymen, 109.
 To the melancholy, 272.
 On children (See Cuttle), 93.
 Of Mrs. Crupp, on love, 130.
 Of Bucket, 249.
AFFECTION—For home, 222.
 Home the place of, 224.
 Unrequited, 275.
 (See Love).
 The expression of, 9.
 The subtlety of, 9.
 Of the idiot, 10.
AFFECTIONS—Wounded, 10.
 The natural, 10.
 Of childhood, 10.
AFFECTATION AND RESERVE, 297.
 Of innocence, 249.
AFFLICTIONS—Their power, 218.
AFFLICTION—The agony of, 10.
 Assuaged by memory, 10.
 Comfort in, 11.
AFFRONT—Mr. Pickwick's, 11.
AGE—A youthful old, 11.
 The duties of old, 11.
 Revered by the poor, 11.
 The influence of dress on, 189.
AGES—Like drops in the ocean, 30.
AGGRAVATION—Blood, liquid, 49.
AGNES, 294.
 The true woman, 532.
 Influence of, 534.
 Grave of, 212.

ALARM-BELL—Voice of the, 44.
ALIBI—The elder Weller's idea of an, 11.
ALLEN—Ben, and Bob Sawyer, 61.
ALPHABET—Of the stars, 453.
 Like a bramble bush, 170.
 Joe and Pip's study of the, 170.
 Learning the, 11.
 Reminiscences of its study, 12.
ALPS—Among the, 12.
 Of testimony (See Ancestry), 16.
AMATEUR ARTIST, 24.
AMENS!—Like Macbeth's (See Church), 103.
AMERICA—Liberty in, 269.
 Justice in, 264.
 A provincialism of, 197.
 Canal boat in, 56.
AMERICANS—(See Chollop), 64.
 Their characteristics, 12.
 Their devotion to dollars, 13.
AMERICAN EAGLE—The, 13.
 FLAG, 197.
 HABITS—Salvatory phenomena, 13.
 In Washington, 13.
 Publicists in, 14.
 Women, fashionable, 14.
 The social observances in, 14.
 Mark Tapley's opinion of, 15.
 Landlord, 257.
 Dinner, an, 147.
 Magistrate, an, 263.
 Congressman, 268.
 Transcendentalists, 496.
 Universities, 496.
 Trees, 491.
 Habits, 481, 482.
 Religion and lectures, 396.
 Shakers, 434.
 Speculator, 451.
 Reception, 392.
 Press, 372.
 Prison, 376.
 Railroad journey, 399, 390.
 Steamboat, 453.
AMUSEMENT—The philosophy of (See "Circus"), 104.
 (See New York), 331.
ANATOMY—Venus on, 15.
ANATOMICAL SUBJECT—Wegg as an, 15.
ANCESTORS—Remote and doubtful, 16.
ANCESTRY—A satire on the pride of, 15.
 Its personal importance, 16.
ANCIENT BANK, 35.
ANGELS—Communion with the (See Dead), 184.
 (See Flowers, etc.), 197.
ANGELS' EYES—stars, 453.
ANGER, 300.
 (See Rage), 366.
ANIMALS, 299.
 (See Dogs, Donkeys, Cats, etc.), 155, 156.
 Their weather instincts, 16.
ANNIVERSARY, 294.
ANNIVERSARIES—Of ghosts, 309.
ANNO DOMINI, 17.
ANNOUNCEMENT—Of a baby, 22.
ANTIQUARIAN DISCOVERY, 360.
 CONTRIVENCY, 361.
APARTMENT—A spacious, 18.
 A small, 18.
 Of Dick Swiveller, 18.
 An ancient, 18.

APARTMENT—A dirty, 19.
 Dusty, 19.
APARTMENT—Mark Tapley's idea of a jolly, 19.
 And gloomy furniture, 19.
 A cosy, 19.
 Its grandeur in decay, 19.
 A gloomy (See dining-room), 147.
 (See Library), 269.
 And furniture, 19.
 The hangings of an, 20.
 The ghostly air of an, 20.
 A mouldy, 20.
 To let—its advantages, 20.
 A snug, 20.
 Of a suicide, 21.
 Associations of empty, 21.
 The Growler of Jarndyce, 21.
 Mr. Fips' office, 21.
 A model bedroom, 21.
 A solitary, 22.
 The loneliness of Law Inns, 22.
 (See Inn), 249.
 A grim, 17.
 An old and abandoned, 18.
 An old (See Furniture), 204.
APARTMENTS—Of Mr. Tartar, 17.
APPEARANCE—Personal (See Expression — Face — Features — Characters — Eyes — Hair, etc.).
APPETITE—and love, 276.
 (See Favor), 191.
 The advice of Squeers, 22.
APOLOGY—For drunkenness (See Swiveller), 460.
APPRENTICESHIP—Of Oliver Twist, 22.
APRON—Of Ruth, 237.
ARCHITECT—His designs, 22.
ARCHITECTURE—Monotony in, 234.
ARGUMENT—"A gift of nature," 22.
ARISTOCRACY—A sign of, 23.
 Of blood, 49.
ARISTOCRAT—Monsieur, the, 71.
ARISTOCRATIC PRIVILEGE—Gout, an, 210.
ARITHMETIC, 23.
 Windy, 72.
AROMA, 23.
ART—Of carving, 59.
 Miss La Creevy's difficulties of, 23.
 Family pictures, 23.
 A top-heavy portrait, 23.
 Of the butcher, 55.
 Of letter-writing (See Valentine), 496.
 Italian pictures, 24.
 Family pictures, 24.
 Pictures in Italian Churches, 24.
ART AND NATURE—A criticism, 23.
ARTIST—(See Art), 23.
 An Amateur, 24.
ASHES—Of a Home, 25.
ASPERITY—(See Face, a frosty), 182.
 (See Austerity), 27.
 The expression of, 25.
ASSOCIATION—The influence of, 25.
ASSOCIATIONS—Of evening, 173.
 Of Christmas, 95.
 Of Sunday bells, 43.
 Of a battle-field, 26.
 Of childhood, 21.
 Of holidays, 219.
ASTHMA—Of Mr. Omer, 55.

ASTHMA—The want of breath, 26.
ASTLUM—A lunatic, 281.
ATTACHMENT—(See Affection), 9.
ATTACHMENT—Personal, Lowten's opinion of, 200.
AUCTION SALE—Of Dombey's furniture, 25.
AUGUST—Nature in, 26.
 Scenery in, 468.
AUNT—(See Mr. F.'s), 83.
AUSTERITY—In religion, 27, 94, 395.
 Of Mr. Murdstone, 71.
 Of Mrs. Glennam, 25.
 Of Mrs. General, 60.
 Of Dombey, 27, 493.
 Its chilling influence, 26.
 In politeness, 27.
 The selfishness of, 27.
 Its influence on youth, 27.
AUSTRALIA—Micawber off for, 303.
AUTHOR—His loss of imaginary friends, 27.
 Mr. Dick, the mad, 27.
MAD—Mr. Dick's diffusion of facts, 28.
 A conceited, 116.
 Pott's method of work, 173.
AUTHORESS—Mrs. Hominy, an American, 28.
AUTUMN—Sunset in, 174.
 At Chesney Wold, 235.
 Scenery, 28.
 Wind at twilight, 29.
 Nature in, 29.
 The voices of, 29.
AVARICE—The miser, 29.
 Fledgeby, the young miser, 30.
 And cunning, 30.
 And heartlessness, 30.
AWAKE—Lying, 30.
AWK, 30.

B.

BABY—A sick, 93.
 Its martyrdom, 30.
 Description of a, 31.
 His welcome of pins, 31.
 Talk, 31.
 The birth of a, 31.
 Cutting teeth, 31.
 A patient, 32.
 Announcement of a, 32.
 Dot's, 32.
 A Moloch of a, 32.
BACHELORS—In society, 33.
 Crusty, 33.
 A miserable creature, 33.
 Major Bagstock, 33.
BACHELOR—A bad habit to be an old, 216.
 (See Sparsit), 450.
 (See Durdles), 66.
 Mr. Minna, the, 70.
 (See Tottle), 78.
BAD HUMOR—And religion, 395.
BAGNET, Mr.—Description of, 61.
 Mrs., 534, 535.
 Her advice, on conduct, 9.
 Birth-day dinner of Mrs., 148.
BAGSTOCK—Major, his features, 181.
 As a bachelor, 33.
 At dinner, 147.
 His laughter, 259.
 His opinion of stamens, 136.
 As a traveller, 489.
 The sayings of Major, 34.
BAILEY—An Old, 63.
BAILEY—His whiskers, 523.
BALCONIES—An Italian street, 34.
BALLOONIST—A, 34.
BALL—A fancy dress, 34.
 Spangles by daylight, 34.
 A fashionable, 34.
"BALMY"—Dick Swiveller's, 444.
BANKER—Mr. Lowry, the, 70.
BANK—An old-fashioned, 35.
 CLERKS—(See House), 232.
 OFFICIALS—Their individuality, 35.
BANKRUPTCY, 36.
 The world's idea of, 36.
 A normal condition, 144.
 Court of, 121.

BANQUET—A fashionable, 149, 150.
BANTAM—Angelo Cytus, 61.
BAR-ROOM—The Six Jolly Fellowship Porters, 26.
 The May-pole, 26.
 A mob in John Willet's, 26.
BARBAIN—Life a (Gradgrind), 270.
BARKIS—His dress, 158.
 "BARBIS IN WILLIN'," 36.
BARKIS—"It's true as taxes is," 37.
 Death of, 37.
BARK—His adjectives, 7.
BARNABY RUDGE—In the country, 119.
BARNABY'S DREAM, 312.
BARNACLE—A buttoned-up man, 55.
BARNACLES—For offices, 341, 342, 343.
BARFULNESS—Of Mr. Toots, 57.
BATTLE-FIELD—An old, 38.
 The world a, 538.
BAY—(See City; the approach to New York), 105.
BEADLE—(See Officials), 342.
BEARD, 312.
BEAUTY—A grinning skull beneath, 39.
 (See Woman), 532.
BEAU—A supernatant, 63.
BED—"An out-an-outer," 39.
BEDROOM—Pickwick in the wrong, 39.
 A model (See apartment), 21.
BEDSTEAD—A despotic monster, 41.
BEDSTEADS—The characteristics of, 41.
BEEF AND MUTTON—Nothing solar about them, 167.
BEEES—Models of industry, 41.
 Their example a humbug, 41.
BEGGARS—In Italian churches, 41.
 Italian, 42.
 In the name of philanthropy, 385.
 Of society, 42.
BEGGING-LETTER WRITERS, 43.
BELLS—Associations of Sunday, 43.
 Grown worldly, 44.
 The voice of alarm, 44.
 Vibrations of the, 44.
 Church, the, 45.
 At midnight, 45.
 The last stroke of the year, 45.
 The Chimes, 45.
 The fairies of the, 45.
BELLA WILFER—(See Needlework), 328.
BENEDICTION—An interrupted, 209.
BENEVOLENCE—Of the poor, 87.
 Its expression, 178.
 King Lear an exemplification of, 46.
BEREAVEMENT—(See Affliction), 10.
BERTH—In a canal boat, 56.
BETTY HIGDEN—Her devotion, 88.
BETSEY PRIG—And Sairey Gamp, 410.
BETSEY TROTWOOD—Her imperturbability, 181.
 Her opinions (See Expression of Dress), 178.
 And Mrs. Crupp, 46.
 And Uriah Heep, 46.
 "Janet, Donkeys!" 46.
BIBLE—The, 47.
BIBLE STUDIES—Of Rob the Grinder, 167.
BILL—A, 47.
BILLS—A house covered with advertising, 8.
 (See Advertising), 9.
BILL—Weeping on a wet wall, 232.
BILL OF FARE (See Eating), 166.
"BILKE"—The vagrant boy, 52.
BILICKIN—Mrs., the housekeeper, 239.
BIPEDS AND QUADRUPEDS, 47.
BIRD—Of Tim Linkinwater (See City Square), 107.
BIRDS—The unhappiness of caged, 47.
 The traits of, 47.
 (See "Christmas at See"), 97.
BIRDS AND ANGELS—Jenny Wren (See Flowers, etc.), 197.
BIRD-CAGE—Heart like a, 219.

BIRD—The raven of Barnaby Rudge, 48.
BIRTH—Of a baby, 21, 49.
BIRTHDAY—Mrs. Bagnet's, 148.
"BITTER", 62.
BLACKFOOT—Stephen, description of, 184.
 In solitude, 449.
 Lectures Bounderby, 537.
 Life a muddle to, 271.
 The law a muddle to, 261.
 The death of, 137.
BLACKSMITH—(See Evening), 174.
BLEAK HOUSE—Description of, 294.
BLENDING—Mrs. Cruncher's, 211.
 Children, as a, 91.
BLIND—The school of Dr., 417.
 The reading of Dr., 392.
 Cornelia, 418.
 Mrs., dress of, 158.
 Doctor, 62.
BLIND—The faces of the, 49.
BLINDNESS—Degrees of, 48.
BLOCKHEAD—(See Drummle), 66.
BLOOD VS. LIQUID AGGRAVATION, 49.
 The Aristocracy of, 49.
BLUE—A, 49.
BLUESH, 181.
BLUSTER, 48.
BLUSTERS VS. SINCERITY, 48.
BOARDING-HOUSE KEEPERS—Answers to advertisement, 9.
BOARDING-HOUSE—Mrs. Todgers', 48.
BOARDING-HOUSE KEEPER—Mrs. Todgers, 50.
 (See Billickin), 239.
 Trials of a, 213.
BOB CRATCHIT'S CHRISTMAS DINNER, 98.
BOB SAWYER'S OPINION, 298.
BODY—"A dem'd, moist, unpleasant," 287.
BOFFIN—Mr. and Mrs., 198, 392.
BOHEMIANS—The gypsies of gentility, 50.
BONTERBOUNCES—Of Boythorn, 284.
BOOKS, 291.
 School, 421.
 The readers of, 50.
 Of reference, 50.
 The lost, of earth, 50.
BOOK-KEEPER—Of morals (See Good and Evil), 210.
BOOK-KEEPING—Moral, 243.
BOOK-KEEPERS—and Old Ledgers, 60.
BOLDNESS, 50.
BOOTS—Tight; and love, 278.
 Tight, 50.
 Irreparable, 50.
 (See Old Clothes), 344.
 At the inn, 511.
 Pickwick's gaiters, 360.
BONES, 51.
BONE—A practical, 51.
"BORN AGAIN"—Mrs. Waller, 512.
BOTANICAL BLOTCHES—(See Cupboard), 130.
BOTANY-BAY EASE, 145.
BOTTLES, 51.
 Journey of a, 523.
BOUNDERBY—Mr., 62.
 His dress, 158.
 Josiah, his education, 169.
 A local magnate, 262.
 And Childers, 246.
 The household of (See Sparsit), 450.
BOWER, 51.
BOY—Advice as to his lodgings, 62.
 The Spartan, 52.
 At Mugby, 52.
 A street, 52.
 A vagrant, 52.
 A depraved, 52.
 "Jo" the outcast, 52.
 Bailey an "old," 52.
 David Copperfield's servant, 238.
 (See "Fat Boy"), 190, 191.
 Discipline in church, 394.
 His reading, 391.
 His fight, 193.
 His toilette, 452.
BOYTHORN—Mr., 62.

BOYTHORN—His opinion of Courts, 128.
His opinion of Corporations, etc., 118.
Mr., his laughter, 259.
A vigorous manhood, 284.
"Bos"—The original, 54.
BRASS—Sally, 83.
Sampson, 62.
Sampson (See Compliments), 118.
His opinion of hearts, 219.
His office, 264.
Sally (See Swiveller), 460.
BREAD AND BUTTER—Eating, 166, 54.
BREATH—Asthma, the want, 25, 55.
BREAKFAST—Conversation at, 205.
BREWERS AND BAKERS, 207.
BROADWAY PIG, 362.
BROKER—Pancks' opinion of, 54.
In second-hand furniture, 54.
BROKER'S SHOP, 54.
BROWDIE—John, the laughter of, 259.
BRUISES—Of Mr. Squeers, 55.
BUCKET—The detective, 146.
Mr., the advice of, 249.
BUDS—"Children of the flowers," 92.
BULLY—Of humility, 62.
BUMBLE—His opinion of juries, 254.
"The law's a bachelor," 261.
BURNEY—Capt., 62, 295.
(See Features), 192.
BURDEN—Of cares, 59.
BUMMERS MANAGER—Capt. Cuttle as a, 55.
Mr. Carker, the, 55.
BUMMERS—The motto of Pancks, 55.
Attachment to (See Horses and Dogs), 228.
The routine of, 216.
(See Contentment), 117.
BUTCHER—Artistically considered, 55.
BUTTONED-UP MEN—Their importance, 54.
BUTTONS—Of Sloppy, 74.
(See Dress of Sloppy), 159.
BUTLER—A stately (See Dinner), 151.
BUFFET—Serjeant, 122, 125.

C.

CABIN—(See Canal boat), 56.
CABS AND DRIVERS—Description of, 56.
CALAB—Approach to, 432.
CALLERS—Cards like theatrical snow, 88.
CALTON—Mr., 63.
CANAL BOAT—An American, 56.
CANDLE—Lighting a, 57.
(See Chambermaid), 87.
CANDIDATES—For office, 171.
CAPTAIN CUTTLE—His home, 223.
Dress of, 157.
Dependancy of, 237.
Simplicity of, 61.
As a business man, 55.
His love of Walter, 134.
The expression of, 181, 182.
His habit of thought, 215.
On shipwreck, 437.
His reverence for science, 87.
His observations and characteristics, 87.
And Mrs. MacStinger, 88.
And Mr. Toots, 58.
The reading of, 392.
CAPITAL AND TALENT, 305.
CARDS—A game for love, 58.
Of callers, 88.
CARES—Second-hand, 59.
The oppressiveness of, 59.
CAREER, JR.—Description of, 241.
Sr.—Description of, 63.
The business manager, 55, 192.
(See Content), 117.
The hypocrite, 243.
Flight of, 308.
CARPET-SKATING—The pleasures of, 59.
CARVING—The art of, 59.
CASTE, 446.
CASTOR-OIL—A conversational ap-
erient, 12.

CAT—Carker like a, 63, 192.
Mrs. Pipchin and Paul, 59.
CATS AND DOGS—(See Dogs), 155.
CATACOMBS OF ROME—The graves of
martyrs, 59.
"CATECHISM"—"Overhaul the"
(See Walk), 504.
CATHEDRAL—(See Rome), 407.
At sunset, 472.
CAUSE AND EFFECT—In life, 272.
CELLARS—And old ledgers, 60.
CENTURIES—The awe of contempla-
tion, 30.
CEREMONY—A frosty, 60.
CHADBRAND—Rev. Mr., and Jo, 109.
CHAIR—Tom Smart's vision, 60.
"CHARLEY"—(See Orphans), 350.
The writing of, 541.
CHAMBERMAID, 87.
CHANCE REVELATIONS OF THOUGHT,
218.
CHANCERY—The Court of, 126, 127.
CHANGES OF TIME, 481.
CHANGE—The results of, 67.
CHARACTERS—General description
of, 80.
A haunted man, 80.
A family party at Pecksniff's,
81.
Miscellaneous, 61.
Female, 82.
(See Coachman), 113.
(See Cabs and Drivers), 56.
(See Dinner, fashionable), 149.
(See Boy), 52.
(See Landlord), 254.
(See Gentility, shabby), 207.
(See Inventor), 253.
(See Authorship), 28.
(See Court), 120.
(See Face, a frosty), 182.
(See Betsey Trotwood), 46.
(See Facts), 186.
(See Mrs. Bouncewell), 239.
(See Factory-town), 184.
(See Face of a proud, etc.), 182.
(See Eyes, inexpressive), 178.
(See Carker, Jr.), 241.
(See Silas Wegg), 239, 240.
(See Mantalini), 285.
(See Admiral—Quale), 8.
(See "Actors, a gathering
of"), 7.
(See Ball), 84.
(See Court, description of Doc-
tors' Commons), 120.
At a public dinner, 151.
And dress (See Dress), 157.
(See Sally Brass), 264.
(See Americans in Washing-
ton), 12.
(See Serjeant Snubbin), 266.
And characteristics (See Capt.
Cuttle), 57.
And characteristics, 61.
CHARACTER—Simplicity of Capt.
Cuttle, 61.
Purity of Tom Pinch, 218.
A vigorous (See Laugh of Boy-
thorn), 259.
Illustrated by home surround-
ings, 223.
Indecision of, 246.
CHARACTERISTICS—Of Americans, 12.
Personal, 192.
CHARITY—Acquaintance, a charity
to, 7.
Induced by Christmas associa-
tions, 97.
Of the poor, 87.
Held by main force, 87.
Speculators in, 87.
The romance of, 87.
CHARITABLE MISSIONS, 310.
CHEEK—An unsympathetic, 87.
CHEEK—An English, 88.
CHEERFULNESS—Kit's religion, 88.
Kit's philosophy of, 88.
CHEERLESS APARTMENT, 269.
CHEERYBLE BROTHERS, 63.
CHEMIST—The, 88.
CHEERUP, 265.
Up aloft (See sailor), 408.
The conventional (See Wil-
lar), 79.

CHESS—The law a game of, 260.
CHEWNEY WOLD—Autumn at, 235.
Animals at, 16.
CHESTERFIELD—As a man of the
world, 88.
CHEVY BLTKE, 74.
CHICK, 294.
CHICKENSTALKER—Mr. and Mrs. at
home, 221.
CHILD—A matured, 88.
Sickness of Johnny Harmon,
88.
Death of Johnny Harmon, 89.
A fashionable, 90.
Of a female philanthropist, 90.
And father—a contrast, 90.
Grave of a, 212.
(See Baby), 30.
Its idea of an austere father,
191.
Its first experience in church,
102.
CHILDHOOD—Of Florence, 209.
Its affection, 10.
The power of observation
in, 90.
The fortitude of, 90.
The early experience of, 91.
In a city, 91.
Sad remembrances of, 91.
The dreams of, 91.
Neglected, 91.
CHILDREN—A misnomer, 91.
CHILDREN—The blessing of, 91.
Injustice to, 91.
Keeping and losing, 92.
A lawyer's view of, 92.
The sympathy of, 92.
At church, 92.
At Christmas, 97.
Of nature, 92.
Neglected, their footprints,
92.
Who are doted upon, 92.
Their legs calendars of dis-
tress, 93.
The love of, 93.
In the hospital, 93.
Capt. Cuttle's advice, 93.
Their martyrdom, 93.
The gauntlet of their diseases,
93.
In love, 93.
The death of, 144.
A hater of (Tackleton), 94.
(See Orphans), 350.
(See Spiritual growth), 452.
Their education (Pipchin's
system), 167.
On Sunday, 470.
At seaside, 451.
Their education, 167.
The Pardiggle, 354.
Of Toodle, 225.
(See Nurse), 337, 338, 339.
(See Race-course), 385.
CHILLIP—Dr., His style of shaking
hands, 217.
Description of, 296.
CHIMES—(See Bells), 45.
CHIMNEY—(See "City Neighbor-
hood"), 107.
CHIMNEY-SWEEPING—(See Appren-
ticeship), 22.
CHIN—A desert of, 62.
A double, 94.
CHIRUP—Mrs., as a carver, 59.
Mr. and Mrs., 274.
CHIVERY, JOHN—Description of, 64.
His heart, 218.
Disappointment of, 260.
In love, 278.
Reticence of, 309.
CHOLLOP—Mr., 64.
CHOKING COUGH, 118.
CHRISTIAN—A conventional, 94.
A professing, 94.
A rigid, 94.
"A boiling-over old," 54.
CHRISTIANITY—Austere, 27.
CHRISTMAS—Associations of, 95.
Day, 96.
Its lessons, 96.
Scrooge's opinion of, 97.
Scenes, 97.

- CHRISTMAS**—A charitable time, 97.
Eve, 97.
At sea, 97.
The recollections of 98.
Carol, 98.
Dinner, Bob Cratchit's, 98.
Of Scrooge, 99.
(See Time), 481.
Fire—(See Sparks), 450.
CRUCKLE—(See Dance), 131.
An internal, dangerous, 259.
CRUFFY—Description of, 64.
CRUNCH, 102, 811.
Pictures in, 34.
Child at, 92.
And preacher—A child's first experience of, 102.
A hideous, 102.
An apology to heaven, 102.
In Italy, 102.
A wedding in, 102.
Tower—The bells, 45.
Pew, 355.
Bells, 45.
Windows, 103.
CRUNCHES—As Monuments, 101.
Old, 103.
A Sunday experience among, 101.
Beggars in Italian, 41.
CRUNCHYARD—A, 103.
(See Tombstones), 483.
Flowers on graves, 135.
Little Nell in an old, 103.
In London, 103.
CRUNKLEWIT & SON—(See Old Firm), 347.
Jonas—His Education, 170.
His bad passions, 30.
Anthony—Death of, 141.
CIRCUMLOCUTION OFFICE, 340, 341.
CIRCUMSTANTIAL EVIDENCE, 173.
CIRCUS—The philosophy of the, 104.
People—Mr. Sleary on, 104.
The performers, 104.
CITY—An old and drowsy, 104.
A quiet nook in London, 105.
Crowd—Its expressions, 105.
Of Philadelphia, 105.
The approach to New York, 105.
Travellers to the, 105.
(See Genes), 205.
(See Lyons), 232.
Childhood in a, 91.
Dust in the, 165, 174.
Gardens, 205.
Houses, 233, 236.
Trees, 491.
Graveyard, 211, 213.
Its crowd—A human stew, 130.
Idlers, 245.
A house-top view in a, 237.
Evening in the, 174.
Approach to a, 106.
London in old times, 106.
Square—The office of the Cheerybles, 106.
Neighborhood—A, 107.
CLEANLINESS—A compromise with, 115.
And dirt (See Compromise), 115.
Of Mrs. Tibbs, 238.
Uncomfortable, 106.
CLEMENCY NEWCOMB—Description of, 82.
the writing of, 541.
CLENNAM—Mrs., her religion, 27.
CLERK—A lawyer's, 108.
An indignant, 108.
His office, 108.
The faithful old, 108.
An old, 64.
Smallweed, a lawyer's, 261.
Newman Noggs, 72.
Mr. Grewgious as a model, 193.
(See "City Square"), 106.
CLERKS—At lunch, 262.
Of lawyers, 265, 267.
Offices of merchants', 108.
CLERGYMEN—Weller's opinion of, 344.
CLEROTMEN—(See Stiggins), 75.
Advice to, 109.
The true, 109.
Rev. Mr. Chadband, 109.
Exhortations of Chadband, 109.
The fashionable, 110.
CLIENT—(See Lawyer), 265, 267.
CLOCK—Its expression, 111.
What it said, 111.
CLOTHES—(See Dress), 187-8-9.
The ghosts of, 208.
Second-hand, 189.
Second-hand (See Fashions), 189.
CLOTHING—(See Old Clothes), 344.
CLOSET—(See Cupboard), 130.
CLOUDS—(See Evening in Autumn), 174.
(See Execution), 175.
COACH—Riding in a, 111.
Experience in a Virginia, 111.
The early morning, 112.
An old style, 112.
Travelling—the miseries of, 112.
COACHES—The ghosts of mail, 112.
Associations of decayed, 112.
Weller's opinion of, 112.
Their autobiography, 112.
Men like (See Pecksniff), 284.
COACHMAN—A representative of pomp, 112.
Tom Finch's journey with a, 112.
A labelled, 216.
His love of his occupation, 228.
COIN—Of the heart, 219.
COKESTOWN—A triumph of fact, 183.
COLD—Mrs. Nickleby's cure for a, 114.
COLDNESS, 25.
And indifference, 247.
COLISEUM—Rome, 407.
COLLECTOR—Pancks, the, 114, 257.
COLOR—Of sound (See Night), 234.
COMFORT—In affliction, 11.
"Coming out strong"—(See Mark Tapley), 288.
COMMON SENSE—Mr. Skimpole's idea of, 114.
COMPLACENCY—(See Content), 117.
COMPLIMENTS—Diffusive, 197.
Of a lawyer, 115.
COMPOSITION—Cramming for a, 173.
COMPROMISE—With cleanliness, 115.
CONCEIT—(See Bounderby), 62.
Mr. Podsnap as a type of, 115.
The grandeur of Podsnapery, 115.
Spiritual, the experience of Dickens, 115.
Self, 116.
CONCENTRATION—Of mind (See Expression), 178.
CONDENSATION—Of language, by lovers, 261.
CONDUCT—Mrs. Bagnet's advice on, 9.
CONFUSION—Sometimes agreeable, 116.
CONGRESS OF THE UNITED STATES, 116.
CONGRESSMAN—In America, 72, 268.
CONSERVATISM—(See Todgers), 228.
CONSCIENCE—Mr. Pecksniff's bank, 117.
A troubled, 117, 215.
A convenient garment, 117.
CONSOLATION—In disappointment, 275.
CONSTANCY—Secret of success, 467.
CONSUMPTION—(See also Fever, Sickness, etc.), 116.
CONTENT—The still small voice of, 227.
The tranquillity of, 117.
The generosity of, 117.
CONTENTMENT, 117, 270.
The vision of Gabriel Grub, 117.
CONTENTIONS—Of life, 270.
CONTRASTS—In life, 117.
CONTRITION—Of Mr. Toots, 117.
CONVERSATION—Castor Oil as a subject of, 12.
(See Baby Talk), 31.
CONVENTIONALITIES—Social, 188.
In religion and politics, 132.
CONVENTIONALISM—In Christianity, 94.
CONVENTIONAL PHRASES, 118.
CONVICT—His early experiences, 117.
Trial of a, 123.
(See Execution).
COOKING, 113.
The melodious sounds of, 113.
The misfortunes of (See Dinner), 143.
Description of, 99.
(See "Pudding"), 261.
"COPPELAND'S" POTTERY, 364.
COPPERFIELD—David, at school, 417.
His first love, 277.
Drunk, 163.
CORNS—Treading on people's, 118.
CORPORATION—(See Life Assurance), 271.
Public boards, etc., 118.
CORPSE—(See Dead-house), 134.
(See Death of Quilp), 138.
CORRESPONDENCE—(See Letter, and Writing), 269, 541.
COSTS—Legal (See Court), 126.
COUGH—Of inexpressible grandeur, 178.
A choking, 118.
An expressive, 118.
A monosyllabic, 119.
COUNTRY—The, 119.
House and garden in the, 235.
Village, scenes in a, 167.
Mrs. Skewton's Arcadia, 119.
Scenery, journey of Little Nell, 119.
Scenery, 119, 424.
Excursions of Barnaby Rudge, 119.
Gentleman, an English, 119.
COURT—Trial in Old Bailey, 120.
A Doctor of civil law, 120.
Doctors' Commons, 120, 121.
And lawyers, 121.
The insolvent, 121.
Examination of Sam Weller, 122.
Trial of the convict, 123.
Pickwick in Court, 124.
The Judge and Witness, 124.
The Jurymen, 124.
The Judge, 124.
Busfus's appeal for damages, 125.
Trial in, 125.
Juggers, the lawyer, in, 265.
COURT OF CHANCERY—The, 127.
The Lord Chancellor in, 126.
(Jarndyce, v. Jarndyce), 126, 127.
Its bedevilments, 127.
Its wiglomeration, 126.
The end of Jarndyce v. Jarndyce, 126.
Boythorn's opinion of the, 126.
COURTS—Like powder-mills, 120.
COURTESHIP—(See Love, etc.).
COW—(See Facts), 185.
CRABBEDNESS—Of Tackleton, 75, 94.
(See Bachelor), 33.
CRAMMING—(See Public Men), 261.
CRANKLE—The teacher, 64, 422.
CREDULITY—Of the world, 193.
CRICKET—Music of the, 221, 254, 265.
CRIME—(See Revolution), 269.
Successful (See Success), 467.
And filth in London, 129.
A kind of disorder, 129.
The fascination of, 129.
CRIMINAL—(See Execution), 176.
On trial (See Court), 123.
CRIMINALS—Their struggle with crime, 129.
CRISPARKLE—The cupboard of Mrs., 120.
Mr., his eyes, 178.
Mr., 266, 267.

CRITICISM—On art (*See Art*), 23.
CROWDING THE CHANNEL, 454.
CROWD—The escort of a, 200.
 Its expression and solitude, 103.
 A, 130.
 A passing, 130.
CRUELTY—Of women (*See Drivers*), 532.
 In school, 420.
 Its effect on the mind, 251.
 Face a stamped receipt for, 179.
CRUNCHER—Jerry, 130.
 Mrs., her blessing before meat, 211.
CRUPP—Mrs. and Betsey Trotwood, 46.
 "Sparks" of Mrs., 130.
 Mrs., her advice on love, 130.
CUNNING—The simplicity of, 20.
CURBOARD—Mrs. Crisparkle's, 130.
CURE—For a cold, 114.
CURIOUSITY SHOP, 441.
CURIOUS MAN—A, 64.
CURSE—An imprecation of the eyes, 173.
CURSES, 131.
CRUX, 131.

D.

DAMP—"A damp, moist, unpleasant body," 267.
 Maps of (*See Hotels*), 231.
DANCE—A negro, 131.
 House, a sailor's, 409.
 A country, 132.
 A Christmas, 132.
 A solemn, 132.
 A trial to the feelings, 132.
DANDYISM—In religion and politics, 132.
DANTE—"An old file," 132.
 Sparkler's idea of, 132.
DARKING DEATH, 132.
DARTLE—Ross, description of, 54.
DAUGHTER—Affection of a, 536.
DAVID COPPERFIELD, 132.
DAWN—Description of, 132.
 (*See Morning*).
DAYBREAK, 317.
DEAF AND DUMB—Their responsibility, 132.
DEAD—The memory of, 134.
 The influence of the, 134.
 Memory of the, 134.
 The memory of Lady Dedlock, 134.
 Flowers above the (*Little Nell*), 135.
 (*See Grave and Graveyard*).
 Of a city, 135.
DEAD HOUSE—In Paris, 134.
 The ghosts of the Morgue, 134.
DEATH—Thoughts of, 135.
 Scenes before the funeral, 136.
 Scenes after funeral, 136.
 A levelling upstart, 136.
 Of a remorseful woman, 136.
 And stamina (*Bagstock*), 136.
 Of the good, 137.
 The approach of, 137.
 Thoughts on the approach of, 137.
 The discovery of its approach, 137.
 The inequality of, 137.
 Not to be frightened by, 137.
 Its expressions, 137.
 Of Stephen Blackpool, 137.
 In the street, 137.
 Of Quilp, 138.
 Of Mrs. Weller (*Mr. Weller's letter*), 139.
 Of the rich man; pressure, 139.
 Of the prisoner, 139.
 Of *Little Nell*, 140.
 Of the young, 140.
 By starvation, 141.
 In old age, 141.
 Weller's philosophy on, 141.
 Of "Jo," 141.
 Its oblivion, 142.

DEATH—Of a mother, 143.
 Of youth (*Paul Dombey*), 143.
 Of Marley, 144.
 Of the young (*Thoughts of Little Nell*), 144.
 And sleep (*See Childishness*), 91.
 (*See Home, after a funeral*), 230.
 In prison, 379.
 Of the schoolboy, 420.
 Of Ham, 438.
 In a duel, 164.
 Condemned to, 378.
 Of Gaffer, 160.
 On the river, 404.
 Of Barkis, 37.
 Of *little Johnny Harmon*, 69.
 Of the drunkard, 161.
 Of an actor, 8.
 Fearless of, 133.
 Nell's thoughts of (*See "Abey"*), 5.
 A sentence of (*See Court*), 124.
DEBAUCH, 205.
DEBT—Chevy Slyme in, 208.
 Prisoner for, 379.
 (*See Dick Swiveller*), 541.
 (*See Micawber*), 304.
 Mantelini in, 286.
 (*See Bill*), 47.
 Skimpole's idea of, 144.
DESTROY—Paying debts a disease, 144.
DECAY—Of manhood (*Dry Rot*), 164.
 Grandeur in, 19.
DECEPTION—Of Caleb Plummer, 174, 278.
DEDLOCK—Lady, her annul, 190.
 The face of, 163.
 Sir Leicester, a gentleman, 307.
 Paralyzed, 353.
 The memory of Lady, 134.
DEFARGE—Madame, the tigress, 531.
 Madame, 84.
 (*See Revolution*), 400.
DEGRADATION—By drunkenness, 160.
DEJECTION, 145.
DEMONSTRATION—The power of (*See Inventor*), 263.
DENNIS—The executioner, 65.
DEPORTMENT—Prim (*See Formal People*), 198.
 Of Turveydrop, 78.
 Turveydrop on, 144.
 "Botany Bay case," 145.
DEPOT—(*See Railroad*), 390.
DEPRAVITY—(*See Boy*), 52.
 Natural, 145.
 Of youth, 543.
 Its written lessons, 145.
DEPRESSION—Of spirits, 145.
DESCRIPTION—Of cabs and drivers, 56.
 Of a foundry, 198.
 Of bottles (*See Bar*), 51.
 Of a baby, 31.
 Personal—(*See Characters, Expression, Face, Features, Eyes, Hair, etc.*)
DESIGNS—Of an architect, 22.
DESPAIR, 310.
DESPONDENCY—Of Capt. Cuttle, 227.
DESTINY, 145.
 The black-roads and by-roads of, 145.
DETECTIVE—Nadgett, the, 71.
 Mr. Bucket, the, 146.
DETERMINATION, 146.
DEVIL—When he is dangerous, 146.
DEVOTION—(*See Love, Affection*), 3.
 Of *Little Dorrit*, 146.
 Of Tom Pinch, 146.
DEW—The tears of the dawn (*See Dawn*), 133.
DIAGRAMS—Like fireworks, 22.
DIAMONDS, 147.
DIAMOND CUT DIAMOND—(*See Sold*), 448.
DICE-BOX—Of destiny, 145.
DICK—Mr., 301.
 Mr.; his one idea, 245.

DICK—Mr.; the mad author, 37.
 Mr.; his kite, 356.
 Mr. (*See Affection*), 9.
DICKENS—The home of, 230.
 Origin of Box, 54.
 His spiritual experiences, 115.
 His love of David Copperfield, 131.
 His opinion of work and success, 316.
 In Venice, 498.
DICK SWIVELLER'S OPINION, 75, 290.
 Swiveller on charities, 310.
 (*See also Swiveller*).
DIET—Schoolboy, 419, 431.
DIFFICULTIES—Micawber's, 303.
DIGESTION—The process of winding up, 147.
DIGNITY—(*See Pride*), 373.
 Of servant, 306.
 Its relations to dress, 155.
 An expression of, 147.
 Like an eight-day clock, 147.
DILEMMA—Capt. Cuttle in a, 315.
DINGWALL—Mr., 65.
DINING-TABLE—A Dead Sea of mahogany, 147.
 Room—a gloomy, 147.
DINNER—(*See Pomposity*), 368.
 Fashionable, 447.
 (*See Walters*), 502, 503.
 Christmas, 68.
 (*See Lunch*), 362.
 (*See Restaurant*), 397-8.
 At sea, 427.
 Of Guppy (*See Eating*), 167.
 An austere, 26.
 Bagstock at, 147.
 Bagstock after, 147.
 And dinner-time, 147.
 Toby Veck's, 147.
 Dick Swiveller's observations on, 148.
 Mrs. Bagnet's birthday, 148.
 A fashionable—its guests, 149.
 After, 150.
 Party—a fashionable, 150.
 In State, 151.
 An unsocial, 151.
 Description of public, 151.
 With a philanthropist (*Mrs. Jellyby*), 152.
 Pickwick after wine, 152.
 A fashionable, 153.
 At a restaurant, 153.
 "The musty smell of ten thousand" (*See Dining-room*), 147.
 Pip's misfortunes at, 153.
DIOPHANT, 154.
DIET—In apartments, 19, 115.
DISAPPEARANCE—A mysterious, 153.
DISAPPOINTMENT—(*See Tears*), 476, 527.
DISEASE—(*See Consumption*), 116.
 Paying debts a, 144.
 Of children, 83.
INTERNAL JENNY, 65.
DISPLAY—Value of public, 154.
DISSECTING, 308.
DISTINCTIONS—In gentility, 307.
 In life, 373.
DISTRUST—Not just, 373.
DOCKS—Liverpool, 403.
DOCKS—Down by the, 154.
DOCTOR OF CIVIL LAW, 120.
DOCTORS' COMMONS, 120.
DODSON AND FOSS—(*Lawyers*), 367.
DOE—And Joe (*See Outcast*), 330.
 His fidelity, 154.
 A Christian, 155.
 A pig, 155.
 The gambler of Boxer, 155.
DOGS AND CATS, 155.
DOGGISH MAN—(*See Gashford*), 67.
DOLLARS—Americans, their devotion to, 12.
DOLLY VARDEN, 53.
DOMBEY AND SON, 314.
DOMBEY—The unsociable library of, 369.
 His home, 230.
 Removal of, 306.
 Bankrupt, 36.
 Auction sale of his furniture, 31.

DOMBEY—His austerity, 37.
Mr., as a grandfather, 211.
His expression, 181.
His pride, 294.
His egotism, 170.
Paul, death of, 143.
Mr., death of, 143.
Dignity (*See* Pride), 372.
And his child, 90.
DOMESTIC TYRANNY, 493.
DONKEY—His obstinacy, 153.
DONKEYS—153.
Blooded, 153.
Janet, 44.
And post-boys, 370.
DOORS—(*See* Door knockers), 153.
DOOR-KNOCKERS—The physiognomy of, 153.
DOTTED—HALL—(*See* Letter from), 309, 419.
DOT—Her embrace, 173.
(*See* Pipe-filling), 363.
(*See* Pipe), 363.
DOT'S BABY, 34.
DOVER, 429.
DOWAGER—The rustle of her dress, 159.
DOYCE—The inventor, 66, 253, 253.
DR. CHILLER, 238.
DRAGON, 239.
DRAMA—Curdie's opinion of the, 157.
DREAMS—Of the sane and insane, 157.
Of childhood, 91.
Among the poor, 444.
(*See* Sleep), 443.
(*See* Grief), 214.
DRESS—Individuality of, 157.
Of Miss Tox, 157.
Party toilette, 157.
The power of, 153.
Its relations to dignity, 158.
Of Barkis, 158.
Of an artificial woman, 159.
The rustle of, 159.
Its influence on age, 159.
159.
An antediluvian pocket-handkerchief, 159.
Buttoned-up men, 54.
(*See* Little Dorrit's uncle), 63.
Of Cherryble Bros., 63.
Of Bunaby, 62.
(*See* Toilette), 493.
(*See* Characters, etc.), 61.
(*See* Chuffey), 64.
Fancy (*See* Ball), 34.
Of ecclesiastics and ticket-porters (*See* Contrasts), 117.
Of Ruth, 237, 238.
Of Mr. Bounderby, 153.
A seedy, 153.
Of Joe, 153.
Pip and Joe in uncomfortable, 153.
Of Mr. Sloppy, 159.
Of Mrs. Wilfer, 159.
Of Dr. Marigold, 159.
A bad fit, 159.
DRINK—(*See* Sherry Cobbler), 435.
Oxford night-caps (*See* Night-caps), 336.
Toast, 410.
324.
DRINKING—(*See* Sairey Gamp), 412.
Without moderation, 164.
DRINKING AGE—Its expressions, 179.
DRIVERS AND CABS, 56.
DROWNED—And resuscitated, 159.
Gaffer, 160.
(*See* Drunkard), 161.
DROWNING—(*See* Death of Quilp), 138.
298.
DRUMMLE—Bentley, 66.
DRUNKARD—His descent, 160.
The death of, 161.
DRUNKENNESS—The Pickwickians, 162.
Of Dick Swiveller, 162.
Of Mr. Pecksniff, 162.
Of David Copperfield, 163.
The effects of, 164.
Apology for, 460.

DRY ROT—In men, the, 164.
DUALITY OF THOUGHT—(*See* Ideas), 245.
DUEL—Description of a, 164.
DUMPS—Nicodemus, 53.
DURDLES—Description of, 66.
DUST—In apartments, 19.
In churches (*See* Church), 102.
Of dead citizens (Churches), 101.
In London, 165.
DUTY—Evening in London, a, 174.
DUTY—The test of a great soul, 165.
To society, 165.
The world's idea of, 165.
DUTIES—Of old age, 11.
DWARF—(*See* Quilp.)
E.
EAGLE—The French, 165.
The American, 13.
EARLY RISING, 165.
EARTHQUAKE, 398.
EARTH—Revolution of the, 495.
EATING—In America (*See* Dinner), 147.
(*See* Lunch), 262.
The process of winding up
(*See* Digestion), 147.
(*See* Gourmand), 210.
Grace before, 211.
A pauper overfed, 166.
A bill of fare, 166.
Bread and butter (Joe and Pip), 166.
And growth, Guppy's lunch, 167.
Its "mellering" influence, 167.
Beef and mutton, 167.
ECCENTRICITY OF TRADES, 486.
ECCLESIASTICAL DIGNITIES, 117.
ECONOMY IN WORDS, 536.
EDITOR—Pott, the, 72.
(*See* Popularity), 309.
EDUCATION—Early (*See* Alphabet), 11.
(*See* Youth), 543.
(*See* Universities), 495.
Of facts, 185.
Of children, 167.
Mrs. Pipchin's system, 167.
A victim of, 167.
Early, 168.
The forcing process in Dr. Blimber's school, 168.
In England, 168.
Practical, 169.
(*See* "Facts.")
The Gradgrind School of, 169.
The misfortune of, 169.
Josiah Bounderby's practical, 169.
A perverted, 170.
Early, the alphabet, 170.
From A to Z, 170.
EFFERVESCENCE—Of rage, 336.
EGOTISM—Of pride, 373.
Self-importance, and ignorance (*See* Country Gentleman), 119.
(*See* Conceit), 115.
170.
ELECTION—Mr. Weller at an, 170.
A public, the devotion of party, 170.
A spirited, 171.
Candidate, 171.
ELEMENTS—Of love, 280.
ELOQUENCE—Of Rev. Mr. Chadband, 109.
EMBARRASSMENT—Enjoyment of, 265.
EMBRACE—An earnest, 173.
Like a path of virtue, 173.
A definition of, 173.
EMIGRANTS, 303, 304.
Departure of, 435.
Ship, 171.
On shipboard, 173.
EMPTY ROOMS, 21.
ENCYCLOPEDIAS—An eye to look, 173.
ENEMIES—Of the human race (*See* Depravity), 145.
ENERGY, 173.

ENGINE—Job Trotter a portable, 183.
ENGLAND—Its fashions, 189.
Education in, 168.
ENGLISHMEN—As travellers, 173.
Their cheer, 88.
ENGLISH LABOR—Its evils, 256.
Country gentleman, 119.
ENJOYMENT—The influence of (*See* Dance), 132.
ENNUY—(*See* Fashion), 190.
ENTHUSIASM, 172.
EPIDEMICS—Moral, 173.
EPISTOLARY LABOR—(*See* Letter writing), 299.
EPITHET—Definition of an, 173.
ESSAY—Pott's mode of preparation, 173.
ETERNITY, 173.
The ocean of, 30.
(*See* River), 408.
EVENING—The influences of a summer, 173.
A summer Sunday, 173.
In the city, 174.
In London, a dusty, 174.
In the spring-time, 174.
An autumn, 174.
On the river, 408.
Shadows, 484.
EVIDENCE—Of a witness, 173.
Circumstantial, 173.
EXAGGERATION—Of Caleb Plummer, 174.
EXAMPLE—Of bees, 41.
EXCITEMENT—Mental, 177.
EXCLUSIVENESS—Fashionable, 183.
EXECUTION—The gallows, 173.
of Fagin, 173.
(*See* Gallotone), 214.
EXECUTIONER—Dennis, the, 65.
EXPECTORATION—In America, 177.
EXPRESSION—A triumphant, 177.
A fierce, 177.
Of feature (Joe), 177.
An unhappy, 173.
A weighty, 173.
A convivial, 173.
After sleep, 173.
The imitation of, 173.
Of dress, 173.
Of benevolence, 173.
A concentrated, 173.
"Faint with dignity," 147.
Of Mrs. Varden, 159.
(*See* Eyes, Faces, Features, Characters.)
"Like an eight-day clock," 147.
Of diamonds, 147.
(*See* Faces of the Blind), 49.
In coughing, 118.
In death, 157.
Of asperity, 25.
Of the hand, 217.
Of a crowd, 105.
Admonitory, of a clock, 111.
EXTREMES—In life, 340.
EYE—Its expression, 179.
Of Mr. Murdstone, 71.
(*See* Bunaby), 62.
Its devilish expression, 179.
A learned, 173.
An expressive, 173.
EYES—An imprecation on the, 173.
Of Mrs. Varden, 180.
Out of town, 180.
173.
Sinister, 173.
Solemn, 173.
Of Mr. Crisparkle, 173.
Inexpressive, 173.
Inquisitive, 173.
Of Ruth, 173.
Bright, 173.
EYE-GLASS—(*See* Official), 342.
F.
FACE—Like the knave of clubs, 180.
An Irish, 180.
Like a capital O, 181.
No guide to thoughts, 180.
Like a physiognomical punch, 181.

- FACE**—An unsympathetic, 87.
A pretty, 39.
Of Mr. Grewgious, 182.
Of Job Trotter, 182.
Of a hypocrite, 182.
A frosty, 182.
Of a scornful woman, 182.
Shadowed by a memory, 182.
Of Marley, in the fire-place, 198.
Its expression after death, 137.
A cool slate, 87.
Like door-knocker (See Call-ton), 63.
Not a letter of recommenda-tion, 180.
FACES—Of the blind, 49.
Their expression, 179.
A nosegay of, 191.
FACTS—Gradgrind, the man of, 185.
Gradgrind's lessons of, 185.
The man of, 185.
A disgust of, 185.
The Gradgrind philosophers, 185.
Gradgrind on, 186.
versus Fancies, 198.
Mr. Dick's dissemination of, 253.
Mr. Dick's diffusion of, 26.
(See School), 423.
(See Education, the Gradgrind, etc.), 169.
FACTORY—Iron Works, 184.
FACTORIES—The bands, 184.
FACTORY-TOWN—A triumph of fact, 183.
Its peculiarities, 183.
The workingmen, 184.
484.
FAGIN—The execution of, 178.
FAINTING—Mrs. Varden's family tactics, 186.
Of Miss Miggs, 187.
The freemasonry of, 187.
FAIR—A village, 187.
The Greenwich, 187.
FAIRIES—Of the bells, 45.
FAITH—Its triumphs, 89.
FALLER WOMEN, 534.
FALSHOOD—And truth, 491.
(See Lies), 370.
FAME—(See Nobody), 336.
FAMILY—Of the Chuzzlewits, 15, 16.
A reunion (Toodle's), 235.
Tactics, Mrs. Varden's, 186.
Party, 81.
Portraits, 23.
Trials—(See Husbands), 243.
FANCY—Of animals, 16.
FANCIES—Night (See Night), 336.
Half awake, 30.
versus Facts, 186.
FANG—His face liable for damages, 180.
FAREWELL—Mr. Merdle's style of, 268.
FARMER, 391.
FASCINATION—Queer (See Swiveller), 460.
Of crime, 129.
FASHION—The ennui of, 190.
The world of, 189.
(See Rouge), 408.
In England, 189.
FASHIONS—Of the age (See Dandy-ism), 182.
Like human beings, 189.
Second-hand clothes, 189.
FASHIONABLE EXCLUSIVENESS, 188.
People—The Venetians, 188.
People—How they are man-aged, 189.
Women, 14, 534.
Woman—Her dress, 189.
Clergymen, 110.
Party, a, 188.
Society, 188.
Conventionalities, 188.
Cats, 168.
Federal, a, 303.
Footmen and Sam Weller, 518.
Ball, 84.
FATHER—And Child—A contrast, 90.
Child's idea of a, 191.
And children, 191.
(See Baby, Dot's), 23.
FAT BOY—And Sam Weller, 516.
Joe as a spy, 190.
Joe in love, 191.
Joe, the, 190.
FAVOR—The pleasure of a, 191.
FEAR—A means of obedience, 191.
FEATURES—(See Expression), 177, 178.
And manners, an excess of, 192.
Their expression in death, 137
(See Characters).
(See Baby), 32.
And personal characteristics, 192.
(See Eyes), 178.
FEELINGS—Of Mr. Toots, 193.
Sam Weller on the, 192.
Of public men, 192.
Of Mr. Pecksniff, 192.
FELONY—A kind of disorder (See Crime), 192.
FEMALE CHARACTERS, 83.
FEVER—Its hallucinations, 193.
The wanderings of, 137.
Its ravings, 6.
FICTION—Of the law, 260.
Characters in, 192.
FIDELITY—And Order—Of Mr. Grewgious, 193.
Of Tim Linkinwater, 108.
Of Diogenes (Dog), 154.
FIGHT—A schoolboy's, 193.
Between Dick Swiveller and Quilp, 193.
Pip's, 194.
In bar-room, 86.
FIGURES—A kind of ciphering mea-sure, 23.
FIGURE—Of Mrs. Kenwige, 193.
FILIAL DUTY (See Weller), 512.
FINANCIER—(See Tiggy), 77.
FIVE—Mr. his office, 31.
FIRMNESS—(See Determination), 146.
FIRE, 194.
And mob, 194.
Its red eyes, 195.
And breeze, 195.
A bright, 194.
Little Nell at the forge, 195.
Sikes, the murderer, at a, 196.
FIREPLACE—An ancient, 196.
FIRE—Of John Browdie, 161.
FIVE POINTS, N. Y., 329.
"Fixing"—A provincialism of America, 197.
FLAG—The American, 197.
FLAMWELL—Mr. (A social pretend-er), 66.
FLATTERER, 197.
FLEDGERY—The miser, 30.
Whiskers of, 523.
FLEET MARKET, 290.
FLEETWITCH—Jeremiah, descrip-tion of, 67.
FLIRTS—(See Dolly Varden), 83.
FLIRTATION—(See Weller), 512.
FLORENCE—Her final love, 275.
Her girlhood, 209.
In her desolate home, 234.
A wanderer, 236.
"The golden water," 136.
536.
FLOWERS—Of hope, 226.
Floating on the river, 227.
Above the dead, 125.
Birds and Angels, 197.
FLOUTATIONS—In life, 270.
FLUTE-PLAYER—Mr. Mell, the, 197.
FLUTE-MUSIC—Dick Swiveller's sol-ace, 197.
FOG—A sea of, 198.
And whiskers, 181.
FOG—Mr., the lawyer, 67.
FOREIGN LANGUAGES, 269.
FORGE—Little Nell at the, 196.
The village, 174.
FORGIVENESS, 195.
Pecksniffian, 196.
FORMAL PEOPLE, 198.
FOOTMEN'S "SWARRY", 515.
FOOTMAN—(See House), 231.
FORTITUDE—Of Little Nell, 90.
FORTUNE HUNTERS, 198.
FOUNDRY—Description of, 199.
(See Fire, Little Nell, etc.), 199.
FOUNTAIN—The waters of, 199.
Ruth at the, 279.
FOWLS—(See City Neighborhood), 107.
Carving, 59.
Their peculiarities, 199.
FRAGRANCE—(See Aroma), 23.
FRATERNAL BAILING—An embrace, 172.
FRANKNESS, 218.
FRANCE—The reign of the guillotine, 215.
Scenes in Fleniah, 199.
FRENCH—Eagle, the, 165.
Gentleman, a, 208.
And English fashions, 189.
Language, the, 199.
FRIENDS—The escort of a crowd of, 200.
The value of dead, 134.
Not too many, 200.
FRIENDSHIP—Lowten's opinion of, 200.
Between opposite characters, 200.
A Pecksniffian, 200.
The Demons and Pythias of modern life, 200.
FRIENDLY SERVICE—Wemmick's opinion of a, 200.
FRIENDLESS MEN, 201.
FRIVOLITY—(See Hearts, light), 219.
FROGS—The music of, 201.
FROST—The, 201.
FUNERAL—Mr. Mould's philosophy of a, 201.
Of Anthony Chuzzlewit, 202.
Its pretensions solemnities, 202.
A fashionable, 203.
An unostentatious, 203.
Of Mrs. Joe Gargery, 203.
Of Little Nell, 204.
Before the, 136.
Home after a, 220.
After the, 136, 202.
The request of Dickens, 201.
FURNITURE—(See Bed), 39, 41.
(See Chair), 60.
Of a lawyer's office, 202.
(See Dining-room), 147.
Of a table, 223.
In a desolate home, 226.
(See Apartments), 17, 18, 19, 20.
Auction sale of, 25.
Broker in second-hand, 54.
(See Home, Apartments, etc.), Old-fashioned, 204.
Covered, 204.
The home of a usurer, 204.
FUTURE—The river a type of the, 205.
FUNNY PEOPLE—(Mr. and Mrs. Merrywinkle), 244.

G.
GABRIEL GRUB—His vision, 117.
GADSDILL—The home of Dickens, 220.
GAFFER—His death, 180.
GAIRY—Of Mark Tapley, 208, 209.
Forced, 208.
GALLOWY—An execution, 175.
GALLANTRY—Pecksniffian, 205.
GALVANIC—Don't be, 46.
GAMES—Of cards for love, 55.
GAMES—Christmas, 95.
GAMBLERS—(See Race-course), 205.
The frenzied, 205.
GAMP—Sairey (See Nurse), 238.
410.
Her observation on hearts, 219.
GARDEN, 205.
An old, 205.

- GARDENS**—In London, 205.
Vauxhall, 497.
- GARDENING**—In London, 392.
- GARGERY**—Mrs. Joe (*See* "Cleanliness"), 108.
Mrs. Joe, the funeral of, 203.
Mrs. Joe, 84.
Joe, 67.
- GASHFORD**, 67.
- GENEALOGY**, 255.
- GENERAL**—Mrs., ceremony of, 60.
Mrs., description of, 85.
- GENIUS**—In debt, 203.
The weakness of, 205.
- GENTILITY**—The distinctions of, 207.
Shabby, 207.
New South Wales, 145.
- GENTLEMAN**—"A werry good imitation," 207.
An English, 207.
A French, 208.
The grace of a true, 208.
The true, 208.
- GEORGE**, 203.
- GEORGE**—Mr., the trooper, 67.
- GHOST**—Of the dead (*See* Dead-house), 124.
And the senses, 208.
Of dead businesses, 442.
Of clothes, 208.
A privilege of the upper classes, 209.
Their anniversaries, 209.
An argument with a, 208.
Of Marley, his appearance, 180.
Of Marley, 203.
- GIANTS**—Used up, 209.
- GIFT**—Argument a gift, 22.
"Gift of Gab"—(*See* Speech), 452.
- GIRLS**—Traddles' idea of, 209.
- GIRLHOOD**—Of Florence, 209.
- GLOVES**—Bouderby's opinion of, 153.
- GOBLIN**—Mr., the hypochondriac, 245.
- GOD SAVE THE KING**—Miss Pross's, 352.
- GOLD**—The influence of riches, 210.
- GOOD**—The death of the, 137.
And evil (*See* Honor), 226, 210.
Deeds, their influence (*See* Dead, the influence of the), 134.
Humor, philosophy of, 88.
(*See* Cheeryble), 63.
Religion of, 88.
Its contagiousness, 259.
- GOOD-NIGHT**—An interrupted blessing, 209.
- GOOD PURPOSES**—Perverted, 210.
- GOODNESS**—Its propagation, 210.
Of heart (*See* Cheeryble), 63.
(*See* Clergyman; the true), 109.
- GORDON**—Lord, 68.
- GOSPEL**—(*See* News), 330.
- GOUT**—A patrician disorder, 210.
Mr. Weller's remedy for, 210.
An aristocratic privilege, 210.
- GOVERNMENT**—A, 210.
- GOWAN**—Mrs., her house, 232.
An amateur artist, 24.
- GRACE**—Before dinner, 152.
Before meat, 211.
- GRADUATE**—The man of facts, 185.
His school of philosophy, 186.
His philosophy of life, 270.
The house of, 236.
Description of, 186.
His taste, 474.
(*See* Opportunities), 348.
His school of education, 169.
- GRAMMAR**—For the laity, 211.
(*See* Addresses), 7.
- GRANDFATHER**—The, 211.
- GRATITUDE**—A mother's, 211.
- GRAVE**—The, 211.
Of the dead pauper, 211.
Of the martyrs, 69.
(*See* Funeral, after the), 202.
Of Mr. Merdle, 211.
Flowers on, 135.
A child's, 212.
Of the erring, 212.
- GRAVE**—Of Smike, 212.
- GRAVE-DIGGERS**, 212.
- GRAVE-DIGGERS** (*See* Old Age), 343.
- GRAVEYARD**—(*See* Churchyard), 103, 212.
- GRAVESTONES**—Pip's reading of them, 212.
Pip's family, 212.
- GRAVY**—The human passion for, 213.
- GREATNESS**—Nothing little to the really great, 165.
Modest, 212.
- GREENWICH FAIR**—A spring rash, 187.
- GREYHOUS**—Mr., 63.
His fidelity and order, 193.
Face of, 182.
- GRIDE**—Arthur, the usurer, 68.
- GRIDIRON**—A gridiron is a, 213.
- GRIEF**—A burden, 214.
(*See* Affliction), 10.
- GROVES**—John Chivery among the linen, 279.
- GROWLERY**—Of Jarndyce, 21.
- GUILLotine**—The, 214.
Execution by the, 214.
The reign of the, 215.
- GUILT**—The pain of, 215.
- GUFFY**—The woe of, 181.
- GUESTS AT DINNER**—Description of, 149, 151.
- GUNNER**—The face of, 181.
- GUTTER**, 85.
- GYPHIES**—(*See* Race-course), 365.
- H.**
- HABEAS CORPUS**—Sam Weller on, 264.
- HABIT**—Force of, 279.
Of reflection, 215.
Its influence, 216.
And duty, 216.
- HABITS**—American (*See* Americans), 13.
Of work and life, Dickens', 216.
- HACKMAN**—A labelled, 216.
- HAIR**—A head of, 216.
Unruly, 216.
Of Bitzer, 62.
Of Bunbury, 62.
(*See* Dress of Joe), 153.
Of Pancks, like a porcupine, 179.
Arts auxiliary, 212.
"Aggerawaters" (*See* Wilkins), 80.
- HALO**—Of diabolism, 179.
- HALLUCINATIONS OF MIND**, 193.
- HAM**—A simoon of, 23.
His death, 438.
- HAMLET**—A journeyman, in conversation, 179.
An actor's reading and dress, 6.
- HAND**—Merdle's style of shaking, 217.
Its gentleness, 217.
Its character, 217.
A resolute, 217.
Dr. Chillip's style of shaking, 217.
A ghostly, 217.
Of sympathy, 217.
A cold and clammy, 27.
Shaking, peculiar, 26.
Shaking (*See* Salutation), 413.
- HANDKERCHIEF**—An ante-diluvian, 159.
- HAPPINESS**—Overflowing (*See* Content), 117.
Of Mark Tapley, 266, 269.
At Christmas, 95, 99.
Of the unfortunate, 217.
The power of trifles, 217.
True, 218.
- HARRIS**—Mrs. and Sairey Gamp, 411, 12.
- HASTE**—The advantages of seeming, 218.
- HAT**—Sam Weller's apology for his, 218.
The pursuit of a, 218.
- HAUNTED MAN**—A, 80.
- HEAD**—A soft, better than a soft heart, 219.
Of hair, 216.
- HEADSTONE**—Bradley, the teacher, 422.
- HEAT**—(*See* Sun), 471.
- HEART**—(*See* Love), 277.
Its innocence and guilt, 259.
An oppressed (Toots), 275.
Of John Chivery, 279.
Its secrets (*See* Death), the approach of, 187.
In the right place, 218.
Innocent, 218.
Open, 218.
Loving, 218.
A pure (Tom Pinch), 218.
The chance revelations of the, 218.
Afflictions, 218.
The coin of the, 219.
An empty, 219.
Like a bird-cage, 219.
The silent influence of the, 219.
The necessity for shutters, 219.
Light, 219.
Mere mechanisms, 219.
And heads, 219.
- HEARTLESSNESS**, 30, 219.
- HEAVEN**—The real, 219.
- HEEP**—Uriah, 68.
Humility of, 241.
The hand of, 217.
And Betsey Trotwood, 46.
Asleep, 444.
300.
- HEXAM**—Charley, at school, 416.
- HICCUGH**—Of a passing fairy, 23.
- HIGH TIDE**, 480.
- HOLIDAYS**, 421.
The happy associations of, 219.
In school, 415.
(*See* Races), 384.
- HOLINESS**—Sometimes a matter of dress, 158.
- HOMAGE**—To woman, 219.
- HOMER**—Of Mrs. Tox, 222.
Of Mrs. Pipchin, 222.
The love of, 222.
The comforts of (Gabriel Varden), 223.
Of confusion and wretchedness, 223.
A rosary of regrets, 223.
Of Capt. Cuttle, 223.
The representative of character, 223.
In the suburbs, 224.
Disappointment in a, 224.
Adornment of a, 224.
The place of affection, 224.
An abandoned, 224.
A desolate, 224.
A fashionable, 225.
A family reunion at Toodle's, 225.
Of Miss Tox, 226.
Its peace and consolation, 226.
Of Dickens—Gadshill, 220.
Of Dombey, 220.
After a funeral, 220.
Of a tourist, 220.
The music of crickets at, 221.
Of Mrs. Chickensalver, 221.
221.
Of a female philanthropist, 221.
A solitary, 221.
Of the toy maker, 486.
Of Sol Gills, 410.
An unhappy, 271.
Its ruins, 26.
Prison the only, 279.
Memories of, 81.
Again, 432.
Of the poor, 367.
- HOMELINESS**, 226.
- HOMELINESS**—(*See* Fang), 189.
- HOMINY**—Mrs., an American author, 28.

- HONEST EYES**, 179.
HONEST MAN—An, 227.
 The luxury of, 227.
HONOR—The true path of, 228.
 The word of, 227.
HONETTHUNDER, 355.
HOOK—Capt. Cuttle's, 236.
HOPE—In misfortune, 210.
 Disappointed, 227.
 A subtle essence, 228.
HOPES—Disappointed, 227.
 Of Capt. Cuttle, 227.
 Unrealized, 228.
HORSE—Tenacity of life in a, 228.
 A fast, 228.
 The carrier's, 228.
 Mr. Pecksniff's, 228.
 Theatrical, 266.
HORSE-FLY—Judges of, 264.
HORSES—And women, 632.
 And dogs, 228.
HORSEBACK—Winkle on, 226.
HOSPITAL—The patients in a, 229.
 Associations of a, 229.
 A female, 230.
 Maggy's experience in a, 230.
 The sick in, 230.
 (See Poor), 267.
 Children in the, 23.
 Death in the, 29.
HOTEL—Physiognomy of a, 269.
 (See Inn), 247.
 A fashionable, 230.
 Characteristics of, 231.
HOUSE—Of a Barnacle, 231.
 A sombre, 231.
 An old, 232.
 A tenement, 232.
 And surroundings (of Mrs. Gowan), 232.
 A gloomy, 232.
 In a fashionable locality, 233.
 A debilitated, 233.
 Illuminated by love, 233.
 A fierce-looking, 233.
 An ancient, renovated, 233.
 An old-fashioned, 233.
 A stiff-looking, 233.
 Of a Southern planter, 233.
 A monotonous pattern, 234.
 Of Caleb Plummer, 234.
 A shy-looking, 234.
 Description of Bleak House, etc., 234.
 A sombre-looking, 235.
 A dissipated-looking, 235.
 A dull, fashionable, 235.
 In winter, 235.
 And garden, 235.
 Mr. Gradgrind's, 236.
 Of Mr. Dombey, 230.
 (See Boarding-house), 49.
 A solitary, 221.
 (See Inn), 247.
 After a death, 220.
 Putting its hair in papers (See Furniture), 204.
 Covered with advertisements, 8.
HOUSES—Old, 226.
 A neighborhood, 226.
 In St. Louis, 226.
 Isolated in a city, 226.
 Involved in law, 226.
 (See City Neighborhood), 107.
HOUSEKEEPER—Ruth as a, 237, 238.
 Servants a curse to the, 238.
 Neatness of Mrs. Tibbs, 238.
 Mrs. Sweeney, 236.
 Of Dedlock Hall, 230.
 Mrs. Billickin, 230.
 (See Cleanliness), 108.
 (See Kitchen), 264.
 Boarding, 80.
 A China shapeliness (See Cupboard), 120.
HOUSEKEEPING, 434.
 After marriage, 203.
HOUSEWIFE—The carving, 80.
HOUSE-AGENT—Casby, the, 236.
HOUSE-TOP—Scenes from Todgers', 237.
HOUSEHOLD—A loom in the, 274.
HOUSE-FRONT—Like an old bean, 226.
HOWLER—Rev. Melchisedeck, 205.
HUBBLE—Mrs., Description of, 85.
HUCKSTER—The stall of Silas Wegg, 239.
 Mr. Wegg, 240.
HUMAN ILLS—The world full of wistations, 210.
HUMAN HELP—And God's forgiveness, 240.
HUMANITY—Its extremes, 240.
HUMBLES—Official, 240.
 Social, Miss Mowcher's opinion, 240.
HUMILITY—A bully of, 62.
 (See Uriah Heep), 68.
 Of Uriah Heep, 241.
 Description of Carter, Junr., 241.
HUNGER—In an English workhouse, 242.
 Before the French revolution, 242.
 (See Restaurant), 207-8.
HUNGRY JURYMEN, 254.
HURRY—The advantage of a seeming, 218.
HUSBANDS—A tea-party opinion of, 243.
 Mrs. Jiniwin's treatment of, 243.
HUSBAND—A surly, 243.
 Pott, the subjugated, 243.
HYPOCRITE—Moral bookkeeping of, 243.
 Carter, the, 243.
 Quilp's description of a, 244.
 Pecksniff, as a, 244.
 Weller's opinion of a, 244.
 And Misanthropy, 209.
 His face, 182.
 (See Clergyman), 109.
HYPOCRISY, 244.
 And conceit, 244.
HYPOCHONDRIAC, 244.
 (Mr. Gobler), 245.
 I.
IDEAS, 480.
 Like money, to be shaken, 107.
 A flow of, 245.
 Mr. Willet's cooking process, 245.
 Penned up, 245.
 The association, 245.
IDIOI—Barnaby Rudge, 73.
 His affection, 10.
 In prison (See Night), 234.
IDLE LIFE—An, 245.
IDLENESS—City, 245.
IGNORANCE AND WEALTH—(See Country Gentleman), 119.
IMAGINATION—And Love, 230.
 A starved, 246.
IMITATION—Of expression, 178.
IMMORTALITY—(See Postboys), 270.
IMPARTIALITY OF THE SEA, 428.
IMPERTINENCE—Retaken, 246.
IMPERTURBABILITY—Of countenance, 180.
IMPROVEMENT—(See Railroad), 266-268.
"IMPROBABLE"—Sairy Gamp will not suffer, 418.
IMPOSITIONS—Life to be protected from, 272.
IMPOSTORS—Social, 246.
IMPRESSIONS—Of people; first, 246.
IMPUDENCE AND CREDULITY, 246.
INCOMPREHENSIBILITY—The compound interest of, 246.
INCOME, 204.
INDICATION—Of character, 246.
 Sparkler's, 246.
INDIAN—The noble, a delusion, 412.
INDIVIDUALITY—(See Lawyer), 264.
 (See Bank Officials), 26.
INDISTINCTION—Love and religion, 206.
INDIFFERENCE, 247.
INDUSTRY—Bees as models of, 41.
INFANTS—(See Baby), 20, 21.
INFLUENCE—Of the dead, 124.
 Of events on life, 272.
INFLUENCE—Of woman, 280.
 Of association, 26.
 The mellowing influence of eating, 167.
 Silent, 219.
 Kind, 247.
INJUSTICE—To children, 91.
 (See Innocent Offenders), 260.
 To the Jews, 254.
INN—(See Landlord), 256.
 Hotel, Tavern, etc. (See Bar-room), 36.
 (See Hotel).
 An English, 247.
 The Maypole, 247.
 A roadside, 247.
 Memories of an old, 248.
 Scenes in an, 248.
 An unwholesome, 249.
 An ancient apartment in an, 249.
 Room in an, 249.
 A wayside, 249.
INNS—Of Europe, 247.
INNOCENCE—The affection of advice, etc., 249.
 And guilt, 250.
INNOCENT OFFENDERS—Public injustice to, 260.
 Hasty judgment of the, 260.
INNOVATION—Opposed (See Todgers's), 228.
 (See Railroad), 266.
INQUIETUDE, 64, 260.
 Of lawyers, 267.
INQUIRITIVE WOMEN, 636.
 Eyes, 178.
INQUIRY—The tortures of the, 260.
INSANITY—In dreams, 187.
INSOLVENCY—Court of, 121.
INSTITUTIONS—Banking, 25.
INSTRUCTS—Of animals, 16.
 And prejudices of woman, 634.
 (See Affections), 10.
INSULT—To Pickwick, 11.
INSURANCE COMPANY—A Life, 271.
INTELLECT—And Blindness, 48.
 Blighted by cruelty, 251.
INTEREST AND CONVENIENCE, 247.
INTERVIEWING, 211.
INVALID—(See Hospital; Sick; Fever).
 Philosophy of an, 251.
 Tim Linkinwater's friend, 252.
 Reveries of, 251.
INVENTION—(See Doyce), 66.
 Character of Daniel Doyce, 253.
 Encouragement of, 253.
INVENTION AND DISCOVERY—The mental property in, 254.
IRON WORKS—(See Forge), and Factory, 184.
IRVING—Washington, 20.
ITALY—Its lessons to the world, 252.
ITALIAN—Buildings and streets, 24.
 Churches, beggars in, 41.
 Beggers, 62.
IVY GREEN—The, 208.
 J.
JACK—The sailor, 428.
JAGGERS—Mr., the lawyer, 68, 208.
 At home, 208.
JARLEY'S WAXWORKS, 208.
JARNDYCE v. JARNDYCE, 126-7-8.
 His growler, 21.
 (See Courts).
JINGLES—Description of, 69.
JEALOUSY—Of Mambrini, 225.
 Of Mrs. Shagby, 74, 75, 208.
JELLYBY—Mrs., 265.
 The home of Mrs., 221, 228.
 Mrs., dinner with, 182.
 On missions, 211.
 "The husband of Mrs.," 205.
JEMMY—Dismal, 65.
JEWELRY, 291.
JEWS—Injustice to the, 254.
 "Jo"—The outcast, 264, 261.

"Jo"—His ignorance, 350.
The death of, 141.
The outcast, 52.
And Rev. Mr. Chadband, 109.
(See Graveyard), 213.
JOKING, 299.
His seedy attire, 158.
JOE—The fat boy, expression of, 177.
The fat boy, 190, 191.
JOE GAMGERT—Mrs., on a Rampage, 391.
The writing of, 541.
The gentleness of his hand, 217.
And Pip, 67.
His opinion of an inn, 249.
His dress, 158.
Study of the alphabet, 170.
JOKES—Upon public men, 254.
JOKER—Tibbs as a, 77.
JOLLY, 299.
JOLLY—Of Mark Tapley, 288, 289.
JOMAS CRUZZLEWITT, 299.
JONKINS—The silent partner, 69.
JOURNEY—(See Ride).
JUDGE—(See Court), 124.
The Lord Chancellor, 126.
And witness in Court, 124.
Of horseflesh, 254.
JURIES—Bumble's opinion of, 254.
JURYMAN—His examination, 124.
Hungry, 254.
JURY, 254.
JUSTICE—A picture of, 283.
In America, 254.

K.

KENWICK—Mr., on jokes, 254.
Mr. and Mrs. (See Baby), 31.
Mrs., as a dazzler, 193.
KETTLE—An aggravating, 254.
And cricket, 254.
Boiling a, 255.
The song of the, 255.
KIDDER VICES, 499.
KIDDER—(See Influences), 247.
KING LEAR—An example of benevolence, 46.
KISS—A cold, 254.
KISS—Lips and, 255.
KISSING—Mark Tapley's foreign manner, 255.
KIT LEARNING TO WRITE, 541.
KITE—Mr. Dick and his facts, 256.
KITCHEN—Of Clemency Newcome, 254.
KITTYBELL—Charles, his expression, 178.
Description of, 69.
Mrs., description of, 86.
KNITTING, 254.
KNOCK, 69.

L.

LA CREEVE—Miss, on a cross-grained man, 283.
Miss, her art, 23.
LABOR—(See Working People), 536, 537.
The curse on Adam, 49.
Clerical, 341.
The evils of English, 254.
LAMP, 254.
(See Light at Night), 270.
LANDLORD—A New England, 254.
John Willet, the, 257.
Pancs and the, 257.
(See Inn), 257.
Revenge of Pancs, 257.
LANGUAGES—An acquaintance with, 259.
The difficulties of a foreign, 259.
Of lovers; its condensation, 261.
A dismal, 199.
LANDSCAPE—(See Rosebery), 26.
LANKERS—A queer (See Science), 426.
LAST WORD, 536.
LAUGH—Of Mr. Willet, 190.
The melodramatic, 269.

LAUGH—259.
An enjoyable, 259.
A sorrowful, 259.
An internal chuckle, 259.
The contagion of a, 259.
A hoarse, dramatic, 8.
LAUGHTER—Kit's philosophy of, 88.
And good humor, 259.
John Browdie's, 259.
Of Major Bagstock, 259.
LAUNDRESS, 280.
LAURA BRIDGMAN—The mute, 49.
LAW—The majesty of, 260.
An excuse for, 260.
The fictions of, 260.
The hardship of the, 260.
Houses involved in, 260.
Boythorn's opinion of, 128.
A suit in (See Courts), 126-7.
Betsey Trotwood's opinion of, 129.
303, 306.
Offices—The loneliness of, 22.
Stationer, Snagsby, the, 260.
A game of chess, 260.
A joke, 260.
A married man's opinion of the, 261.
A muddle, to Stephen Blackpool, 261.
LAWYER—Snitchey, the, 74.
(See Court, Insolvent), 121.
(See Courts and Lawyers), 121.
In Court, 120, 121, 122, 124, 125, 127.
His compliments, 115.
(See Sampson Brass), 62.
Mr. Jaggars, 68-9.
Spenslow, the, 76.
His view of children, 92.
Vholes, the, 79.
Stryver, the, 76.
An imperturbable (See Tulk-inghorn), 180.
Mr. Fogg, 67.
228.
Offices at night, 262.
Without brains, 262.
His office, 262.
Inns of, 262.
The old, 262.
Tulkinghorn, the, 263.
The office of Sampson Brass, 264.
The office of Vholes, 264.
Sally Brass as a, 264.
Jaggars in court, 265.
Jaggars at home, 265.
Office of Jaggars, 265.
His enjoyment of embarrassments, 265.
His office, clerks, etc., 266.
His individuality, 266.
And client, 266.
Appearance of Serjeant Snubbin, 266.
Always inquisitive, 267.
And client—Dodson and Fogg, 267.
LAWYERS—Their own prescriptions, 267.
Like undertakers, 267.
Their distrustful nature, 267.
Clerks and offices, 267.
Office of Snitchey & Cragga, 268.
269.
Clerk of, 261, 108.
Clerks at lunch, 263.
LAW-TERM—Sam Weller on, 266.
LEAVES—Autumn, 174.
A gust of tears, 29.
LEAVE-TAKING, 268.
LECTURES, 263.
LEDGERS—Old, 60.
LESS—Simon Tappertit's, 269.
Of Tilly Slowboy, 269.
269, 268.
Calendar of distress, 63.
Like a roll of flannel, 269.
Crooked, 263.
(See Shakespeare), 434.
Effect of love on Toots', 275.
Just come, 268.

LESS—(See Drunkenness of Peck-sniff), 143.
LEGACIES—Hankering after, 268.
LEGISLATORS—American, 263.
LESSONS—Of Christmas, 96.
Of depravity, 145.
LETTER—(See Valentine), 496.
From Fanny Squeers, 269.
LETTER-WRITING—Feggoty's, 269.
Of Mr. Weller, on the death of Mrs. W., 129.
LETTER-WRITER—The begging, 43.
LEXICON—A dropical, 60.
LIBERTY IN AMERICA, 263.
LIBRARY—An unsocial, 262.
LIES, 270.
In a parenthesis, 67.
LIFE—A cheerful view of, 251.
The plug of (See Lillyvick), 69.
Its declining years, 272.
Its stations, 272.
The influence of events, 272.
A bargain across a counter, 271.
A burden to Sim. Tappertit, 270.
A chequered, 270.
A contented, 270.
An embodied conundrum, 270.
A game, 270.
A muddle, to Stephen Blackpool, 271.
A wasted, 271.
And death, the inequalities of, 137.
Its unrewards (See Popularity), 236, 269.
Its mysteries (See Suicide), 467.
Unrewards (See Nobody), 236.
Assurance Company, office of, 271.
The melancholy side of, 272.
The revenge of, 272.
The river of, 272.
Social distinctions of, 272.
Transitions of, 272.
To be protected from impositions, 272.
Pancs' philosophy of, 272.
Tigg's idea of, 272.
LIGHT—At night, 270.
(See Candle), 57.
LIGHTHOUSE, 270.
LIGHTS—The street, 270.
LIKENESS—A, 272.
LILLYVICK—Mr., 69.
LINKINWATER—Tim, his age, 11.
His friend, 232.
LIONS—Biped and quadruped, 47.
LIPS AND KISSES, 255.
LIRKIPER—Mr., description of, 69.
Mrs., opinion of Paris, 253.
LITERATURE—Mr. Britton's opinion of, 272.
(See Reforms), 291.
LITTLE DOBBIT—Her devotion, 146.
Uncle of, 65.
Description of, 84.
LITTLE NELL—And the old schoolmaster, 134.
Night thoughts of, 236.
In the churchyard, 135.
(See Churchyard), 103.
(See Abbey), 5.
Her fortitude, 90.
(See Night), 232.
Thoughts on death, 144.
The love for, 277.
On the road, 4-8.
At the forge, 196, 199.
Death of, 140.
Funeral of, 204.
LITTLE PEOPLE, 274.
The qualities of, 274.
LITTIMER—Pattern of respectability, 206.
LOBLEY—The sailor, 70.
LOCKMITH, 538.
LODGER—Capt. Cattle as a, 53.
LOGIC—(See Opinion), 343.
LOWELLNESS—(See Ball), 45.
LONDON, 274.
Streets of, 216.

- LONDON**—Dust in, 165.
The poor of, 129.
Recreations in, 393.
A solitude, 449.
Suburb of, 468.
On Sunday, 469, 470.
In summer, 467.
At night (*See* Night), 334.
Streets, 457-8-9.
A fog in, 198.
A dusty evening in, 174.
Tom Pinch's ride to, 113.
Shabbiness in, 274.
In old times, 106.
- LOOM**—The household, 274.
- LORD GORDON**, 68.
- LORD'S PRAYER**—Jo's repetition of the, 142.
- LOSS**—Of children, 92.
- LOST**—Search for the, 274.
- LOVE**—The disappointment of Dick Swiveller, 279.
The disappointment of John Chivery, 290.
The elements of its growth, 290.
The period of, 290.
A school-mistress in, 274.
A smouldering fire, 275.
Alienated, 275.
The consolation of disappointed, 275.
Unrequited, of Toots, 275.
Oppressiveness of, 276.
An outcast from a parent's, 276.
And appetite, 276.
And tight boots, 276.
Simon Tuggs in, 276.
First, of David Copperfield, 277.
For Little Nell, 277.
Its sorcery, 278.
Making; *Pickwick's* advice, 278.
John Chivery in, 278.
Of Ruth and John Westlock, 279.
Of the Carrier for Dot, 218.
Joe, the fat boy, in, 191.
At school, 421.
(*See* Needlework), 328.
Among children, 93.
Of children, 93.
Pecksniff, 205.
Music the solace of, 197.
Its expression (*See* Eyes of Ruth), 178.
The advice of Mrs. Crupp, 130.
(*See* Affection), 9.
Of home, 222.
An embrace of, 172.
Selfishness of, 434.
Language of (*See* Vegetables), 498.
- LOVERS**—Their power of condensation, 281.
- LOVELINESS IN WOMAN**—The influence of, 230.
- LOWRY**—Mr., the banker, 70.
- LUNATIC**—(*See* Madman), 281.
- ASYLUM**—An American, 281.
His courtship of Mrs. Nickleby, 281.
(*See* Author), 27, 28.
- LUNCH**—Of Guppy, 167.
(*See* Clerks &c.), 262.
- LYONS**, 262.
- NI.
- MACHINERY**—Car-making, 292.
- MACSTINGER**—Mrs., 395, 318.
Mrs., and Capt. Cuttle, 58.
- MACCROAKUMCHILD**—The teacher,
- MADMAN**—The raving of a, 262.
(*See* Lunatic).
- MAGISTRATE**—An American, 293.
Office of a, 263.
A pompous, 265.
A police, 263.
Grummer, the, 260.
- MAGNATE**—Boulderby as a local, 293.
A local, 65.
- MAGGY**, 86.
Her hospital experiences, 230.
Her idea of a theatre, 478.
- MAID**—"Guster," Mrs. Snagsby's, 85.
Tilly Slowboy, 85.
- MAN**—An emaciated, 263.
A surly, 263.
Mr. Pecksniff's views of, 284.
Of the world—Chesterfield as a, 88.
- MANHOOD**—Its decay (*See* Dry Rot), 164.
Modest, 299.
A vigorous (*Boythorn*), 284.
A bolsterous, 284.
A useful and gentle, 284.
- MANKIND**—The vision of Gabriel Grub, 117.
- MANAGER**—Cuttle as a business, 55.
- MANNER**—(*See* Asperity, Austerity, etc.), 27.
(*See* Bluster), 48.
- MANTALIM**—Mr. (*See* Rage), 296.
His characteristics, 295, 296, 297.
- MANUFACTURE**—Oar making (*See* also Factory), 292.
- MANUFACTURING TOWN**, 183.
- MAPS**—Bursting from walls, 232.
- MARK TAPLEY**, 299.
His opinion of the sea, 428.
Kissing his country, 255.
His idea of jolly rooms, 19.
Wants misfortune, 298.
His opinion of Pecksniff, 298.
Cannot do himself justice, 298.
No credit in being jolly, 298.
- MARKET**—(*Fleet*), 290.
French, 290.
Covent Garden, 290.
Salisbury, 290.
Day, 290.
- MARI GOLD**—Dr., 192.
His dress, 159.
- MARCHIONESS**—And Dick Swiveller, 464, 465.
The, at cribbage, 461.
- MARRIAGE**—(*See* Valentine), 496.
Of Walter and Florence, 102.
Uncongenial, 493.
Elder Weller on, 521.
292, 293, 294, 295, 296, 297.
(*See* Weller), 513.
- MARLEY**—His face, 180.
Death of, 144.
- MARSHALLAGE**—The, 296.
- MARSHALLAGE**, 310.
- MARTYDOM**—Of children, 30, 93.
- MARTIN**—Miss, description of, 68.
- MATRIMONY**—(*See* Old Boys), 245, 296.
292, 296.
- MEAGLES**—The home of, 220.
Mrs., her face, 180.
- MEANNESS**—(*See* Facts), 185.
- MEASLES**—Figures a kind of ciphering, 26.
- MEAT**—To be humored, not drove, 55.
- MECHANISM**—The heart a, 219.
- MEDICINE**—(*See* Physician), 297, 292, 296.
- MEETING**—At Mrs. Weller's, 475.
- MEER**—Mr., his protest, 30.
- MELL**—The teacher, 417.
Mr., the flute player, 197.
- MELANCHOLY**, 145.
Its cure, 372.
- MELODRAMATIC LAUGH**, 299.
- MEMORIES**—Of an old inn, 243.
Flowing to eternal seas, 227.
Of childhood, 21.
Sad (*See* Remorse), 206.
(*See* Christmas), 93.
Of a battle-field, 28.
And reveries of the sick, 232.
Its influence on the face, 182.
Of the dead, 134.
Influence on grief, 10.
- MEPHISTOPHELES**—Bagstock an overfed, 147.
- MERCHANT**—A conceited (*See* Conceit), 115.
- MERDLE**—His style of shaking hands, 217.
Mrs., her grammar, 211.
His dinner in state, 153.
Mr., death of, 189.
Fall of (*See* Rich Ma'), 402, 293.
- MERRIMENT**—(*See* Laughter), 259.
- MERRY PEOPLE**, 299.
- METEORIC PHENOMENA**, 423.
- MICAWBER**—At punch, 393.
Speech of, 300.
His difficulties, 302, 304, 305.
Description of, 70.
299, 300, 301, 302, 303.
Mrs., 302, 303, 304, 305, 306, 307.
Advice of on money, etc., 2.
- MICROSCOPE**—Eyes of a telescope and, 178.
- MRS. MIFF**, 86.
- MIGGS**, 66.
306, 307, 312.
Miss, and Simon Tappertit, 187.
Her expression, 181.
- MILESTONES**, 307.
- MILITARY REVIEW**, 307.
Glory, 448.
- MILLS**—(*See* Factory-Town), 183, 184.
- MIND**—Blighted by cruelty, 251.
(*See* Ideas), 245.
Confused by drunkenness, 164. (*See* also Drunkenness.)
Confusion of, 246.
While half asleep, 30.
A starved imagination, 246.
A burdened, 214.
A disordered, 193.
Effect of poetry on, 264.
A waning, 91.
An active (*Mrs. Snagsby*), 260.
The wanderings of the, 137.
An excited, 177.
- MINN**—Mr. Augustus (bachelor), 70.
- MINIATURE**—In another's eyes, 179.
- MINT**—The heart a royal, 219.
- MINT JULERS**—And sherry cobblera, 234.
- MIRTH**—Natural and forced, 205.
- MIRROR**—Its reflection, 180, 209.
(*See* Apartment), 20.
- MINANTHROPES**, 209.
(*See* Cynics), 131.
- MINER**—Scrooge, the, 72.
Grandfather Smallweed, 74.
(*See* Arthur Gride), 68.
His avarice, 29, 30.
(*See* Furniture, the home of, etc.), 204.
- MINERY**—Of solitude, 449.
- MISSION**—(*See* Reformers), 394.
(*See* Charity), 87.
- MISSIONS OF LIFE**, 210, 311.
- MISSIONARIES**—Weller's opinion of, 244.
- MINNOWARY**, 310.
- MISFORTUNE**, 310.
- MISFORTUNES**—Of a bachelor, 33.
Visitations, 240.
Of children, 91, 93.
Coveted by Mark Tapley, 298.
- MININGUPT SUNSET**, 472.
River, 405.
- MISTAKES OF SCIENCE**, 426.
- MISTAKE**—*Pickwick* in wrong bedroom, 29.
- MIST**—(*See* Fog), 193.
- MOB**, 311.
Shout with largest, 311.
Revolutionary, 311.
(*See* Revolution), 400, 401.
In John Willet's bar, 86.
And fire, 194.
- MODDLE**—Mr., 310.
- MODEL**—Plummer's idea of a, 31.
Hair and art, 312.
Artists', 312.
- MODERATION**—In drinking, 164.

MODEST GREATNESS, 313.

MODESTY—And blushes, 49.
Of Toots, 37.
Of self-respect, 396.
Miss Tox's (*See* Nursery), 339.
299, 313.
MONEY—And its uses, 313.
Barnaby's dream of, 313.
A child's idea of, 313.
Lender, 314.
Micawber's advice on, 9.
And ignorance (*See* Wealth), 506, 507.
Ruined by a legacy, 378.
And time, 481.
(*See* Rich Man), 401, 402.
And wit, 530.
(*See* Society), 448.
MONSTROSITY—Weggs as a, 15.
MONTAGUE TREE—Description of, 77.
MONSIEUR—Description of, 77.
MOON—At sea (*See* Night), 334.
MORALITY—Of Pecksniff, 354.
MORAL RESPONSIBILITY—(*See* Deaf and Dumb), 133.
MORAL EPIDEMIOLOGY, 173.
MOROSE—In Paris, 134.
MORNING, 314, 315, 316, 317.
Early Rising, 165.
(*See* Execution), 175.
Ride, 112, 403.
MOTHER, 317.
Her domestic care (*See* Cupboard), 130.
Her gratitude, 211.
The little (*See* Orphans), 350.
The death of, a, 143.
MOTHER'S—Pride, 317.
Love, 318.
Virtues visited, 318.
MOTIVES—(*See* Interest and Convenience), 347.
MOULD—The undertaker, 301, 494.
Mr., philosophy of, 301.
MOUNTAIN—(*See* Alps), 13.
Water, 318.
MOURNING GARR, 318.
MOUTH—Its expression (*See* Mrs. General), 179.
A post office (*See* Wemmick), 79.
(*See* Papa), 353.
"MOVIN ON, Sir,"—(*See* Boy), 53.
MOWOKE—Mia, on rouge, 408.
Mia, on social humbug, 340.
Mia, description of, 86.
MRS.—Markham, 86.
General, 85, 179.
F's aunt, 83.
MUDDLE—The law a, 361.
Life a, 371.
MUGGY—Boy at, 53.
MURDER—Mia, description of, 83.
Mr., description of, 71.
Religion of, 395.
MURDER—(*See* Revolution), 399.
MURDERER—Death of, 318.
Discovered, 330.
Fears of, 331.
Fascinations of, 331.
Purpose of, 331.
Phantoms of, 332.
Philosophy of, 332.
MUSIC—Snore, 323.
Serenade, 323.
Sampson Brass's, 333.
Sympathy of, 333.
Overture, 334.
Definition of, 334.
Its associations, 334.
Power of, 334.
Of crickets, 331.
Of the water; a Sunday tune, 305.
Of the kettle and cricket, 354, 355.
(*See* Song), 450.
(*See* Ship), 435.
The street singer, 460.
(*See* Organ), 349, 350.
MUSICIAN—Mr. Mell, 197.
MUTES—(*See* Blind), 49.
MYSTERY, 394, 325.
And Love, 330.

N.

NADGETT—(The secret man), 71.
NAME—A sign, 325.
An unchristian, 325.
Betsey Trotwood's objection, 325.
A morsel of grammar, 325.
An undesirable, 326.
A good, 326.
(*See* Wilfer), 79.
NAPOLÉONIC FACES, 326.
NATIVE—Bagstock's; his dress, 159.
NATURE—Not responsible for human errors, 326.
Squeers' opinion, 326.
Child's love of, 326.
(*See* Niagara), 323.
Description of, 33.
In August, 26.
In autumn, 29.
Children of, 29.
The voices of, 29.
NAVY YARD, 325, 337.
NEATNESS—Of Mrs. Tibbs, 238.
(*See* Kitchen), 256.
Of Mr. Tartar, 17.
NECESSITY AND LAWYERS, 338.
NEEDLEWORK—Love as a teacher of, 338.
NEGLECT—In childhood, 91, 92.
Of opportunities (*See* Death), 157.
NEGRO—Dance, 131, 408.
Coachman, 111.
NEIGHBORHOOD, 330.
A city, 337.
Repulsive, 457.
Of houses, 333, 336.
In the suburbs, 334.
An ancient, 334, 330.
Five Points, New York, 329.
An irregular, 332.
A foul, 339.
"Its influences," 339.
NELL—Night thoughts of, 336.
(*See* Night), 334.
(*See* Little Nell.)
At school, 418.
Her country journey, 119.
"NEVER MIND," 330.
NEWGATE, 374.
NEWMAN NOGGS—His face, 180.
(*See* Clerk), 108.
NEWCOMB, CLEMENCY—Her kitchen, 355.
NEWSPAPER—(*See* Advertisements), 8, 9.
A diminutive reader of, 330.
A smeared, 330.
NEWS—Its rapid circulation, 330.
NEWBOY—Adolphus Tetterby, 330.
NEW YORK—Streets of, 329, 331.
The approach to, 105.
Five Points, 330.
NEW SOUTH WALES GENTILITY, 145.
NEW YEAR, 542.
NIAGARA, 331.
NICKLEBY—Ralph, the usurer, 496, 498.
Mrs., and the lunatic, 331.
Mrs., on night-caps, 336.
NIGHT—A light at, 370.
And morning (*See* Dawn), 133.
Belle at, 45.
School at, 416.
Storm at, 455.
Birds of prey, 427.
323, 333, 334.
Walks, 335.
Fancies, 335.
Thoughts, 336.
Caps, 336.
NIPPER—Mia; her sayings, 472.
NOAKES—Percy, Esq., 71.
NOBILITY, 336.
NOBODY—Story of, 336.
Noggs—Newman, 72.
NOOKS—In art, 336, 337.
NONE—Mixed or composite, 336.
(*See* Features), 193.
An interrogative, 173.
As if touched by the finger of the devil, 179.

NO NAME—(*See* Nobody), 336.
"NO THOROUGHFARE"—(*See* Dick Swiveller), 541.
NOTE—When found, make a, 33.
NURSE—(*See* Sairey Gamp), 84.
The Marchioness, (*See* Swiveller), 462.
Mrs. Pipchin, the, 337.
Characteristics of, 337.
A gentle, 337.
Mrs. Squeers as a, 339.
Sairey Gamp as a, 338.
Mercenary, 338.
And child, 339.
NURSEY—Miss Tox in a, 339.
Child in a, 339.

O.

OAK-MAKING, 333.
OATH—(*See* Profanity), 330.
Of Mr. Peggoty, 339.
OATHS—And words, 339.
OBITUARY—Of John Chivery, 330.
By Joe, 354.
OBLIVION—Of death, 143.
OBSERVATION—In children, 90.
OBSTINACY—Of doukeys, 156.
OBSCURITY—Of ancestry, 16.
OBSTRUCTIONS—In life and travel, 339.
OCCUPATIONS—Humanizing, 339.
OFFENDER—An innocent, 350.
OFFICE—Reminiscences of a law, 336.
Candidates for, 171.
Of Mr. Pips, 21.
Of Sampson Brass, 364.
Of Jaggery, 365.
Of Sallithey & Oragne, 366.
Of the Cheeryble Brothers, 107.
A lawyer's, by candlelight, 339.
A smears, 339.
An intelligence, 339.
A business, 340.
The circumlocution, 340.
Defence of the circumlocution, 340.
Trials of the circumlocution, 341.
Aspirants for (The Barnacles), 341.
Holders (The Barnacles), 342.
Of lawyers, 332, 364, 367.
Of clerks, 108.
The loneliness of law, 32.
OFFICIAL—(*See* Magistrates), 333.
(*See* Dingwall), 65.
Bank, 35.
Humbug, 340.
(Alderman Cate), 342.
The village, 342.
The beadle, 342.
The nursery of, 342.
Barnacle at home, 342.
Barnacle, the public, 342.
OHIO RIVER—Scenery, 404.
OLD AGE—The duties of, 11.
A youthful, 11.
In a poor-house, 330.
343.
The vanity of, 343.
OLD BAILEY—The, 120, 373.
OLD—Boys, 363.
Coaches, 112.
Clerk (*See* Chaffey), 64.
Clothes (*See* Shop), 344, 441.
Couple, 345.
Edifices (*See* Churches), 108.
Fashioned bank, 35.
Firm, 347.
Houses (*See* House and Home),
Lodgers, the smell of, 60.
Lady, 346.
Maid, 346, 347.
Man, death of an, 141.
Man, the conventional, 345, 346.
Memories (*See* Sea), 439.
People, Swiveller's opinion of, 346.
People, obstinacy of, 346.
Times, 346.

OLD—Wine, 539.
 Women, 531, 533.
 Women, a type of good, 348.
 OLIVER TWIST—Apprenticeship of, 22.
 Among the coffins, 493.
 OMEN—Mr., his philosophy of old age, 11.
 Mr., his want of breath, 25.
 Mr., his short breath, 55.
 Mr., his cheerful philosophy, 251.
 OMENUS, 348.
 OPERATIVES—(See Factories), 184.
 OPINION—Of the world, 539.
 A unanimity of, 348.
 How changed, 348.
 A self-important (See Expression), 178.
 OPPORTUNITIES—Lost, 348.
 Neglected, 216.
 OPPRESSIVENESS—Of cares, 59.
 ORACLE—The village, 348.
 The medical, 358.
 ORATORY—Of Rev. Mr. Chadband, 109.
 ORATOR—A windy, 349.
 A British, 349.
 ORGAN—Tom Pinch at the, 349.
 Its melody, 350.
 ORGANIST, 350.
 ORNAMENTS—Of a home, 220, 224.
 ORPHANS, 350.
 Dress of Oliver Twist, 158.
 OUTCAST—Jo, 350, 351.
 Betty Higden, 351.
 Ad, 352.
 From a parent's love, 373.
 Jo, the, 52.
 (See Homelessness), 226.
 (See Night), 333.
 OVERFED—A pauper, 166.
 OYSTERS—And poverty, 371.
 (See New York), 331.

P.

PAIN—To a sleeper (See Guilt), 215.
 PAINTERS—(See Art), 23.
 PAINT—Miss Mowcher's opinion of, 408.
 PANTO—Intoxication of, 353.
 PAPER—The collector, 114.
 His business motto, 55.
 His opinion of a broker, 54.
 72, 810.
 Like a porcupine, 179.
 His philosophy of life's duties, 373.
 On reference, 394.
 And the Patriarch, 357.
 PANTY—(See Outboard), 130.
 PAPA—As a mode of address, 353.
 Potatoes, poultry, prunes, and prism, 179.
 PARALYSIS—Sir L. Dedlock, 353.
 PARDIGGLE—Mrs., 355.
 PARDIGGLE'S MISHION, 311.
 PARIS—Mrs. Lirripier's opinion of, 353.
 The ghosts of the Morgue, 134.
 PARLIAMENT—The national dust-heap, 353.
 A member of, 353.
 PARTNER—The silent, 59.
 Scrooge as a business, 144.
 PARTING AND MEETING, 352.
 PARTY—Devotion to, 170.
 On the river, 405.
 A fashionable, 188.
 A social, 352.
 PASSIONS—Influence of bad, 354.
 PASTIME—Of the aristocracy, 23.
 PATIENCE AND GENTLENESS, 146.
 PATIENT—In a hospital, 229.
 Baby, 32.
 PATRIOTISM—(See Revolution), 400.
 Of Miss Pross, 352.
 Of the Barnacles, 341.
 PATRONS AND PATRONAGES—Boffin's opinion of, 352.
 PAUL—At school, 415.
 His idea of money, 313.
 On the sea-shore, 438.
 PAUL'S REVERIE, 324.
 PAUPER—An overfed, 166.
 The dead, 211.
 PEACE—At home, 226.
 PECKENIFF—As a hypocrite, 244.
 Mark Tapley's opinion of, 288.
 As a moral man, 354.
 Drunk, 162.
 Making love, 205.
 His forgiveness, 198.
 His views of man, 284.
 The horse, 228.
 His feelings, 192.
 Throat of, 354.
 Miss Cherry, face of, 182.
 Conscience of, 117.
 And his daughters, 354.
 Family party, 81.
 PECKENIFFIAN—Morality, 354.
 Traits, 354.
 Tears, 477.
 PEDIGREE—Influence of time upon, 355.
 PEGGOTTY, 82.
 Mr., his face, 181.
 Oath of, 339.
 "Barkis is willin'," 37.
 Her letter writing, 269.
 PECKER—Miss, the schoolmistress, 274.
 PELL—Solomon (See Court, Insolvent), 122.
 PENITENCE—Extra superlative (writing), 355.
 PEOPLE—First impressions of, 246.
 Like languages, 259.
 Little, 274.
 PERSONAL DESCRIPTIONS—(See Characters), 31.
 (See Features), 192.
 PETS—Children as, 92.
 At school, 417.
 PETRIFICATION—A widow glaring, 179.
 PEW, 355.
 PEW-OPENER, 294.
 Mrs. Miff, the, 96.
 PHANTOM—(See Chair), 60.
 PHANTOMS—Of the bells, 45.
 PHILADELPHIA—Description of, 105.
 Eastern Penitentiary, 378.
 PHILANTHROPY—Gunpowderous, 355.
 As a platform manoeuvre, 356.
 Beggars in name of, 354.
 PHILANTHROPISTS—(See Reformers).
 (See Charity), 87.
 Mrs. Crisparkle, 355.
 At dinner, 152.
 Mrs. Jellyby at home, 221.
 The child of a, 80.
 Mrs. Jellyby, 355.
 Honeythunder, 355.
 Traits of, 355.
 Mrs. Fardiggle, 356.
 Phrenological formation of, 357.
 PHILOSOPHER—Puzzled, 426.
 PHILOSOPHY—Of life's duties.
 Pancks', 272.
 Squeers on, 357.
 Of Sam Weller, 514.
 Of Dick Swiveller, 463.
 Of an invalid, 351.
 PHOTOGRAPHS—(See Lirripier), 69.
 PHRASES—Like fireworks (See Conventional), 118.
 PHYICIAN—(See Poor), 289.
 (See Chilli, Dr.), 317.
 Bob Sawyer, 357, 358.
 The oracular, 358.
 A fashionable, 359.
 The, 359.
 A blessing, 359.
 PHYICONOMY—Of a hotel, 369.
 Of door-knockers, 156.
 PIANIST—(See Fashionable Party), 188.
 PICKWICK—Pottery of, 311.
 His antiquarian discovery, 360.
 Sam Weller's opinion of, 360.
 The antiquarian controversy, 361.
 In a rage, 361.

PICKWICK—360.
 Insult to, 11.
 After wine, 152.
 Inebriated, 332.
 On trial, 135.
 In court, 131.
 And the lawyers, 397.
 At whilst, 533.
 At Bath, 506.
 And the driver, 228.
 Advice on love-making, 278.
 In the wrong bedroom, 39.
 PICKWICKIANS—Sense, 360.
 Drunk, 162.
 Before a magistrate, 390.
 PICTURES—In the sunset, 412.
 (See Art), 23, 24.
 Of depravity, 145.
 PIE—A weal (See Eating), 167.
 PIG—An American, 362.
 Pigs, 362.
 PIKE-KEEPERS, 309.
 PILLOW—(See Nurse), 338.
 PINCE—Tom, 72, 360, 360, 361.
 Tom, the purity of his nature, 218.
 Tom, his expression, 181.
 Tom, his ride, 402.
 Tom, at the organ, 349, 350.
 PIONEER—Western, 362.
 PIPE, 445, 446.
 Pictures in the smoke, 363.
 PIPE FILLING—A fine art, 363.
 PIP—His family gravestones, 313.
 His misfortunes at dinner, 152.
 PIP AND JOE—Dress of, 153.
 (See Eating), 165.
 PIP—His sight, 194.
 PIPCHIN—Mrs., and the cat, 59.
 Mrs., her educational system, 167.
 Mrs., the home of, 223.
 Mrs. (See Nurse), 337.
 PIPKIN—Nathaniel, 72.
 PLAGIARISM—Dramatic, 363.
 PLANTER—The home of a Southern, 233.
 PLATE-MAKING, 361.
 PLATFORM—Of other people's corns (See Corns), 118.
 PLEASURES OF CHRISTMAS, 95.
 PLUMMER—Caleb, his exaggeration, 174.
 Caleb, his loving deception, 278.
 Caleb, the home of, 224.
 POCKET—Mrs. Sarah, 180.
 PODENAP—(See Dinner-party), 150.
 Miss, the fashionable, 90.
 Their exclusiveness, 189.
 (See Conceit), 115.
 POETICAL ORITUARY—By Joe, 334.
 POETRY—Weggs' opinion of, 364.
 Of charity, 87.
 POGHAM—Elijah, 14, 72.
 POISON, 297.
 POLICE—(See Detective), 146.
 English detective, 365.
 Magistrate, 283.
 Office, 363.
 POLISH AND DEPORTMENT, 144.
 POLITENESS—Austerity in, 37.
 POLITICIAN—Pot-house (See Oracle), 348.
 Pot-house (See Orator), 349.
 (See Office), 341, 342, 343, 365, 366.
 POLITICS—Weller at an election, 170, 171.
 In America, 116.
 POLITICAL ECONOMY—Toots on, 366.
 POMP—Represented by a coachman, 113.
 POMPOSITY—Sapores a type of, 336.
 Its influence, 365.
 PONY—A theatrical, 365.
 POOR—Their characteristics, 366.
 Plea of the, 367.
 Homes of the, 367.
 Hospital scenes among the, 367.
 And unfortunate, voice of, 366.
 Parish, 366.
 To be cultivated, 368.

POOR—Patients, 369.
Public duty to the, 369.
Tenderness of the, 369.
Kindness to each other, 369.
Their reverence for old age, 11.
Charity of the, 87.
Their love of home, 222.
Men, and poor women, the difference, 207.
Of London (See Crime and Fifth), 129.
Relations, 365.
POPULARITY—(Shark, the editor), 369.
(See Ride), 402.
POSTER—Toby Veck, the, 369.
A solemn, 370.
POSTERITY—(See Art), 23, 24.
POSITIVENESS—Mrs. Franchett's, 370.
POST BOYS—And donkeys, 370.
POST—Submissiveness of Mr., 306.
Mr., the editor, 72.
His mode of writing an essay, 173.
His domestic afflictions, 243.
POZZATO—The charm of peeling (See dinner, Dick Swiveller's), 148.
(See cooking), 118.
POTOMAC RIVER, 453.
POSTERITY, 364.
POULTRY—(See Eagle), 165.
POVERTY—(See Poor), 366, 367, 368, 369, 370.
Its straits, 307.
(See Five Points), 329, 371.
And oysters, 371.
POWER—Its attraction for low natures, 371.
And will, 371.
Insolence of newly acquired, 371.
Petty (See Official), 342.
Of sublime intelligence, 466.
PRACTICAL—Man (See Utilitarian), also 372.
Men (See Gradgrind and Bounderby).
Bore, 51.
PRAIRIE—Scenery, 426.
"Of wild words," 536.
PRAYER—Cruncher on, 371.
At sea, 436.
Of Jo, 142.
PRATCHETT—Mrs. (See Chambermaid), 67.
PRAISE—His exhortations, 109.
PRAISING v. PRACTICE—(See Lawyers), 267.
PRECEPTS—Of married ladies, 372.
PRECOGNITION—Of Smallwood, 361.
PREDICAMENT, 373.
PRESERVING THE UNITIES, 495.
PRESS—American, 372.
(See Popularity) 369.
PRESSURE—A cause of death, 129.
PRETENDERS—Social, 188.
PRIDE, 372, 373.
The expression of, 182.
Come to grief, 373.
PRIM PEOPLE—(See Formal), 198.
PRIMER—Or introduction to the art of coughing, 119.
PRINCIPLE—Skimpole's opinion of, 374.
A man of (Weller), 374.
PRISON, 310.
Barnaby in (See Night), 334.
Prisoners, a street boy, 63.
374, 375, 376, 377.
Newgate, 374.
Sunrise in, 374.
French, 375.
Old Bailey, 375.
Discipline, 375.
Solitary confinement in American, 376.
PRISONER—Before execution, 377.
Old, 378.
Dead, 379.
Friendless, 379.
Hampeon Brass, 379.

PRISONER—For debt (Weller's story), 379.
Trial of a, 122.
Death of the, 129.
(See Court) 120.
PRIVILEGES—(Coach), 367.
PRIZE-FIGHT—(See Fight), 194.
PROCRUSTINATION—Micawber's advice on, 9.
PRODIGS—Children as, 92.
PRODIGIT—Mrs. (See Baby), 81.
PROFANITY—Bark's adjectives, 7.
(See Oath), 339.
360.
Of old Lobbs, 360.
PROFESSING CHRISTIANS, 94.
PROFESSIONAL ESTHETICISM, 360.
PROOFS—Sincere, 361.
PROPERTY—Portable, Wemmick's advice, 300.
PROSPERITY—Effect of (Mark Tapley), 381.
PROTECTION—From crime and imposition, 373.
PROTEST—Of Mr. Meek, 30.
PROVERB—A flowing-bearded and patriarchal, 381.
PROVINCIALISMS—Of America, 197.
"PRUNES AND PRISM"—(See Papa), 353.
PSYCHOLOGY—Of visions, 499.
PUBLIC MEN—Self-importance of, 361.
Duties of secretary, 361.
Their feelings, 193.
Must expect sneers, 254.
In America, 14.
PUBLIC—Writers, 542.
Display—The value of, 154.
House (See Inn), 247. (See Inns and Bars).
House, a discolored-looking, 235.
Dinners, 151.
Injustice to innocent offenders, 250.
PUDDING—Description of (See Christmas Dinner), 69.
A successful, 381.
PUGILIST—A moral, 63.
"Chicken," 381.
PULPIT BLASPHEMY, 448.
PUMPKIN—Micawber's, 363.
Bob Sawyer's, 362.
Its results, 363.
Feeling, the groundwork of, 363.
The aroma of a, 23.
PUNISHMENT—At school, 416, 417, 422.
PUPPY-LOVE—(See School Days), 420.
PURITAN—(See Gordon), 63.
PURSUIT—Of the lost, 274.
PURSE—An empty, 383.

Q.

QUACK, 292.
QUADRILLE—A trial to the feelings (See Dancing), 122.
A negro, 181.
QUAKERLY INFLUENCE—(See City of Philadelphia), 105.
QUALE—As an admirer, 8.
QUARREL, 296.
(See Gamp), 410.
(See "Never Mind"), 380.
QUARRELSON WOMEN, 530.
QUILT, 73.
His expression, 181.
His description of a hypocrite, 344.
His fight with Dick Swiveller, 193.
At home, 364.
His domestic system, 361.
Mrs. and Mrs. Jiniwin, 342.
Death of, 188.
Post-mortem examination of, 383.

R.

RACE-COURSE—Scenes upon a, 385.
RACES—Going to the, 364.

RAGE—Of Pickwick, 361.
RAGE—Its effervescence, 362.
A madhouse style of manner, 365.
Of Mr. Smallwood, 368.
RAILROAD—Construction of the, 366.
A finished, 367.
The course of, 368.
Bush of the engine, 368.
On a, 368.
Preparations for a, 368.
Train, 369.
Arrival of the train, 369.
Journey, in America, 369.
Cars, in America, 369.
Its responsibility, 369.
Depot, 369.
RAIN—In the city, 360.
After a, 360.
A drizzle, 360.
RAMPAGE—Mrs. Joe on a, 391.
READING—A boy's, 391.
Wopple's manner of, 391.
Words delicious to taste, 391.
Mr. Wegg's difficulty in, 391.
Dr. Blimber's style of, 392.
Capt. Cuttle's style of, 392.
On gin and water, 392.
READERS—Of books, 50.
REAL AND MIMIC LIFE—Its distinctions, 372.
REBUKE—Of impertinence, 246.
RECEPTION—A cool, 301.
An American, 392.
RECREATION—Gardening in London, 393.
In London, 393.
RED TAPE, 340, 341, 393.
RED-FACED MEN, 394.
REFERENCE—Waller on a, 141.
REFERENCE—Book of, 50.
REFERENCE, 394.
REFINEMENT—An evidence of, 394.
REFLECTION—Capt. Cuttle's habit of, 215.
REFORMERS—(See Child of Philanthropist), 90.
A party of female, 394.
REFORMS—Public, influence of literature on, 394.
REFRIGERATOR—The noble (See Austerity), 24.
RELATIONS—Poor, 395.
RELICS—Of Rome, 407.
RELIGION—Austerity in, 37.
Practical versus professed, 256.
And lectures in New England, 396.
A vent for bad humor, 396.
Austerity in, 396.
Indigestion, and love, 396.
Austere, of the Murdstones, 396.
True and false, 396.
RELIGIOUS EXPERIENCES—Of Charles Dickens, 115.
REMINISCENCES—Of school, 420.
Of a convict, 117.
REMOVER—Of Mr. Dombey, 395.
REPARATION—Religious, of Mrs. Clennam, 396.
REFINING—Useless tears, 396.
RESEMBLANCE—Family, 28.
RESERVE AND AFFECTATION, 397.
RESENTMENT—Mr. Buffle and the Major, 397.
RESPECT, SELF—The modesty of, 396.
RESPECTABILITY—A pattern of (Littimer), 396.
REST—Tranquillity of, 397.
RESTAURANT—Dinner in a, 153.
(See Lunch), 362.
(See Waiters), 502.
(See Inn), 247.
Question of refreshment, 397.
A, 398.
A French, 398.
RESENTMENT—(See Conscience), 117.
RETRIBUTION, 398.
RETICENCE—Of Mr. Chivery, 399.
Of Mrs. General, 399.
REVENGE—Advertising a means of, 8.

REVENGE, 310.
 REVERENCE—For science, 57.
 REVEREND SHEPHERD—Stiggins, the, 75.
 REVERIES—And memories of the sick, 252.
 REVIEW, 307.
 REVOLUTION—Hunger before the French, 242.
 Before the French, 399.
 Scenes in the French, 400.
 Mobs of the French, 401.
 Knitting women of the French, 401.
 RHEUMATISM—*terram Gout*, 210.
versus Tombatium, 401.
 RICH MAN—His importance, 401.
 World's tribute to the, 402.
 His fall, 402.
 And poor, 402.
 RIDE—Tom Pinch's (See Coachman), 113.
 Tom Pinch's morning, 402.
 In winter, 630.
 RIDING—And walking, 504.
 RIDERHOOD—Rogue, drowned, 159.
 RIDING—Early, 165.
 RIVER—Of life, 272.
 Scenes upon (See City, approach to New York), 105.
 Compared to death, 143.
 At night (See Night), 334.
 Its treatment of the dead, 138.
 Scenery, the Ohio, 404.
 Mississippi, on the, 405.
 At evening, 403.
 A portal of eternity, 403.
 A midnight funeral, 404.
 Its foreknowledge of the sea, 404.
 Scene, on the Thames, 403.
 Side (Docks, down by the), 154.
 Thief, 404.
 And ferry-boat, their moral, 403.
 A dreary neighborhood by the, 405.
 A water party, 405.
 Sports, a rowing match, 405.
 Sports, water excursions, 405.
 ROAST PIG—(See Weather), 510.
 BOB THE GRINDER—A victim of education, 167.
 ROCHESTER BRIDGE, 424.
 ROCKSMITH—Mrs. John (See Needlework), 328.
 Mrs. John—Her announcement of a baby, 32.
 ROMANCE—Of charity, 87.
 Days of (See Old Times), 345.
 ROMY—Its catacombs and graves, 59.
 Its past and present, 405.
 Its relics, 407.
 The Coliseum, 407.
 St. Peter's, 407.
 Its ruins, 408.
 ROOFS—Oppressed by chimneys, 105.
 ROOMS—(See Apartments), 17.
 Of Mr. Tartar, 17.
 ROSA DARTLE, 533.
 "ROST AND BALMY"—The, 280.
 ROUGE—Miss Mowcher on, 408.
 ROUCEWELL—Mrs. the housekeeper of Dedlock Hall, 239.
 ROUTINE—Of daily life, 215.
 RUDGE—Barnaby, 73.
 His raven, 48.
 His devotion, 10.
 Mrs., her expression of terror, 182.
 RUSS—Mr. and Mrs., 73.
 RUSS—(See "Abbey"), 5.
 Of a home, 224, 225.
 Of Rome, 408.
 Tourists among (Mrs. General), 408.
 Of old grave-yards, 103.
 RUMOR—Popular, 408.
 RUZE—The influence of her presence, 380.
 And John Westlock, the love of, 279.
 The eyes of, 178.
 As a housekeeper, 337.

S.

SACREDNESS OF TRUTH, 491.
 SAILOR—"Poor mercantile Jack," 408.
 Mr. Lobley, the, 70.
 Description of Sol Gills, 410.
 Home of Sol Gills, 410.
 SAILORS—Their characteristics, 409.
 Dance-house, a, 409.
 Their associations (Docks), 154.
 SAINTRY GAMP—And Betsey Prig, 410.
 And Mrs. Harris, 411.
 Her observations, 411.
 On drinking, 412.
 On human anticipations, 412.
 On steamboats, 412.
 Will not suffer "impogician," 413.
 (See Nurse), 338.
 84.
 And Mr. Mould, 301.
 SALE—Auction, Dombey, 25.
 SALUTATION—A hearty, 413.
 The conventional, 413.
 SALLY BRASS—Description of, 264.
 (See also Brass), 53.
 SAMPSON BRASS CONVICTED, 379.
 SANDWICH—A boy between two boards, 9.
 A Mugby Station, 413.
 And entertainment, 413.
 SARGENT—Its expression, 413.
 SATIRE—On pride of ancestry, 15.
 SAWBONES, 514.
 SAWYER—Bob, 298.
 Experience of, 357, 358.
 Punch of, 382.
 SAVAGE—The noble, a delusion, 413.
 SAYINGS—Of Capt. Cuttle, 57.
 SCADDER—(See Speculator), 451.
 SCENES—Christmas, 95, 96.
 SCENERY—(See Alps), 12.
 Of a battle-field, 38.
 A western swamp, 424.
 (See August), 26.
 Autumn, 38, 29.
 Country, 119, 424.
 From Rochester bridge, 424.
 Landscape, 425.
 Of an American prairie, 425.
 On the Mississippi, 425.
 " " Cairo, 425.
 And weather, 426.
 SCHOLAR—The new, 415.
 A poor, 415.
 Sissy Jape's ignorance of facts, 415.
 A, 415.
 SCHOOL—Of facts (See Facts, Gradgrind), 185.
 The Gradgrind, 189.
 Dr. Blimber's, 168.
 A holiday in, 415.
 A jumble of a, 415.
 David Copperfield at, 417.
 Of Dr. Blimber, 417.
 First hours in, 417.
 The village, 418.
 Of Squeers (Dotheboys' Hall), 419.
 Influence of cruelty in, 420.
 Vacation, 421.
 Of facts, 423.
 SCHOOLMASTER—Squeers, the, 75.
 The good, 415.
 Dr. Blimber, 62.
 In England (See Education), 168.
 Love, as a teacher, 421.
 The old, 421.
 The kind, 421.
 Bradley Headstone, the, 423.
 Creakle, the, 423.
 Mr. McChoakumchild, 423.
 423.
 And mistress, 423.
 SCHOOLMISTRESS—Miss Peecher in love, 423.
 In love, 274.

SCHOOL-ROOM—And master (See Facts), 185.
 First memories of, 185.
 The old master and scholar, 418.
 SCHOOL-DAYS, 416.
 A retrospect, 420.
 SCHOOL-BOY—Death of the, 420.
 Squeers on the diet of, 421.
 SCHOOL-BOOKS—The, 421.
 SCIENCE—The mistakes of, 426.
 "Where is it to stop?" 34.
 Cuttle's reverence for, 57.
 SCIENTIST—(See Chemist), 85.
 SCOUNDRELS—Night birds of prey, 427.
 SCROOGE—(See Death of Marley), 144.
 His opinion of ghosts, 208.
 In foul neighborhood, 329.
 His Christmas dinner, 99.
 SEA—Storm at, 427.
 An excursion party at, 427.
 Impartiality of the, 428.
 Mark Tapley's opinion of the, 428.
 "On the bar," 428.
 The, 428.
 Breakers, 428.
 Voice of the waves, 428.
 And love, 428.
 Its associations, 429.
 In a storm, 429.
 At night (See Night), 334.
 Captain, his face, 429.
 Scenery, 429.
 Shore, at the, 429.
 Sickness, misery of, 429.
 Sickness, 430.
 SEAPORT—(Dover), 429.
 SEAKIDE—A scene at the, 430.
 Children at the, 431.
 The, 432.
 Views; approach to Calais, 432.
 Views; landing at Calais, 432.
 Voyage, the end of a, 432.
 SECLUSION—Mrs. Skewton's Arcadia, 119.
 SECOND-HAND CARES—Like clothes, 70.
 59.
 Furniture, 54.
 SECRETS, 433.
 The bearer of, 71.
 A lawyer the depositary of, 263.
 Depositaries of, 433.
 Of humanity, 433.
 Possessor of (Snagaby), 433.
 SECRETARY, PRIVATE—His duties, 381.
 SEEDINESS—The genius of (See Insolvent Court), 121.
 SEGAR, 445, 446.
 SELF-DECEIT, 433.
 SELFISHNESS, 433.
 In love, 434.
 (See Heart, an empty), 319.
 SELF-IMPORTANT MEN, 55.
 SELF-IMPORTANCE—(See Egotism).
 SENTIMENTS—Hollow, 94.
 SENTINEL—Sam Weller as a, 434.
 SEPARATIONS—In life, 434.
 SERJEANT SNURBIX, 305.
 SERMONS—Subjects for, 465.
 SERVANT, 293.
 (See Walters), 501.
 (See Footman, Butler, Walter, etc.), 283.
 (See Office), 330.
 Tilly Slowboy as a, 55.
 Steerforth's, 306.
 Ragstock's (See Valet), 497.
 Miseries of housekeeping, 434.
 SEXTON—And Little Nell, 135.
 (See Grave-digger), 212.
 SHARPSHOTS—Of London people, 274.
 SHASTY-GENTLE PEOPLE, 307, 446.
 (See Tidy), 77.
 SHADOWS—Of memory, 183.
 Evening, 434.
 SHAKERS—American, 434.
 SHAKESPEARE—Mr. Wolf's idea of, 434.

SHAM—(See Skimpole), 442.
SHERRY-COBBLER—An American, 493.
SHIP—A hymn on board, 435.
 At sea, 435.
 Cabin of a, 435.
 An emigrant, 171, 172.
 First breakfast on, 203.
 Departure of an emigrant, 435.
 In a storm, 435.
 Prayer on board, 435.
 Preparations for departure, 435.
 Scenes on board, 437.
 State-room of a, 437.
 Voice of the screw, 437.
 Steam, 441.
 Mark Tapley's jollity on, 439.
 Night scenes on, 440.
 Scenes on, 440.
SHIPBUILDING, 333.
SHIPS—Their associations, 437.
 The rigging of, 437.
SHIPWRECK—Capt. Cuttle's description of a, 437.
 (Death of Ham), 438.
SHERIFF—(See Court), 120.
SHOT—A curiosity, 441.
 An old clo', 441.
 Tetterby's, 441.
SHOPS—Of brokers, 54.
SHORTLAND, 539, 540.
SHOWS—Giants and dwarfs, 309.
SILVERWINE, 441.
SICK—(In hospitals), 229, 230.
 (See Invalid), 252.
SICK ROOM—Reflections on a, 145.
SICKNESS—Its hallucinations, 193.
 Of Johnny Harmon, 88.
 Of Dick Swiveller, 461.
 Of a child, 89.
 The suspense of, 441.
SIGH, 442.
SIGN—A tobacco, 442.
 The ghost of dead businesses, 442.
 "An out'ard sign," (Capt Cuttle), 57.
 Of a walking-stick shop, 273.
SIGNS—His dog (See Dog, a Christian), 155.
SILENCE—(See Reticence), 399.
SILENT SYMPATHY, 474.
SIMON TAPPEY—His figure and dress, 76.
SIMPLICITY—Pickwick's, 257, 358.
 Of Captain Cuttle, 61.
SINCERITY, 442.
SINCERITY vs. BLUNTNESS, 48.
SINGING, 399.
SINGING EYES, 173.
SINGLE MEN, 23.
SKETTLES, SIR BARNET—His art of acquaintance, 7.
SKETTON, MRS.—Her opinion of death, 136.
 Her Arcadia, 119.
 Death of, 136.
SKIMPOL, HAROLD—His character, 442.
 His philosophy of common sense, 114.
 Opinion of bees, 41.
 His idea of debt, 144.
 On trouble, 491.
 On principle, 374.
SLAMMER—Dr., description of, 73.
SLANDER—(See Press), 372.
 (See New York), 331.
 Of the unfortunate, 443.
SLANG—Of the pulpit, 443.
SLEEP—(See Fat boy).
 Of Pickwick after dinner, 152.
 Swiveller on, 463.
 443, 444.
 After wine, 444.
 A refreshing (Sam Weller on), 444.
 Dick Swiveller's "balmy," 444.
 Of Uriah Heep, 444.
 Snoring of Mr. Willet, 444.
 And dreams among the poor, 444.
 In a stage coach, 445.

SLEEVES—Like a cloth sausage, 159.
SLOFFY—Description of, 73.
 Dress of, 159.
 His story of Johnny Harmon, 88.
SLUGGISHNESS—(See Drizzle), 66.
SLYME—Dilapidated, 446.
 Chevy, 74.
SMALLWEED—Mr. (See Rage), 386.
 Description of, 74.
 Precociousness of, 261.
SMELL—"A simoon of ham," 23.
SMILES—At Squeers', 419.
 Grave of, 212.
SMILE—A crowd of welcomes in every, 179.
 (See Sampson Brass), 62.
SMILES—Description of, 445.
SMOKE, 445.
SMOKING, 446.
 Board and lodging, 446.
 The content of, 446.
SMAGERY—The law stationer, 290.
 Description of Mr. and Mrs., 74.
 Mrs., jealousy of, 253.
 Her inquisitiveness, 250, 253.
SMITHY AND CRAIGS—The lawyers, 74, 261, 268.
SNORING—(See Sleep), 444.
SNOW, 508.
SNOWSTORM, 509.
SOCIAL—Distinctions, 272, 446.
 Humbug, 240.
 Pretender (See Flamwell), 66.
 Tastes and habits, 475.
 Wit, a, 80.
 Ice of Podanappery, 188.
 Impostors, 246.
 Pretenders, 188.
 Company, a, 80.
 Gradations (See Life), 272.
SOCIALLY DILAPIDATED—Chevy Slyme, 446.
SOCIETY, 293.
 The duty to, 165.
 The passports to, 246.
 The beggars of, 42.
 Fashionable, 188.
 Bachelors in, 33.
 The gypsies of, 50.
 Man, 71.
 In England (See Revolution), 399.
 Of girls, delightful but not professional, 209.
 Its vices, 446.
 At dinner, 447.
 Fashionable, 447.
 Mr. Merdle, the rich man, 448.
 Fashionable young ladies, 448.
 Rich man of, 448.
SOCIETIES—Learned, 361.
SOFA-BEDSTEAD, 41.
SOLD—By friends and society, 446.
SOLDIERS—Military glory, 446.
 Military review, 307.
 A swarm of, 449.
 The corporal, 449.
SOLITUDE—Of a city crowd, 105.
 (See Crupp), 130.
 (See Night), 333.
 Blessings of, 449.
 Misery of, 449.
SOLITARY MEN—(See Friendless), 201.
SOL GILLS, 410.
SOLENN EYE—A, 178.
SOLENNITY—In dancing, 132.
SONG—Of the kettle, 255.
 An unearthly, 450.
 "Table bear of acoustics," 450.
SORROW—A teacher, 450.
SOUNDS—And scenes of a city, 105, 106.
SOULLESSNESS—(See Heart, an empty), 219.
SOULLESSNESS—The undertaker, description of, 75.
SPANGLES—By daylight, 84.
SPARKS—In a Christmas fire, 450.
SPARKLER—His idea of Dante, 133, 269.

SPARKS—Mrs., 450.
SPARTAN BOY, 54.
SPARKS—Inquisitiveness, a cure for, 250.
 "SPARKS"—Of Mrs. Crupp, 120.
SPECIALITY—Sparkler's idea of a, 451.
SPECULATORS—Scadder, the American, 451.
 Mr. Lammie's friends on Change, 451.
 In charity, 87.
SPECULATIONS—In shares, 455.
SPERCH—A moral of, 452.
 "The gift of gab," 452.
 Micawber's, 300.
 Public (See Addresses), 7.
SPERLOW, THE LAWYER—Description of, 75.
SPINSTER—Bagstock's opinion of Miss Tox, 453.
 Influence of young men on, 453.
SPIRITUAL GROWTH—Of dead children, 452.
SPITE, 452.
SPITTING—In America, 13.
SPONGE—(See Skimpole), 442.
SPORTS—On the river, 406.
SPORTSMAN—Winkle as a, 452.
SPRING, 452.
 Time, 453.
 Time; an evening in, 174.
SQUEERS—His expression, 181.
 Description of, 75.
 His opinion of "visitations," 340.
 On philosophy, 337.
 His advice on appetites, 22.
 His bruises, 55.
 Menagerie of, 419.
 Fanny; a letter from, 203.
 Mrs. (See Nurse), 338.
SQUOD—Phil; description of, 75.
STAGE—Adapted to the, 452.
 Coach, 445.
STARCHED PEOPLE, 453.
STARS—Children of the, 92.
 Their alphabet yet unknown, 453.
 The eyes of angels, 453.
 (See Night), 332, 333.
STARVATION—Death by, 141.
STATIONER—The law, 290.
STATIONS—In life, 272.
STATISTICS, 222.
STEAMBOAT—An American, 453.
 Night scenes on the Potomac, 453.
 Mrs. Gamp's opinion of, 412.
 In the harbor, 454.
STEAMER—Crossing the Channel, 454.
STEAM-ENGINE—A thinking, 455.
STEAMSHIP, 441.
STEERFORTH—(See Grace of a gentleman), 206.
 His respectable servant, 206.
STENOGRAPHY, 639, 640.
STIFLER—Dick Swiveller experiences a, 279.
STIGGINS—And Sam Weller, 517, 518.
 Description of the Reverend Shepherd, 75.
 Weller's opinion of, 244.
 On the coach, 520.
 As a borrower, 520.
STILT-TALKING—Lord (See Austriety), 26.
STOCKS AND BONDS—The result of shares, 455.
STOMACH—Influenced by tight boots, 50.
 The rattling, 357, 358.
STONE-CUTTER—Durdles, the, 66.
"STOP TALK", 479.
STORM—Approach of a, 455.
 455, 456.
 At night, 455.
 At sea, 427, 429, 436, 456.
 Thunder, 457.
 Its influence on human passions, 457.
STRATGEY—Of Mr. Weller, 521.
STREET—A dull, 457.

STREET—A gloomy, 487.
A London, 487.
A quiet, 488.
Houses in a, 292.
Of perishing blind houses, 292.
An Italian, 84.
Lights, 270.
(See Obstructions), 292.
Death in the, 128.
Boy, 82.
Pig, New York, 382.
Crowd and mud, 488.
In London, 318, 488.
STREETS—London, at night (See Night), 234.
Scenes, London, 488.
In London (morning), 489.
" (The Dials), 489.
Singer, the, 489.
Crooked (See Neighborhood), 228, 329.
A repulsive neighborhood, 487.
(See New York), 331.
STRONG—Dr., the schoolmaster, 78.
STUDY—Of the alphabet, 11, 12.
(See "Education" and "School"), 168.
STRIVER—A type of misdirected ability, 8.
(See Bank), 36, 76.
His sordid face, 179.
ST. LOUIS—The houses of, 236.
ST. PETER'S—Rome, 407.
SUBJECTS—For dissection, 208.
For sermons, 468.
SUBLINE INTELLIGENCE—The power of, 408.
SUBPENA—Sam Weller receives, 468.
SUBURB—A London, 488.
Of a city, 224.
SUCCESS—A crime, 487.
Constancy the secret of, 487.
SUNDAY—Of Jonas, 320.
Excuse for, 487.
Apartment of a, 21.
(See Mantelin), 297.
SUIT AT LAW, 126.
SUMMER—An evening in, 173.
Nature in August, 26.
A factory town in, 183.
Quiet, in London, 487.
488.
August scenery, 488.
A legal vacation, 468.
Scenery, and sentiment, 469.
Vacation, of Courts, 469.
Weather, 468.
SUN, 470.
A punctual servant, 470.
In the city, 471.
Its influence on Bagstock, 471.
The summer's, 471.
SUNSHINE, 471.
In church windows, 108.
SUNSHINE—Its associations, 471.
In prison, 374.
SUNSET—An autumn, 174.
A summer, 472.
In a cathedral, 472.
472.
Its effect on pictures, 472.
On the Mississippi, 472.
SUNDAYS—In London, 468.
In childhood, 470.
Evening, in London, 470.
(See Religion), 208.
Balls, associations of, 48.
Summer, 173.
Tranquillity of (See Content), 117.
SURFACE—Of beauty, 89.
SURGEON—Dr. Blamney, 78.
SURGEON EXTRAORDINARY, 267, 268.
SURLINESS—(Miss La Creevy), 263.
SURPRISE, 263, 474.
SUSAN RIFFER—Her sayings, 472.
SUSPENSION—And inquisitiveness, 263.
Of lawyers, 267.
A maxim of life, 474.
SUSPENSE—Crossing the, 474.
SWAMP SCENERY, 424.

SWIVELLER—Dick, description of, 78.
Dick, music his solace, 197.
Observations on dinner, 148.
His melodramatic laugh, 269.
Rooms of, 18, 20.
As a correspondent, 541.
Drunk, 162.
The disappointment of, 279.
His fight with Quip, 193.
Dick, and Sally Brass, 480.
Dick, his apology for drunkenness, 480.
His sweetheart, 461.
Sickness of Dick, 461.
The Marchioness as his nurse, 462.
Observations of Dick, 463.
Dick soliloquizes on his destiny, 463.
On extra sleep, 463.
Dick and the Marchioness, 464, 465.
On charitable missions, 310.
Opinion of, 299.
SYMPATHY, 474.
Silent, 474.
Influence of, 474.
Of children, 92.
(See Affliction), 10.
The hand of, 217.
True, 218.

T.

TABLE, 296.
The furniture of a, 226.
Beer, of acoustics (See Song), 450.
TACITLTON, 78.
The child-hater, 94.
Opinion of woman, 332.
TALENT AND CAPITAL, 206.
TANGLE—Mr., 127.
TAPLEY—Mark, wants misfortune, 268.
His opinion of Americans, 18.
269.
Aboard ship, 439.
As a verb, 493.
(See Mark Tapley.)
TAPPENIT—Simon, 76.
Life a burden to, 270.
His legs, 269.
TARTAR—Mr., apartments of, 17.
TAR-WATER, 298.
TASKS—Viewed from Gradgrind's standpoint, 474.
And habits, social, 475.
Versus fact, 186.
(See Life, Pancha's philosophy), 273.
TAVERN—(See Weather), 507.
Room in a, 21.
(See Inn), 247.
TAKES—True as, 27.
TAL—A termagant at, 476.
Drinking, a pastoral, at Mrs. Weller's, 476.
Drinking, a serious, 476.
Drinker, Mr. Venus as a, 476.
TRACHER IN LOVE, 423.
TRANS, 478.
Sam Weller's opinion of, 478.
Of disappointment, 478.
Fechenlham, 477.
The mist of, 477.
Hydraulic, 477.
A remedy, 477.
Not the only proofs of distress, 477.
Of Job Trotter, 182, 477, 514.
Valuable, 477.
Of Miggs, 477.
And prismatic colors, 61.
Useless, 268.
Drop, a, 477.
TEETH—Cutting, 31.
(See Features), 192.
The attraction of, 477.
Chattering, 477.
TELEGRAPH WIRE, 478.
TELLSON'S BANK, 85.
TEMPER—Of Pickwick, 11.
Mrs. Joe Gargery's, 478.
The thermometer of Mrs. Varden's, 478.

TEMPER—And devotion, 478.
TEMPTATION—A teacher, 478.
TENDERNESS—(See Baby, Dot's), 22.
Of Tim Linkinwater, 253.
TENEMENT HOUSE, 253.
TEN-PINS—(See New York), 331.
TERROR—A look of, 182.
TETTERBY, 296.
Baby of, 31, 32.
Adolphus (Newboy), 330.
THAMES—At night (See Night), 334.
THANKS—From the heart's mint, 211.
THAT—Maggy's idea of a, 478.
Deserted, 478.
An old, 479.
First impression of a, 479.
(See Shakespeare), 494.
(See Stage), 493.
THEFT—An emporium of, 479.
THEODORE BUTLER—A type of conceit, 118.
THIEF—"Stop," 479.
Literary, 363.
The river, 404.
TWIN MAN, 363.
THIS AND THAT—Success of a combination, 479.
THOUGHT—Its chance revelations, 218.
245, 490.
Capt. Cuttle in, 215.
Depressing, 479.
A jumble of, 479.
A haunting topic of, 493.
THROAT—A thoroughfare, 269.
THROW—A city, 180.
THUNDER STORM, 457.
TIDES—Mr. and Mrs., 77.
Mrs., as a housekeeper, 228.
TIDE—Barkis went out with the, 27.
High, 480.
TIEE—Montague, 77.
His idea of life, 272.
The financier, 77.
Comments on debt, 206.
TILLY SLOWBOY—Her legs a calendar, 268.
83.
TIME—During love, 280.
Its changes, 87, 481.
The river of, 272.
222, 481.
Its progress, 481.
Is money, 481.
A slippery animal, 481.
Factory of, 481.
And the havoc of suffering, 481.
A gentle parent, 481.
TIMBER-YARD, 481.
TIM LINKINWATER—(See "Clerk"), 108.
(See "City Square"), 108.
TORRACO-CHEWING—In America, 177, 481.
TORRACO—Its use in America, 482.
(See Pipe), 8-3.
Sign, 442, 443, 446.
TOSTY VEX—The porter, 266.
His dinner, 147.
And the bells, 45.
TODGERS, Mrs.—Her boarding-house, 49, 50.
Scene from her house, 287.
Serenade at, 228.
On gravy, 213.
(See Ancient Neighborhood), 328.
TOILETTE—A boy's, 482.
Of Miss Tipples, 482.
(See Dress), 157.
TOURNAMENT, 483.
TO LET—Apartments, 20.
TOLL, 210.
TOM-ALL-ALONE's, 323.
(See Outcast), 350.
TOM PINCH—His ride with the coachman, 113.
His patience, 146.
TOM SMART'S VISION, 60.
TOM—The silent (See Favor), 181.
Toots on the silent, 117.
TOMBSTONES—A petrified grove of, 66.

TOMBSTONES, 483.
TOMBSTONE—(See Rheumatism), 401.
TONGUE—Of Sampson Brass (See Compliments), 115.
TOODLE—A family reunion, 226.
Mr., 73.
TOOTS—His unrequited love, 375, 376.
 On the world, 539.
 Mrs., a mother, 318.
 Opinion of woman, 531.
 A constant visitor, 500.
 And Miss Florence, 191.
 And Captain Cuttle, 53.
 Mr., 78.
 Opinion of his wife, 534.
 His contrition, 117.
 His feelings, 193.
 Bashfulness of, 37.
 Acquaintance a charity to, 7.
TORTURES—Of the Inquisition, 350.
TOTTLE, WATKINS—A bachelor, 73.
TOURISTS—English, 483.
TOWNS—A factory, 183, 484.
 Approach to a manufacturing, 485.
 A lady, 485.
 And country scenery—Journey of Little Nell, 483.
 Pickwick's description of a, 485.
TOX—Miss, her dress, 187.
 The home of, 222, 226.
TOYS—Christmas, 95.
TOY-MAKER—His home, 483.
TOWER—(See Education), 169.
TRADES—Eccentricity of, 486.
TRAGEDIAN—"Feeling a part," 7.
TRAITS—Of birds, 47.
TRAINING—Of children, 91.
TRADDLES—His hair, 216.
 At school, 416.
TRANSCENDENTALISM—In America, 483.
TRAVEL—The attractions of highway, 487.
 (See Tourists), 483.
 (See Obstructions), 339.
 (See Omnibus), 345.
 (See Sairy Gamp), 412.
 (See Restaurant), 397.
 (See Steamer), 454.
 Scenes of, 457.
 Associations of, 483.
 Experiences of, 483.
 Preparations for, 483.
TRAVELLER—The home of, 220.
 Bagstock as a, 489.
 The uncommercial, 490.
TRAVELLERS—Unsociety, 489.
 Englishmen, as, 173.
 Citywards, 105.
TRAVELLING—By twilight, 489.
 In imagination, 489.
 The miseries of coach, 113.
TREADMILL—Brass condemned to the, 379.
TREES, 490.
 Dead American, 491.
 In a city, 491.
 Of Java, a shelter for lies, 179.
TRIAL IN COURT—(See Court), 120, 125.
 Of a convict, 123.
TRIFLES—The power of, 217.
TRIUMPH—Of faith, 59.
 In argument, a, 177.
TROTTER—Job, his tears, 477.
 Job, the face of, 182.
TROTWOOD—Betsey and Mrs. Crupp, 44.
 294, 296.
TROUBLES—Of workmen, 537.
 Skimpole on taking, 491.
TRUMPET NOTES—Not always true, 491.
TRUE—Its sacredness, 491.
 491.
 Not always welcome, 491.
 And falsehood, 491.
TUGGS—Cymon, in love, 378.
TUGGERS—The, 78.
TUKINGHOVEN—His face and manner, 180.
 The lawyer, 263.

TUPMAN—(See Pickwick), 360.
"TURNING UP," 302.
TURVEDOR—The prince of deportment, 78.
 On deportment, 144.
TWENLOW—(See Fashionable People), 183.
TWILIGHT, 491, 492.
 Wind at, 29.
 In summer, 491.
 Seasons, shadows, and associations, 492.
 A winter, 492.
 Evening scenes, 492.
TWIST—Oliver, the hunger of, 342.
TYRANNY—Domestic, 493.

U.

UMBRELLA—(See Omnibus), 345.
UNCLE—Little Dorrit's, 65, 66.
UNCOMMERCIAL TRAVELLER, 490.
UNCONGENIALITY—In marriage, 493.
UNDERTAKER—The, 493.
 Mr. Mould, the, 494.
 " at home, 494.
 Experiences of an, 494.
 Shop of the, 496.
 Sowerberry, the, 75.
 Lawyers like, 267.
 269.
 His philosophy, 201.
 (See Funeral of Mrs. Joe Gargery; Mould, etc.).
UNFORTUNATE—Happiness of the, 217.
UNHAPPINESS—Of caged birds, 47.
UNTIDIES—Dramatic, 496.
UNSOCIAL—Dinner, an, 151.
 Travellers, 489.
UPS AND DOWNS—Philosophy of Plover, 495.
USURER—(See Arthur Gride), 63.
 Newman Noggs' opinion of Ralph Nickleby, 495.
 Ralph Nickleby, the, 496.
 Avarice of, 29.
 The home of Arthur Gride, 304.
UTILITARIAN (See Practical Men).
 (See Opportunities), 343.
UNWELCOME TRUTH, 491.

V.

VACATION, 421.
 Legal, 463, 469.
VAGABOND—A, 75.
 (See Vagrant), 78.
 "Not of the mean sort," 496.
VAGRANT—(See Jingle), 69.
 (See Dismal Jemmy), 65.
 "Jo," 52.
 (See Vagabond), 78.
 Boy, 52.
VAGRANTS—(See Refinement), 394.
VAGRANCY—In childhood, 91.
VALENTINE—Sam Weller's, 496.
VALET—Bagstock's native, 497.
VANITY—Human (See Old Age), 343.
VARDEEN—Mrs., as a Christian, 94.
 Mrs., 525.
 Gabriel, the home of, 228.
 Workshop of, 538.
 Mrs., her family tactics, 186.
VAUXHALL GARDENS, 497.
VECK—Toby, in storm, 509.
VEGETABLES—Language of love, 498.
 Courtship of Mrs. Nickleby, 281.
VEHEMENCES—The (See Dinner-party), 150.
 The, 188.
VENICE—A dream of, 498.
VENUS—On anatomy, 15.
 As a tea-drinker, 476.
VEEB—Mark Tapley as a, 498.
VERONA, 499.
 "VERKITS"—For heathen, 310.
VELEXATION—A cheap commodity, 499.
WHOLE—The lawyer, 79, 364.
VICE—Its influence on youth, 52.
 Virtue in excess, 499.
VICES—Of society, 444.
 Kindred, 499.

VICES—Of Piacenza, 496.
VICTUALS—Quarrelling with one's, 499.
VICOR—Personal (See Mr. George), 67.
 Of character (See Laugh), 269.
VILLAGE—The poor, 499.
 Fair, a, 187.
VIRGINIA EXPERIENCES IN A COACH, 111.
VIRTUES—And vices, of weak men, 499.
 In excess (See Vice), 499.
 Snagby as an enemy to, 110.
VIRTS—Fashionable, 188.
VIRTUOS—The cards of, 58.
 Constant (Toots), 500.
VIRNOR—Of Tom Smart, 60.
 Psychological experiences of, 499.
VOICE—Of the bells, 45.
 Hard and dry (See Face), 182.
 Of the alarm-bell, 44.
 (See Laugh of Boythorn), 269.
 The still, small, of the heart, 227.
 Of Bagnet, 51.
 Of the waves, 428.
 Of a clock, 111.
 Its expressions, 500.
 Little Dorrit's blessing, 500.
 A faint, 500.
 A disagreeable, 500.
 And eyes, of Mrs. Pardiggle, 500.
 A bass, 500.
 A buttoned-up, 500.
 Not of Toby, 500.
 Sam Weller's signals, 500.
 Like a hurricane, 500.
 501.
 A muffled, 501.
 A sharp, 501.
 Of an old friend, 501.
 Oppressed, 501.
VOLUBILITY—(See Compliments), 115.
 Of Mrs. Hominy, 23.

W.

WAKEFULNESS, 80.
WAITER—Traits of the, 501.
 Habits of the, 502.
 His misfortunes, 503.
 Wrongs of a, 503.
 A dignified, 503.
 The chief butler, 503.
 The model, 503.
 Characteristics of, 503.
WAITING—Misery of, 503.
WALK—An egotistic, 504.
 A fast, 504.
 A dignified, 504.
WALKING—Better than riding, 504.
WALLS—Maps bursting from, 232.
WANDERING JEW—Of Joe Millerism, 77.
WASHINGTON, 505.
 Americans in, 13.
WASHINGTON IRVING—At the White House, 505.
WATCH, 291.
 A model, 505.
 Of Sol Gills, 505.
 Of Captain Cuttle, 505.
 Like an anchor, 505.
WATER, 296, 505.
 Making a Sunday tune, 305.
 Expression of (See Fountain), 199.
 In the mountains, 318.
 Pipes, 505.
WATERBROOK, MR. AND MRS.—And company, 80.
WATERING-PLACE—Pickwick at Bath, 505.
WAVES—The mystery of the, 136.
 The mystery of the (See Death of Youth), 143.
WAXWORK—Mrs. Jarley's, 506.
WEAKNESS—Human, 506.
 "Weal Pie"—(See Weller), 514.
WEALTH—Ignorant men of, 506.
 Its influence, 310.

WEALTH—Conceit, intolerance, and ignorance of Podsnap, 507.
World's tribute to, 507.
The rich man, 507.
Without station, 507.
WEATHER—Stormy; The Maypole, 507.
The snow, 508.
Wintry, 508.
Frosty, 508.
A November fog, 508.
Cold, 509.
Beautiful, 509.
Toby Veck in stormy, 509.
A snow storm, 509.
Dismal, 509.
Suggestive of roast pig, 510.
Rainy, 510.
Foggy, 510.
Misty, 510.
Mournful, 510.
And muffins (Mr. Tugby's opinion), 510.
WEDDING—Regrets of a, 510.
Christening, and Funeral, Pleasant Riderhood's views of a, 510.
294.
WEDS—Mrs. Heep's, 524.
WEGG—Silly, description of, 239, 240.
As an anatomical subject, 15.
Reading, 391.
His insolence, 371.
WELL—(See Grave-digger), 212.
WELLER—Sam, personal appearance of, 511.
As boots, 511.
Engaged by Pickwick, 512.
Recognizes the old 'un, 512.
And the new birth of Mrs. W., 512.
Sam, his observations, 512.
As a dutiful son, 512.
On the marriage of his father, 513.
Sam, receives subpoena, 466.
Sam, and Job Trotter, 513.
A flow of ideas, 245.
And the laundress, 290.
Mrs., death of, 139.
296, 297.
Samuel as a witness, 122.
Sam (Wary good imitation, etc.), 207.
Sam on law terms, 266.
Advice to his father, 520.
Sam in prison, 519.
Sam, his valentine, 496.
His idea of an *alibi*, 11.
His philosophy of death, 141.
On legacies, 268.
Described, 511.
In prison for debt, 518.
Sam, his opinion of tears, 476.
Sam at home, 517.
On clerical shepherds, 244.
Sam, on principle, 374.
Sam, on oysters, 371.
Sam, on post-boys and donkeys, 370.
Sam, the sentinel, 434.
On widows, 524.
Sam, and Job Trotter, 513.
(Tears), 514.
As a philosopher, 514.
Sam's opinion of "weal pie," 514.
Sam, and the Sawbones, 514.
On social proprieties, 515.
Among the fashionable footmen, 515.
Sam at a footman's "swarry," 515.
Sam and the fat boy, 516.
His compliments, 517.
Sam, and his mother-in-law, 517.
Sam and Rev. Mr. Stiggins, 518.
Imprisoned for debt, 518.
Sam and his father, 520.
Father and son, 520.
Mrs., and Mr. Stiggins, 520.

WELLER—Mr., and the gentle Shepherd, 520.
The elder drives Mr. Stiggins, 520.
The elder on married life, 521.
" at dinner, 521.
His opinions of widows, 521.
The elder, in a quandary, 521.
Personal appearance of the elder, 522.
Sam in mischief, 426.
At an election, 170.
Sam, his story, 163.
Sam, apologises for his hat, 218.
Sam and Job Trotter, 182.
Mr., on judges of human nature, 264.
His remedy for the gout, 210.
Sam, "an out an outer," 39.
His opinion of coaches, 113.
Sam, on feelings, 192.
Sam, on flannel and straight waistcoats, 310.
WELLS—Mr., 79.
His embrace of Miss Skiffins, 172.
His opinion of a friendly act, 200.
266.
WESTERN PROMISE, 362.
WESTMINSTER ABBEY—The dead of, 135.
WHISKERS—Peachy cheek of Fledgeby, 523.
A rainbow in, 181.
Shaving of Mr. Bailey's, 523.
WHISPER—A double-barrelled, 523.
WHISPERING—Effect of, 523.
WHIST—Pickwick at, 523.
524.
WHITE HOUSE—At Washington, 508.
WICKAM—(See Nurse), 337.
WIDOW—Waller's opinion on, 521.
296.
Medusa-like glaring petrification, 179.
A cure for the gout, 210.
Her weeds (Mrs. Heep), 524.
Opinion of Weller the elder, 524.
WIDEN AND WIDEN—Weller's maxim, 524.
WIFE—Toots' opinion of his, 524.
Of Mr. Pott, 206.
Duties to a husband, 524.
A solemn, 524.
A bad-tempered, 525.
(Mrs. Varden), 525.
Of Snagaby, 250.
Weller's loss of his, 141.
An unhappy, 524.
Loss of a, 524.
WIG—Life in a (See Innocent), 260.
WIGLOMERATION OF LAW, 126.
WILL—A contested (See Courts), 126-7.
(See Funeral, the request of, etc.), 201.
Won't and can't, 525.
Depositary of human passions, 525.
Making of a, 525.
Mr. Boffin's "tight," 506.
Of Charles Dickens, 201.
WILFRED—Mrs., her dress, 159.
Reginald, the conventional cherub, 79.
Mrs., the frosty, 530.
WILKINS—Samuel, 30.
WILLET—John, the landlord, 267.
The cooing of his ideas, 245.
Argument a gift, etc., 22.
Mr., his face and laugh, 180.
WILLIAM—Mr. and Mrs., 90.
WIND—Change of, 568.
Leaves, clouds, autumn, 174.
Charged with aroma, 23.
At twilight, 29.
And fire (See Fire), 195.
A winter, 526.
And snow, 526.
The east, of Mr. Jarndyce, 526.
A gale of, 526.

WIND—Whistling of the, 527.
Storm, at night, 527.
A solemn sound, 527.
An easterly in London, 527.
A penetrating, 527.
An angry, 527.
The west, 528.
Around a church, 528.
WINDOWS—Of the heart, and shutters, 219.
WINE—(See Sleep), 444.
Not wine, but salmon (See Drunkenness), 163.
Pickwick after, 158.
Aroma of, 23.
The broken cask, 528.
Journey of a bottle of, 529.
Old, 529.
WINK—(See "Eye;" Its expression), 179.
530.
A slow, 530.
WINKING—A vent, 61.
WINKLE—On horseback, 236.
As a sportsman, 462.
In Court, 134.
WINTER—(See Frost), 201.
Day, a, 530.
A ride in, 530.
WINDOM—Age of (See Revolution), 209.
WIT—And money, 530.
A social, 60.
WITNESS—Winkle as a, 194.
Evidence of, 173.
Examination of Sam Weller, 122.
WOLF—His opinion of Shakespeare, 494.
WOMAN—Deal lightly with her faults, 530.
Her perceptions, 530.
Her influence, 260.
A stateliy, 530.
The frosty Mrs. Wilker, 530.
A quarrelsome, 530.
Madame Defarge, the tigress, 531.
An angelic, 531.
An old bundle of clothes, 531.
A handsome, 531.
A brave and tender, 531.
Toots' opinion of, 531.
An old, 531.
Influence of a tree, 532.
A betrothed, 532.
Tackleton's opinion of, 532.
A delicate, 532.
An enraptured, 532.
A merciful (See Todgers), 60.
A true (See Devotion of Little Dorrit), 144.
A lucifer (See Spinster), 462.
A forcible (See Grammar), 211.
An ugly old, 192.
A knitting, 264.
Dress of an artificial, 159.
As a lawyer (See Sally Brass), 264.
A little, 274.
A wicked, 210.
A she devil, 532.
An unselfish, Miss Pross, 532.
An edge tool (Rosa Dartie), 532.
A sharp (Rosa Dartie), 532.
An artificial, 532.
Of fashion, paralyzed, 534.
Of fashion, 534.
Sympathy for a fallen, 534.
Instincts and prejudices of, 534.
Influence of a good, 534.
Her revenge on dress, 534.
Character of Mrs. Bagnet, 534.
Mrs. Bagnet as a true, 535.
Her devotion, 535.
Her better nature, 205.
Her art at home, 535.
WOMEN—Fainting, 532.
As drivers, 532.
Pretty, 532.
Wolf-like, 532.
Elderly, 532.
Rights of, 531.

- WOMEN**—(See Betsey Trotwood), 46.
 (See Female Characters), 53.
 Like adverts (See Dingwall), 65.
 Outcast, 351.
 American, 14.
 Opinion of husbands, 343.
 Inmates of a hospital, 300.
 Reformers, 394.
 The knitting (See Revolution), 401.
 (See "Florence"), 375.
 (See Dolly Varden), 33.
 The world's homage to, 319.
 Inquisitive, 535.
WORKER'S READING, 351.
WORD—Of honor, 337.
 The last a new injury, 505.
WORDS, 535.
 And high sounding phrases, 535.
 Versus oaths, 505.
 Parade of, 505.
 To be economised, 535.
 In earnest, 535.
 Their influence, 535.
WORKINGMEN—Of England, 124, 537.
 Troubles of, 537.
WORKING PEOPLE, 535.
WORKSHOP—Gabriel Varden's, 505.
WORLD—The, 535.
 A battlefield, 532.
- WORLD**—The material and moral, 535.
 Its hollowness, 535.
 Opinion of the, 535.
 Toots' idea of the, 535.
 Its idea of bankruptcy, 55.
 Of fashion; its management, 159.
 The social, 190.
 Its credulity and incredulity, 193.
 Its travellers (See Destiny), 145.
 Its idea of duty, 165.
WOUNDS—Of affection, 10.
WREN, JENNY—Her memory of flowers and angels, 197.
 The funeral of "the poor boy," 303.
WRITS—Kit learning to, 541.
WRITER—Public, 543.
 The begging letter, 43.
 A sneaky, 540.
WRITING—Short-hand, 539, 540.
 Attempts of ignorance, 540.
 An ecstasy of pen and ink, 540.
 Efforts of Sam Weller, 540.
 "Wery large" (See Death of Jo), 141.
 541.
 Dick Swiveller as a correspondent, 541.
- WRITING**—Of Joe Gargery, 541.
 Preparations for, 541.
 Of a beginner, 541.
 A letter, 541.
WRITING-DESK—A spattered, 541.
 Y.
YARD—Timber, 451.
YAWN—An unfinished, 543.
YEAR—The last stroke of the bell, 45.
 New, 543.
 The old and new, 543.
YEARS—Death of, 543.
 The declining of life, 373.
YES—Its expression, 543.
YOUNG—The death of the, 140, 144.
YOUTH—Its early experience in church, 102.
 And age, a contrast, 90.
 The death of Paul Dombey, 143.
 Depraved, 543.
 Depravity of, 543.
 (See Girlhood).
 (See Boy), 52.
 (See Child, etc.), 53, 91.
 A precocious, 551.
 The influence of austerity upon, 37.

1. The first part of the document is a list of names and addresses of the members of the committee.